

Plebe Year

By

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Black screen.

TODD (V.O.)
This is some crazy shit.

INT. THE OVAL OFFICE - DAY

The PRESIDENT is putting a medal around TODD's neck. The office is filled with TODD's FAMILY and a few government OFFICIALS.

TODD (V.O.)
That's me, and that is the President awarding me the Presidential Medal Of Freedom, the highest civilian award this country has. Boy, look at Mom and Dad; they're over the moon. Now when their friends are bragging about their kids, they have something they can blow them all out of the water with. "Your kid got into Harvard? Well, fuck you, my kid saved the President's life on national TV." You know, life can be stranger than shit. Right place, right time. Wrong place, wrong time. How I got here could be either one depending on your point of view.

EXT. AN INDUSTRIAL AREA IN MIAMI, FLORIDA - DAY

A van pulls up outside a warehouse. GUNMAN1 gets out, lights a cigarette and looks at his watch. GUNMAN2 waits inside the van.

INT. AN OFFICE TWO BLOCKS FROM THE VAN - DAY

Three men are intently watching the van through binoculars. AMADOR Castillo, Cuban, is in his sixties. He's immaculately dressed in a tailored tropical weight suit. His hair is perfect. Ricardo Montalban would've killed to look this good.

SHANE, also Cuban, is in his early forties. He's short, built like a fireplug and completely nondescript.

Eighteen year old ROBERT Castillo, Amador's son and heir, is good looking and athletically built. He exudes a privileged, entitled aura.

SHANE sweeps the area with binoculars.

TODD (V.O.)

The whole thing started with these three clowns. Old Amador there is a Cuban ex-pat, a gentleman of the old school and is completely nuts in a quiet, creepy way. His poppy got him out of Castro's Cuba on a leaky rowboat that fell apart three miles short of Miami. Pops and young Amador barely made it to the beach. Mrs. Castillo wasn't so lucky. The old man made a fortune by paying other Cuban immigrants starvation wages to drive hacks for his unlicensed taxi business. Amador's running the business now, still paying shit wages. That smug shit next to him is his asshole son, Robert. What an asshole. This malignant runt goes by the name of Shane. Big Alan Ladd fan for obvious reasons. He's, well how do I put this nicely, he's a psychopath and Amador's right hand man. They all have one thing in common, besides being nuts, and that's a burning hatred for Fidel Castro.

SHANE points to a building near the van.

SHANE

On the roof.

AMADOR and ROBERT look with their binoculars. They spot a man trying to stay concealed looking at the van through binoculars.

ROBERT

ATF or FBI?

SHANE

I can't tell. Does it make a difference? What do you want to do?

(a beat)

AMADOR

(sighs)

Let's go home.

SHANE

(into a walkie talkie)
 Abortar la mision. Abandone el
 área inmediatamente

ROBERT

(pointing at the van)
 What about those guys?

SHANE

They don't work for us. They're on
 their own. Let's go.

TODD (V.O.)

These idiots see themselves as
 freedom fighters. They need what's
 in that van for an insane operation
 that Amador and Shane cooked up one
 night after knocking back too many
 mojitos.

They exit the room, go down stairs, get into a car parked
 outside the building and drive away.

INT. A PLUMBER'S VAN - DAY

Two men, one Hispanic (STONER1), one white (STONER2) are
 driving toward the spot where the weapons van is
 parked. There is salsa music blasting from the radio. They
 drive by the car carrying AMADOR, ROBERT and SHANE going the
 other way. They park about fifty feet from the gun van.

All of the FBI conversation is over a radio.

FBI AGENT 1 (OS)

Who the fuck are these guys?

FBI AGENT 2 (OS)

Fuck if I know.

STONER1 guy pulls a big fattie from his pocket. He and
 STONER2 grin as he sparks it up.

GUNMAN1 and GUNMAN1 eye them suspiciously. The STONERS look
 back at them. STONER1 holds up the joint, offering it to
 the GUNMEN. The GUNMEN just glare back. The STONERS look at
 each other and laugh.

The GUNMEN check their watches, look around the area
 impatiently. GUNMAN1 looks back at the stoners truck. He
 walks over to the driver's side window. GUNMAN2 gets out of
 the gun van and stands watching the area.

FBI AGENT 1 (OS)
He's going to the plumber's
truck. Keep your eyes open
everyone.

GUNMAN1
(to STONER1)
Hey. You the buyer?

STONER1
No, man, I ain't buying today.

GUNMAN1
What you got there?

STONER1
This is some very fine herb, my
friend. You want a hit?

GUNMAN1
I can't right now. You got any to
sell?

STONER1
You a cop?

GUNMAN1
No, I ain't no fucking cop.

STONER1
Hey, chill, my brother. I gotta
ask. Yeah, I got some to
sell. What you want?

FBI AGENT 1 (OS)
What are they talking
about? Anyone got ears on this?

FBI AGENT 2 (OS)
No. Ron was supposed to bring the
dish.

FBI AGENT 3 (OS)
Fuck you, Darryl. You said you
were gonna bring it.

FBI AGENT 2 (OS)
Fuck me? Fuck you.

FBI AGENT 1 (OS)
Both of you shut the fuck up. Keep
this channel clear.

FBI AGENT 3 (OS)
Fuck you, Darryl.

FBI AGENT 1 (OS)
Quiet!

GUNMAN1
What you got?

STONER1
I got Blueberry. I got
Trainwreck. I just got in some
very nice Banana Kush. What you in
the market for?

GUNMAN1
Gimme some Kush.

STONER1
You got it, my friend. What about
your buddy over there? He looking
to score?

GUNMAN1
I don't know. I'll ask him.

STONER1
I'll save you the trip. Let me get
my merch and I'll bring it over.

GUNMAN1 heads back to his van. STONER1 goes to the back of
his van and removes a large gym bag.

FBI AGENT 1 (OS)
What's he got? What's in that bag?

FBI AGENT 2 (OS)
It's gotta be the money.

FBI AGENT 1 (OS)
Okay, everyone, stand by. It's
going down.

STONER1 walks to the weapons van. GUNMAN1 opens the
passenger side door and STONER1 puts the bag on the
seat. He opens it and we see that it's full of weed.

FBI AGENT 1 (OS)
Okay, that's it. Everyone move in!
Go! GO, go, go!

FBI agents stream into the area from all sides.

GUNMAN1 reaches into the van and takes out an MP5 which he throws to GUNMAN2. He reaches in again and brings out an AK-47. The two gunmen start blasting away at the agents who return fire. STONER1 hits the ground and gets under the van. STONER2, in the plumbing truck hits the floor a second before the windshield is shattered by automatic rifle fire.

INT. AMADOR'S MERCEDES SEDAN - DAY

ROBERT drives. SHANE is in the front seat, AMADOR in back.

ROBERT
How the fuck did they know?

AMADOR
Language son. I don't know. Since 9/11 those people have every weapons dealer under a microscope.

ROBERT
We need those guns, Father.

AMADOR
I know.

ROBERT
I don't think I should leave tomorrow. I want to stay here and help with this.

AMADOR
You're flying to Los Angeles tomorrow and you're starting classes at Norton as we discussed.

ROBERT
But, I could-

AMADOR
Shane and I can deal with this. Thank you for offering, but I don't want this interfering with you starting at Norton.

SHANE
It's okay, Roberto, your father's right we'll figure this out.

AMADOR
Don't worry, mijo. Okay?

ROBERT

Okay, Father. I don't like it, but okay.

Suddenly, there is an explosion a few blocks behind them. ROBERT looks in the rearview mirror. SHANE turns in his seat and looks out the back window.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - DAY

The area is filled with young men and their families. A sign says "Welcome new cadets". ROBERT walks across the main area carrying an expensive leather satchel. In the background NOIVES and his father with two huge BODYGUARDS standing next to them are scanning the area. TODD and his FATHER and MOTHER look at the dormitory. The "Booyah Brothers", TOM Riley and ANDY McClellan playfully shove each other and high-five.

TODD (V.O.)

Plebe check in day at Norton Military Institute. This is when life as we have known it ends and the shit begins. With a few exceptions, none of these poor schmucks, me included, has a clue as to what is about to happen to them.

INT. TODD AND ROBERT'S ROOM - DAY

It's dawn. REVEILLE sounds over the P.A. system. One of TODD's eyes slowly opens.

The door flies open, banging on the wall. Cadet sergeant RICKMAN leans into the room.

RICKMAN

Get your asses outta those racks!

ROBERT leaps from the top bunk, throws on his robe and rushes out the door where he stands at attention alongside the door. He looks down the corridor and sees CADET OFFICERS flinging open doors all along the corridor, yelling at the top of their lungs.

TODD slowly emerges from under the covers, yawning and stretching.

TODD (V.O.)

What, you might ask, am I doing here? I'm asking myself that same question at this very moment. The short version is that my old man talked me into it. He said he was worried about me. Thought I was...and this was the way he put it..."drifting through life", that I wasn't thinking about my future, not committing to anything. He thought a stretch at Norton would straighten me out. Plus, my grades in high school were piss poor. It was this or a community college, which is looking pretty good right about now.

TODD walks to his desk at the far end of the room and checks the clock. He slowly pulls on his robe and sees himself in the mirror. He rubs his hand over his newly shorn hair, shaking his head. He steps out the door, rubbing his eyes.

INT. THE CORRIDOR - DAY

TODD

(to no one in particular)

Dude, what the fuck? Do you know what time it is?

He finds himself face to face with the cadet company commander, Jeff MEADE. MEADE screams in his face.

MEADE

Stand at attention, plebe!

TODD (V.O.)

This is Jeff Meade, the company commander of E Battery. Our leader. He attained this lofty command through the auspices of his old man's checkbook. Daddy's determined that his son and heir should become a leader of men and he's willing to cough up the cash to make it happen. I suppose if you're some rich asshole it'd be pretty embarrassing to have to admit to the other rich assholes at the rich asshole's club that your kid's a mere corporal instead of a captain.

TODD glances at the others, now lining the corridor and assumes a position roughly resembling attention.

MEADE (CON'T.)

Now, what the fuck did you say, asshole?

TODD

Sorry, man, This is a little early for me. I'm not much good until I get my coffee.

MEADE

Shut the fuck up and stand at attention!

TODD complies. MEADE glares at him for a moment then turns to address the rest of the plebes.

MEADE

Good morning, ladies.

PLEBES

Sir, good morning, sir!

MEADE

Listen up, when reveille sounds you are to haul your asses out of those racks and stand in front of your doors. You will be in front of your doors no later than thirty seconds after the end of reveille. Anyone not in front of his door thirty seconds after reveille will get to start the morning with twenty pushups. Got it?

PLEBES

Sir, yes sir.

MEADE

What?

PLEBES

(Shouting)

Sir, yes sir!

MEADE

Speak the fuck up!

PLEBES
 (Shouting louder)
 Sir, yes sir!

MEADE
 That sucked, ladies. We're gonna work on that. You have twenty minutes to piss, shave and dress and be out on the Main Area in formation.

He points at TODD and ROBERT.

MEADE
 You two stay put. Everyone else move out!

The PLEBES duck back into their rooms, grab their soap, razors and towels and run down the corridor to the latrine.

MEADE
 (to TODD)
 What's your name, dumbshit?

TODD
 Todd.

MEADE
 Your last name, idiot.

TODD
 Bayliss.

MEADE
What's the first and last thing out of your mouth, plebe?

TODD gives him a confused look.

MEADE
 (to ROBERT)
 What's your name?

ROBERT
 Sir, Castillo, sir.

MEADE
 Castillo, tell your dumbshit roommate what the first and last thing out of his mouth is when addressing anyone other than a plebe.

ROBERT
Sir, the first and last thing is
sir, sir.

MEADE
(to TODD)
You got that? What's your name?

TODD
Sir, Bayliss, sir.

MEADE
(to ROBERT)
You look like you've got a fucking
clue, Castillo. I'm making this
fuckup your responsibility. You
will square him away or you're both
on my shitlist. Got it?

ROBERT
Sir, yes sir.

MEADE
Get the fuck out of my sight.

ROBERT and TODD enter their room.

INT. TODD AND ROBERT'S ROOM - DAY

ROBERT
You think it's a good idea to screw
with that guy?

TODD
Fuck him.

They get their stuff and exit to the

CORRIDOR

ROBERT
I catch any shit because of you,
we're gonna have a problem,
Bayliss.

TODD
You worry too much. Relax.

ROBERT
Hey, you don't want to be here,
fucking leave, but don't fuck
things up for me.

TODD ignores him.

EXT. THE MAIN AREA - DAY

The PLEBES form up in platoons. They're still in civvies. TODD and ROBERT come out together. As they walk to their positions, TODD sees MEADE chewing out an attractive female cadet standing at attention in one of the ranks.

TODD
Whoa. Who's that?

ROBERT answers TODD's question, MOS.

TODD (V.O.)
That is Allie Treadwell, the first female cadet to be admitted to the hallowed halls of Norton Military Institute. This is a big deal.

TODD (CON'T.)
And she's in our company?

ROBERT
It would appear so.

TODD (V.O.)
Dude, I'm in love.

ROBERT (CON'T.)
Don't bother. I heard she's a ball buster. Hard core. She wants to be the first female Regimental Commander.

TODD
(watching MEADE chewing her out)
Yeah, good luck with that.

EXT. THE ARMORY - DAY

The plebes, now in uniform, are lined up outside the armory.

INT. THE ARMORY - DAY

The plebes are lined up in front of a counter. School employees are behind the counter next to racks of M1-Garand rifles.

MEADE

You will be issued rifles this morning. When this gentleman hands your rifle to you, you will hold it like this (he places the butt of the rifle on the top of the counter, the rifle pointing straight up) You will walk to the end of this counter and read the serial number from the receiver to the man there. There are no firing pins in these rifles, but you will still treat them as if there were. Any questions?

No one speaks.

MEADE (CON'T.)

Alright. Go.

The first cadet steps to the counter, is handed his rifle and takes it to the end of the counter. The next plebe follows, and so on. Some of the plebes will tip their rifles to the side to read the serial number; a cadet NCO there will take the rifle and jerk it roughly back to the upright position. While this is going on, another employee comes out of a room. The door remains open for several seconds while the employee looks for a key. The cadets are able to glimpse the weapons in that room.

ROBERT

What's in there?

PLEBE 1

That's where they keep the real shit, dude.

TODD

What do you mean?

PLEBE 1

That's the ROTC armory. They got M-16s in there. Real ones with firing pins. I heard there's MP-5's and even a few MAAWS units. Dude, I'd give my left nut to get my hands on those.

MEADE

Shut the fuck up over there!

ROBERT continues to look at the door as a subtle grin crosses his face.

MONTAGE

TODD (V.O.)

They gave us a couple of days to settle in, then the shit started.

Shots of drill practice, plebes being screamed at in formations, doing pushups in the ranks, running everywhere in formation, looking haggard, pouring sweat.

TODD (V.O.)

If life was shitty for the rest of the plebes, it was worse for Allie. Meade and his boys gave her their special attention. Those guys really didn't want any girls in their he-man woman haters club.

ALLIE is doing pushups to the side of the main formation with MEADE screaming at her.

MEADE is in her room, pulling the sheets off her bunk, screaming at her.

ALLIE is running laps on the track, her rifle at port arms, MEADE screaming at her.

END MONTAGE

EXT. THE E BATTERY DORM - NIGHT

TODD (V.O.)

And it didn't stop when the sun went down.

The sound of someone hitting a trash can lid comes from the building. The sounds of yelling can be heard. Doors slam shut. More yelling.

INT. THE CORRIDOR - NIGHT

PLEBES are lined up, shoulder to shoulder along the walls. CADET OFFICERS are walking up and down the corridor, bouncing PLEBES off the walls, screaming at them, MOS.

TODD (V.O.)

This, folks, is a shit formation. They threw one of these parties for us every night for the first two weeks. Why, you ask? The official line was that it would toughen us up. The real reason? It was their way of establishing that they were in charge and that we were powerless to do anything about it. And, well, they liked it; it was fun.

INT. TODD AND ROBERT'S ROOM - NIGHT

It's about 1:30am. TODD, ANDY McClellan, TOM Riley, TED Franklin and Michel Vortrov, also known as "NOIVES" are sitting in Todd and Robert's room. They're all dressed in camo fatigues.

ROBERT is lying in the top bunk, feigning sleep.

TODD (V.O.)

To deal with this neverending onslaught of lunacy, I put together a select group of my fellow plebes. I called our informal club The Island Of Sanity. We'd get together like this after taps a few times a week to vent and to try to remember what the normal world is like. Robert the asshole doesn't approve. But there was one more cadet I wanted to add to the group. Someone I thought could really use a break from the daily grind.

EXT. A WALKWAY ON THE CAMPUS - DAY

TODD sees ALLIE up ahead and catches up to her.

TODD

Hey.

ALLIE glances at him.

TODD (CON'T)
So, how you doing?

ALLIE gives him another glance.

TODD (CON'T)
Yeah, stupid question. We're in
the same company. (a beat) E
Battery.

ALLIE
I know what company I'm in.

TODD
Yeah. (a beat) I guess they're
making it pretty rough for you.

ALLIE
Ya think?

TODD
Might be a little easier to deal
with if you had some friends you
could hang with.

ALLIE
Yeah, right.

TODD
Come to room 108 Friday night.

ALLIE
Are you fucking kidding me?

TODD
No, no. I'm not...some guys and I
hang out after taps
sometimes. Come by about one
Friday night, you'll be welcome, I
promise.

ALLIE
Your friends said that they're okay
with this?

TODD
I haven't asked them. They're good
guys. It won't be a problem.

ALLIE
Listen, the only reason I'm at
Norton is because the army told
them that if they didn't start

(MORE)

ALLIE (cont'd)
 accepting female cadets, they could
 kiss their ROTC program
 goodbye. The administration
 doesn't want me here. The Alumni
 don't want me here.
 The Corp doesn't want me
 here. Your friends aren't going to
 be happy if I show up at their
 little dickfest, believe me.

TODD
 Just because some guys are
 assholes, doesn't mean we all
 are. You know, I'm trying to be
 your friend here and you're not
 making it easy.

ALLIE looks at him, trying to read his face.

TODD (CON'T)
 What I'm telling you is that if you
 don't want to have to get through
 this shitstorm by yourself, you
 don't have to. Room 108, Friday
 night around one. Come by if you
 want.

TODD walks away. ALLIE watches him.

INT. ROOM 108 - NIGHT

It's about 1:30am. TODD, ANDY, TOM, TED and NOIVES are
 sitting in TED and NOIVES's room. They're keeping their
 voices down because it's a rules violation to be gathering
 like this after taps.

TED is sitting at a desk, tearing a piece of paper into
 strips.

TODD
 Fuck Meade. Guy always looks like
 he's trying to squeeze out a shit.

ANDY
 But he's got our balls in a vise
 for the rest of the year. Pissing
 him off is not a productive move,
 Bayliss.

TODD
He's lucky they took the firing
pins out of our rifles.

There's a quiet TAPPING on the door. TODD goes to the door and opens it a crack. He smiles and opens it. ALLIE slips in and TODD closes the door. The others stare at her, not quite sure what to do.

TODD
Glad you could make it.

ALLIE
Wouldn't miss it.

TODD
(To the group)
This is Allie.

TED
We kinda knew that, Bayliss.

TODD
Grab a seat.

ALLIE sits on the lower bunk. The others look at each other uncomfortably.

ALLIE
Don't mind me, fellas, I'm just one
of the boys.

An uncomfortable silence.

TED
So, Allie, don't take this the
wrong way, but I gotta ask you, why
are you here?

ALLIE
Bayliss asked me to drop in.

TED
Yeah...no. What I'm asking is, why
are you here at Norton?

ALLIE
Why are you here?

TED
I'm carrying on the family
tradition, third generation. Hail
Norton.

ALLIE
Well, I'll tell you Ted. Ted,
right?

TED
Yeah.

ALLIE
Ted, I'm going to be the first
female Chairman of the Joint Chiefs
and I thought this would be a good
place to start.

TODD chuckles.

ALLIE
What?

TODD
Oh, sorry, I thought you were
kidding.

ALLIE
I'm dead serious. You think it's
funny?

TODD
No, no. Not at all.

ALLIE
That's my goal. You need to have a
goal in life and that's
mine. What's your goal?

TODD
I don't know, being Taylor Swift's
love slave?

ANDY
(disdainfully)
Dude.

TODD
Sorry. (a beat) You know there are
a lot of people who want to keep
this little corner of hell a boys
club, right?

ALLIE
Yeah, I noticed. Any of those
people here?

Everyone looks around.

TED

You have any idea the kind of shit they're going to put you through to make you quit?

ALLIE

I've got a rough idea, yeah. Look, I'm on my way to a seat on the joint chiefs. You think I'm going to let these assholes stop me? Fuck 'em.

TOM

(smiles approvingly)
Fuckin' A.

TOM and ANDY high five.

TOM AND ANDY

Booyah!

TED

Why Norton? Why not West Point or the other service academies?

ALLIE

Don't have the right connections. Don't worry, I'll get there.

TED turns from the desk, strips of paper sprout out of his hand like a bouquet.

TED

Okay, who's first?

ALLIE

What's this?

TED

Jack in the Box run. There's a Jack in the Box down on Foothill Boulevard that's open all night.

ALLIE

Yeah?

TED

My Dad told me about it. Norton cadets have been doing it for years, it's kind of a tradition.

ALLIE

Sounds like a great way to get your ass thrown out of school.

TED

Only if you get caught.

ALLIE

Get me a Jumbo Jack, fries and a Coke.

TED

First things first, my friend. First we draw straws to see who's going. Unless someone wants to volunteer.

ANDY

It was your idea, why the fuck don't you go?

TED

We draw straws. I'll take the last one. Okay, go.

They all draw the papers. TODD draws the short one.

TODD

You know fellas, it sounds like a lot of fun, but I think I'll sit this one out.

TOM

Pussy.

TODD

You think it's such a great idea, you fucking go.

ANDY

He didn't draw the short straw.

ALLIE

I'll go.

They all look at her.

ALLIE (CON'T.)

No sweat.

They look at TODD.

TODD
Works for me.

The others glare at TODD while TED writes down the orders and collects the money.

TODD leans over and whispers to ALLIE.

ROBERT
You sure you want to do this?

ALLIE
Yeah, I'm good.

TODD
It starts getting too hairy, come back. No one's going to give you shit about it, and if they do, they'll have to deal with me.

ALLIE
I can take care of myself.

TED hands the paper with the orders and the money to ALLIE.

TED
You have to go from the back of the building.

TODD
We can use my window.

TED, TODD, TOM and ALLIE silently cross over to TODD's room.

INT. TODD AND ROBERT'S ROOM - NIGHT

ROBERT is asleep in his bunk. They keep the lights out. TODD quietly opens the window. ROBERT wakes up and sees them.

ROBERT
What the fuck?

TODD
Go back to sleep. You're dreaming.

ROBERT
What are you doing?

TODD
Better you don't know.

TED brings out a folded piece of paper. On it is a diagram of the school grounds. He switches on a flashlight with a red filter on it.

TED
Okay, these (he points) are security cameras. But there are gaps in the coverage you could drive a truck through. (He points to a red line that snakes through the diagram) Follow this route and you won't be seen. It doesn't really matter, though because there's no one monitoring these cameras, their output is recorded in case something happens, then they'll play them back. Climb the fence here, Standell Street is on the other side. Wait in front of the house at 3482. I'll call a taxi as soon as you're out the window and he'll pick you up there. You want to take this with you?

ALLIE studies the diagram for a moment.

ALLIE
No, I've got it. Let's do this.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - NIGHT

TODD hands her a camo backpack. She shrugs it on. TOM opens the window and ALLIE climbs out.

INT. TODD AND ROBERT'S ROOM - NIGHT

ROBERT is sitting up in bed.

ROBERT
Where's she going?

TOM
None of your business.

ROBERT gets out of bed. He puts on a robe and grabs his phone. He heads for the door. TOM is standing in his way.

TOM
Where the fuck you think you're
going?

ROBERT
I'm gonna call my girlfriend.

TED
Kind of late for that, isn't it?

ROBERT
It's three hours earlier in Miami.

TOM
Call her from here.

ROBERT
I don't want you assholes
listening.

TODD
He wants to call her from the
latrine so he can beat off.

ROBERT
Fuck you, Bayliss.

TODD
You're not going anywhere until she
gets back, Castillo.

ROBERT
What's your problem, Bayliss?

TOM
Just want to make sure you don't
rat us out to Meade.

ROBERT
You think I'd do that?

TODD
In a fucking heartbeat.

ROBERT
Fuck you.

TOM steps in front of the door. ROBERT glares at him and
the others, then sits at his desk.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - NIGHT

ALLIE runs the route she memorized from the diagram, stopping to check things out from time to time.

EXT. STANDELL STREET - NIGHT

She gets to Standell Street and waits, nervously looking around. A cab pulls up and she gets in.

ALLIE
8405 Foothill. It's a Jack In The
Box.

CABBIE
You drew the short straw, huh?

He pulls down the flag on the meter and drives away.

INT. TODD AND ROBERT'S ROOM - NIGHT

ROBERT is still sitting at his desk, looking at the clock nervously.

TED
Don't worry, you'll still have time
to rub one out.

ROBERT
I gotta piss.

TOM
Hold it.

ROBERT
No, really, I've gotta take a
wicked piss.

TODD
Oh, let him go.

TOM stands aside. ROBERT gets up from his chair and is about to open the door when TOM grabs him by the throat. He squeezes until ROBERT's face turns red.

TOM
You rat us out, I'll break your
fucking legs. Got it?

TODD
Dude, I don't think he can breathe.

TOM
What's your point?

TOM relaxes his grip slightly.

ROBERT
(rasping)
Got it.

TOM releases him.

ROBERT exits.

INT. THE SECURITY OFFICE - NIGHT

The WATCHMAN, Price, is about to go on his rounds. He's standing next to the desk where his coworker is doing a crossword puzzle. He looks down at the puzzle.

WATCHMAN
Cyclopean.

GUARD
What?

WATCHMAN
Cyclopean. One eye. Forty eight across. That's what you were trying to figure out, wasn't it?

GUARD
Fuck you. Let me get it by myself.

WATCHMAN
Just trying to help.

GUARD
I'll let you know if I need help.

The WATCHMAN picks up a flashlight and goes to the door.

WATCHMAN
Suit yourself.

The WATCHMAN exits.

EXT. STANDELL STREET - NIGHT (LATER)

TODD (V.O.)
Remember what I said about wrong
place, wrong time?

The cab pulls up and ALLIE gets out. She jogs back to the fence.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - NIGHT

ALLIE is retracing her route. She's next to the armory when she spots the WATCHMAN approaching forty yards away. She freezes, looking for cover. She ducks into a hedge that surrounds the building. She's about ten feet from the entrance to the building, just out of the cone of light coming from a fixture over the door.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - NIGHT

The WATCHMEN walks by, talking on his phone, oblivious. ALLIE sees two men with ski masks covering their faces come up behind the WATCHMAN. One of them throws a bag over his head, the other one wrestles him to the ground and ties his hands with plasticuffs.

Other men appear and head for the door. One of them pries open the door of the armory with a crowbar. One of the men sprays the lens of the security camera with black paint. After a few moments, the door is opened and everyone goes inside.

INT. THE ARMORY - NIGHT

The THIEVES place the WATCHMAN in a corner. Two of the THIEVES go to work on the inside door with lock picks. They have it open in a few seconds. They open the door and go in.

INT. THE ROTC WEAPONS ROOM - NIGHT

The man who is obviously in charge (SHANE) points out the weapons to take. He examines a couple of boxes and points at them.

INT. THE LATRINE - NIGHT

ROBERT enters and takes out his phone. He hits a speedial number.

INT. THE ARMORY - NIGHT

SHANE answers his phone. He looks at the caller ID. He has a pistol in his other hand.

SHANE
Not a good time.

INTERCUT SHANE AND ROBERT

ROBERT
Where are you?

SHANE looks at the WATCHMAN. He walks out the front door and steps to the side of the door out of sight and hearing of the WATCHMAN.

He pulls up his ski mask to uncover his ear. His face is exposed.

SHANE
We're at the job. Why?

ROBERT
There's someone out there.

INT. THE SECURITY OFFICE - NIGHT

The GUARD is doing his crossword, obviously stuck on a word. He picks up the walkie talkie.

GUARD
Hey, Price. "Makes an objection". Eight letters, starts with a "p".

No answer.

GUARD (CON'T)
Hey, Price.

No answer.

GUARD (CON'T)
Come on, dickwad. I'm asking you
this time.

No answer

GUARD (CON'T)
God damn it. Price!

No answer.

GUARD (CON'T)
Fuck.

He gets up, picks up a flashlight and exits.

EXT. THE ARMORY - NIGHT

SHANE
What do you mean?

ROBERT
There's a girl, a plebe, running
around out there. She'll be going
right by where you are.

INTERCUT SHANE AND ROBERT

SHANE pulls down the ski mask and breaks the light bulb in
the fixture with the barrel of the pistol. He scans the
area.

SHANE
(sarcastically)
Thanks for the heads up.

ROBERT
I couldn't call any sooner. Just
watch out.

ALLIE sees SHANE come out the door and take off his
mask. She gets a good look at his face. She watches as he
talks on the phone and as the THIEVES run out of the
building with the guns.

Behind him, the THIEVES are running out of the door, each
with four or five rifles slung over their shoulders and
necks. Two THIEVES are carrying two heavy plastic cases.

SHANE stops one of them and takes a rifle with a night scope
on it from around the thief's neck. He stuffs his pistol in
his belt, turns on the scope and looks around the area.

ALLIE is watching all this, trying to be quiet.

The GUARD approaches. He's about thirty yards away.

GUARD

Price! Price! Where the fuck are you?

SHANE sees the flashlight coming toward him.

SHANE

(into the phone)

We're outta here right now. I'll call you tomorrow. I want to know about this.

He hangs up.

ROBERT puts his phone away and exits.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - NIGHT

When SHANE leaves, ALLIE waits a few seconds. She's about to get up when she sees the GUARD walking toward the armory. The GUARD sees the open door and enters the armory. ALLIE takes off.

INT. TODD AND ROBERT'S ROOM - NIGHT

ROBERT enters. He takes off his robe and gets into bed.

There is a soft tapping on the window. TED opens it and ALLIE hands the backpack to him. She climbs in and they shut the window.

TED

You fucking did it. You're amazing.

ALLIE

Damn right.

TED, TODD, TOM and ALLIE exit.

TED AND NOIVES'S ROOM - NIGHT

TED, TODD, TOM and ALLIE enter.

NOIVES

God, that smells good.

The food is distributed and everyone digs in.

ANDY

You have any problems out there?

ALLIE

Piece of cake.

TOM

Some cake would be good. Any bakeries open this late?

ALLIE

You want cake, you can get it. I'm in for the night.

They eat. ALLIE finishes and stands.

ALLIE

Well, it's been fun, boys. See you tomorrow.

TODD

Hang on a minute. Gentlemen, it has been brought to my attention that as shitty as this year will be for us, it will be infinitely more shitty for New Cadet Treadwell here. I'm thinking that in recognition of her bravery above and beyond in tonight's operation, we should make it our job to support her in the following difficult months. Comments?

TED

I'm in.

ANDY AND TOM

Booyah. (They high five)

NOIVES gives a thumbs up.

ALLIE

Thanks guys.

TED

'Night Allie. Good work tonight.

TODD gets up, Opens the door a crack and peeks out. He gives ALLIE a thumbs up.

ALLIE looks back and gives the group a quick smile before exiting.

TED
She's okay.

TODD
Yeah, she is.

TODD looks at the door after Allie leaves. A faint smile on his face.

EXT. THE MAIN AREA - DAY

TODD and other CADETS exit the barracks and walk to their assembly area. There are men all over the area wearing jackets with "FBI", "ATF", "DHS" and LAPD" on them. The company forms up and moves off to the mess hall.

INT. THE MESS HALL - DAY

The CORPS is standing behind their seats at the tables. The command to take seats is given and they do so. The COMMANDANT steps up to the lectern on the raised dais where the senior officers eat.

COMMANDANT
I'm sure you're all curious about the police activity on post this morning. They are here because it was discovered early this morning that the ROTC armory was burglarized last night.

There is a buzz of conversation from the CORPS. TODD and ROBERT, who both sit at the same table as ALLIE, look at her.

RICKMAN
Eyes front, Bayliss. You too, Castillo.

They comply. Other members of The Island look over at Allie. The Corps is silenced by a sharp "at ease" from the REGIMENTAL COMMANDER.

COMMANDANT (CON'T.)

The authorities and campus security are trying to determine what was stolen. The crime occurred at approximately 1:30 last night. If any cadet heard or saw anything that he feels could be helpful to the investigation, he will come forward and give this information to the investigators. I expect nothing less than absolute cooperation with the authorities by all members of the Corps.

He sweeps his eyes over the room then takes his seat. The cadet REGIMENTAL COMMANDER rises and gives the command "at ease", whereupon the waiters began to distribute breakfast.

EXT. A WALKWAY ON THE CAMPUS - DAY

TODD sees ALLIE ahead of him, walking back to the dorm from the mess hall. He catches up to her.

TODD

(sotto voce)

Shit, Allie, you must've been out there just when it was going down. Did you see anything?

ALLIE

No.

TODD

You sure?

ALLIE

I didn't see anything.

TODD

You're lucky. You could've walked right into it.

ALLIE

Yeah.

a beat

TODD

You okay?

ALLIE
Yeah. Why wouldn't I be?

TODD
I don't know. You look a little
freaked out.

ALLIE
Like you said, I had a close call
last night.

They reach the dorm and go to their rooms.

INT. TODD AND ROBERT'S ROOM - DAY

TODD and ROBERT are at their desks.

ROBERT
Treadwell must've seen the whole
thing. She tell you anything?

TODD
She said she didn't see anything.

ROBERT
Bullshit. She had to walk right by
there. Twice.

TODD
She said she didn't see anything.

TODD exits. ROBERT watches him, then remains for a moment,
thinking before he exits.

INT. AMADOR'S MERCEDES SEDAN - DAY

AMADOR is driving to a Cuban restaurant. ROBERT is in the
front passenger seat, TODD and ALLIE are in the back.

ALLIE
This is very nice of you, Mr.
Castillo. I'm ready for some real
food after a couple of months of
whatever it is they've been feeding
us.

AMADOR
I've been wanting to meet you both,
Robert's told me so much about
you. I especially wanted to meet
the first female cadet at Norton.

They pull up in front of a small, nondescript restaurant.

AMADOR (CON'T.)
Ah, here we are.

They get out of the car and enter the restaurant.

EMPLOYEES immediately gather around AMADOR, shaking his hand and embracing him. The group is shown to a table.

TODD
(Looking at the menu)
I don't know what any of this is.

AMADOR
I'll make it simple, Todd. (To the WAITER) We'll all have the chicken, (to the others) if that's alright with everyone.

ALLIE
Works for me.

WAITER
Si, senior.

WAITER exits.

AMADOR
I look forward to this every time I come to Los Angeles.

ALLIE
Robert tells us that you were the Regimental Commander at Norton.

AMADOR
Yes. I was class of nineteen seventy one. So long ago now. My father, who started with nothing when we came here, had built up his taxi business by that time so he could afford to send me to a good private college.

TODD
Your father escaped from Cuba?

AMADOR
Yes. He and my mother and I. I was three years old.

ROBERT

They almost didn't make it.

ALLIE

What happened?

AMADOR

My father put us in a small boat, a rowboat really, with a makeshift sail. We hit bad weather about halfway across but somehow we got to within three miles of the Florida coast when the boat started coming apart. I don't remember any of it, this is what my father told me. He managed to hold on to a piece of the hull with one hand and hold me above the water with the other. Somehow he was able to hold me like that for six hours until we washed up on the beach in Miami. Mama simply wasn't strong enough to hold on and she slipped away sometime in the night. My father couldn't let go of me to save her. He sacrificed her - and she sacrificed herself - so that I could live and come to the United States and be free.

ALLIE

I'm so sorry, sir.

ROBERT

This is why he feels so strongly about this treaty the President is trying to make with Castro.

AMADOR shoots ROBERT a look.

TODD

It looks like we're going to be on speaking terms with Cuba again after, what, fifty years?

AMADOR

That 'treaty' as you call it is an insult to every Cuban in this country. To recognize the dictatorship of that bastard Castro is nothing less than an act of treason by this government. There are thousands of people who risked

(MORE)

AMADOR (cont'd)
 their lives to escape from that
 animal's tyranny so they could come
 here and live in freedom. Many who
 tried to escape died like my
 mother.

ALLIE
 I can see how that would upset you,
 Mr. Castillo. But treason?

AMADOR
 That government is the enemy of
 this country. Castro is a tyrant,
 a murderer, a monster. To
 recognize his government is to
 legitimize him. Trading with his
 Cuba enriches him and perpetuates
 his tyranny. This is treasonous.

TODD
 I'm sorry I brought it up, sir.

AMADOR
 If it hadn't been for Castro, we
 would today be living in a free
 Cuba. My mother would not have
 suffered such a terrible death. I
 blame him and his government for
 her death. To me it was nothing
 short of murder.

There is a long silence.

AMADOR (CON'T.)
 My apologies. This is something
 that affects me very deeply.

ALLIE
 I can understand that, sir.

Another awkward silence.

ROBERT
 Father, Allie has already made her
 mark at Norton. She made a Jack
 run a few nights ago.

ALLIE gives ROBERT a "what the fuck?" look.

ROBERT (CON'T.)
 It's okay, He won't tell
 anyone. Right, Father?

AMADOR

Of course not. I'll tell you a secret. I did the same thing my plebe year.

ROBERT

Allie was out there around the time the armory was being robbed.

ALLIE

Yes, but I didn't see anything. I guess I just missed them.

AMADOR

You were very lucky. I would imagine that the kind of people who would commit such a crime would be very dangerous. If they thought you had seen them, and that you would go to the authorities and tell what you saw, you would be in very great danger.

ALLIE

I can take care of myself, sir.

AMADOR

I'm sure you can, but these criminals would stop at nothing to silence a witness. How fortunate you are that you didn't cross paths with them that night.

ALLIE

Yes, sir, I guess I am.

The WAITER brings the food.

AMADOR

Good. Ah, here we are. Please, eat everyone.

EXT. NMI PARKING LOT - DAY

TODD and ALLIE are walking away from the car. ROBERT and AMADOR watch them. NOIVES, his FATHER and his two burly BODYGUARDS walk by, giving AMADOR and ROBERT the once over.

ROBERT

What do you think, Father?

AMADOR

Has the girl said anything about that night?

ROBERT

She told Bayliss she didn't see anything, which is bullshit. She needs to go. Shane thinks she saw his face. He's sure of it.

AMADOR

I won't harm her unless I'm sure she knows something that could be a problem. But if she does, well, then...

ROBERT

We can find out.

INT. DETECTIVES' SQUAD ROOM - DAY

Detective MCNARY is at his desk, looking at his computer monitor. A security camera video from Norton is on, playing in fast forward. GUTIERREZ walks up to the front of his desk. He cranes his head around to see what MCNARY is looking at.

GUTIERREZ

How'd you manage to get stuck with this?

MCNARY

I guess the feds think looking at security camera video is beneath them so they kicked it down to us.

GUTIERREZ

Yeah, shit rolls downhill. You see anything?

At this point, a barely discernible point of light moves quickly across the far background of the picture. MCNARY misses it because he's looking at GUTIERREZ.

MCNARY

Nada.

GUTIERREZ

How much more of this do you have to look at?

MCNARY points to a stack of DVDs.

GUTIERREZ (CON'T)

Well, when you get to the point you want to blow your brains out, call me first.

GUTIERREZ walks away. MCNARY returns to the monitor.

EXT. A WALKWAY ON THE CAMPUS - DAY

The Corps is moving from the main area to the parade field for the Sunday parade. As ALLIE marches along, she looks at spectators, mostly parents of cadets, who are standing along the route watching them.

She sees a man step out from a group of spectators, it's SHANE. Her face registers the shock of recognizing him. She looks back at him, clearly upset.

CADET SERGEANT

Treadwell, eyes front!

She turns back, her mind racing.

SHANE walks away, taking out his phone. He makes a call.

INT. DETECTIVES' SQUAD ROOM - NIGHT

MCNARY is at his desk. There are fast food wrappers and empty soft drink containers strewn around it. He's staring into space sucking on a large Coke. He looks at the security videos, then reaches out, takes one and puts in the DVD drive. He leans back to watch on fast forward.

It's the one he was watching when he was distracted by Gutierrez. This time he notices the movement in the background. He stops the video, reverses it and watches again at normal speed. It's definitely someone moving. He reverses and watches again. He rummages around his desk and finds a diagram of the school grounds. He looks at the label on the DVD case and matches it with the camera on the diagram. It covers an area near the armory.

He looks at the diagram again and finds a camera that covers the area the unidentified person is moving to. He takes out the DVD, finds the new one and puts it in. He fast forwards to the time that matches the time on the other DVD and sees a tiny movement at the bottom of the screen. It's only a few pixels, but if you know what you're looking for, you can see it.

He continues to do this, going from one camera to the next, catching faint and tiny snatches of movement, until he loses it near the E Battery dorm area.

He sits back, thinking.

INT. THE NORTON SECURITY OFFICE - DAY

MCNARY and PITTS, the Norton head of campus security, are watching a compilation of the videos.

MCNARY

Our people enhanced this, but we couldn't pull much out of it.

PITTS

Yeah, but it's definitely a cadet. (He points to the screen) That's a Norton cap for sure.

MCNARY

Whoever it was had to have seen the robbery.

PITTS

Yeah. You have any idea who it is?

MCNARY

I was hoping you could help me with that.

PITTS

(He leans in again, points to a blurry red area on the shot of Allie's cap) See that? That's a plebe patch. They have to wear those red patches behind their cap shields.

MCNARY

We lose him when he gets to this dorm. I've looked at the other videos, he doesn't show up again. I think he probably lives here.

PITTS

You think this guy was in on it?

MCNARY
It's possible.

EXT. THE MAIN AREA - DAY (EARLY EVENING)

The E Battery PLEBES are formed up. The COMMANDANT is pacing in front of the formation. MCNARY is standing a few feet behind him.

COMMANDANT
I'm ordering the cadet who was out there that night to step forward now.

No one moves.

COMMANDANT (CON'T.)
This is unacceptable, gentlemen. This is not the sort of behavior we expect from a Norton cadet. You are bound by your cadet oath and by common decency to come forward and assist law enforcement in their investigation.

No response.

COMMANDANT (CON'T.)
I'm very disappointed, gentlemen. Disappointed and embarrassed to see this sort of cowardice and lack of character displayed before a member of the police force. (to MCNARY) Would you like to say anything, detective?

MCNARY
Listen, fellas, I know that this is asking a lot, that this is asking you to put yourself in a tight spot. But the people who stole those guns? They could be selling them to drug gangs or even terrorists. Innocent people could be killed if we don't track them down and get them back. This is life and death we're talking about here, so I'm asking you, please help us to catch these guys before anyone gets hurt.

No response.

COMMANDANT

You've left me no choice, then. As of now, you are confined to quarters...indefinitely. In addition, your Thanksgiving leave is canceled. You will spend the holiday in your quarters. I only have one more thing to say, and this is directed to the cadet in question: think about what you're doing to your fellow cadets, listen to your conscience and do the right thing. Captain Meade, dismiss them. Get them out of my sight.

MEADE steps to the front of the company.

MEADE

Dismissed. Return to quarters.

COMMANDANT

(to MCNARY)

I'm sorry about this, detective McNary. I hope the young man you're looking for will come forward.

MCNARY

Me, too, sir. Thank you for your cooperation.

TODD and ALLIE walk together toward the door.

ALLIE

I'm going to tell him.

TODD

Like hell you are.

ALLIE

I can't let everyone take shit for something I did.

TODD

Look, I'll get the guys together tonight and we'll see if we can come up with something. Just hold off until then. Okay?

ALLIE

The Commandant's right. I have to step up. It's the right thing to do.

TODD

Listen, he's not going to cancel leave. You know how many parents would be on the phone screaming at him about the money they'll lose on airline tickets? Just...chill for now. Trust me, we'll figure something out. Okay?

INT. TODD AND ROBERT'S ROOM - NIGHT

ROBERT

Is she gonna tell them?

TODD

She wants to, but I talked her into holding off.

ROBERT

Why the fuck did you do that?

TODD

There's no reason for her to put her ass in a sling over this. She didn't see anything.

ROBERT

Then she can tell them that.

TODD

Yeah, just before they kick her out. I want to see if there's a way around this. We're gonna talk with the other guys tonight and see if we can figure something out.

ROBERT

Fuck that. I'm telling Meade.

He starts for the door. TODD blocks him.

TODD

The fuck you are.

ROBERT

I'm not spending my leave in this fucking place, Bayliss. Either she tells them or I do.

TODD

Just give me until tomorrow morning.

ROBERT
Hey, just because you're fucking
her-

TODD
I'm not fucking her.

ROBERT
Okay, you're trying to fuck
her. Look, I'm not losing my
Thanksgiving leave so you can nail
this bitch.

ROBERT tries to get past TODD again. There is some shoving,
but TODD holds him off.

They hear -

INT. THE CORRIDOR - NIGHT

A few of the CADET OFFICERS and NCO's enter the corridor and
spread out along it's length. MEADE comes out of his
room. He picks up a lid from the trash can at the end of
the corridor and bangs it with a broom handle.

MEADE
Everybody get out here now! Move,
move, move!

back to:

TODD
You understand you do this and the
Booyahs are going to beat you to a
pulp.

ROBERT
Fuck them. I'll get their asses
thrown out, too. All of you
assholes are guilty of an honor
code violation. You knew what she
did and didn't say anything.

TODD
Neither did you.

ROBERT
I was afraid to. You told me the
Booyahs would beat the shit out of
me if I said anything.

TODD
 Prove it. You say anything you
 will be just as fucked as I am,
 Castillo. That's a promise.

Cadet Sergeant RICKMAN steps into the doorway.

RICKMAN
 Get the fuck out here! Now!

TODD and ROBERT exit.

MEADE
 Go! Hurry the fuck up!

The OFFICERS and NCOs herd the PLEBES to the end of the
 corridor. They line up on either side of the corridor,
 shoulder to shoulder at a Marine brace. TODD and ALLIE wind
 up facing each other; the BOOYAHs are a few feet away. The
 OFFICERS and NCOs slam the doors shut. MEADE paces down the
 center of the corridor.

MEADE
 We have a problem, gentlemen...lady
 and gentlemen And we're going to
 stay here for as long as it takes
 to find a solution to our
 problem. Is that okay with you
 young people?

PLEBES
 Sir, yes sir!

MEADE
 Good. I like your team
 spirit. So, someone in this
 company doesn't have the stones to
 step up and be a man. And because
 of that douchebag, everyone in this
 corridor is paying for it. Are you
 with me so far?

PLEBES
 Sir, yes sir!

MEADE
 Do you think that's fair? Everyone
 having to pay for one fuckup's lack
 of balls?

PLEBES
 Sir, no sir!

MEADE

Good. I'm glad we see eye to eye on this. So, we're going to stay here until that piece of shit grows a pair.

MEADE and the others, set upon the plebes, screaming in their faces and bouncing them off the walls.

INT. THE NORTON SECURITY OFFICE - NIGHT

PITTS is on the phone.

PITTS

Something just occurred to me and I thought I should pass it on to you.

INT. THE LAPD DETECTIVE SQUAD ROOM - NIGHT

MCNARY

Okay.

INTERCUT PITTS AND MCNARY

PITTS

The cadets, they like to do this thing where someone sneaks out at night, takes a cab to the Jack In The Box down on Foothill and brings back junk food. The shit they feed these kids, I can't say I blame them. They call it a Jack run.

MCNARY

They take a cab?

PITTS

Yeah, It's too far to walk.

MCNARY

Could we be looking at a Jack run here?

PITTS

Your guess is as good as mine. But yeah, could be. Anyway, I thought I'd let you know.

MCNARY

Thanks, Pitts. I appreciate it.
 (hangs up) (to TORRES, another
 detective) Torres. I want you to
 check out cab companies around
 Norton and see if anyone picked up
 a fare near the school on the night
 of the break in.

TORRES

(looking at his watch)
 Now?

MCNARY

Now.

TORRES stands up, obviously not thrilled about this
 assignment.

MCNARY

And let me know if you find
 anything. ASAP. Got it?

TORRES

(gives a little salute)
 Got it, Mein Herr.

TORRES exits.

INT. THE CORRIDOR - NIGHT

It is twenty minutes later. MEADE is dripping wet with
 sweat, as are the PLEBES. His voice is hoarse.

MEADE

Whoever you are, I cannot fucking
 believe that you would put these
 people through this just to save
 your own worthless ass. You are a
 gutless sack of shit.

ALLIE looks at TODD, she looks like she's going to say
 something. TODD shakes his head, begging her with his eyes
 not to.

MEADE (CON'T.)

Well, here's what we're going to do
 now. We (gesturing to the OFFICERS
 and NCOs) are going to hit the
 showers and then we're going to
 enjoy what's left of our
 evening. Personally, I'm headed

(MORE)

MEADE (CON'T.) (cont'd)
 for the canteen. You people are not going anywhere. You will stay right here, if necessary, until first mess tomorrow morning. After you eat, you will come back here, and you will stand until second mess, after which...well take a guess. If you guessed that you're coming back to do this until third mess, congratulations, you were right. Are you getting the picture? If I didn't have to let you eat, you wouldn't move from here until classes start again on Monday.

ALLIE has tears rolling down her face. She puts her hand out.

ALLIE

Sir!

TODD is desperately trying to silently stop her. When he sees that he can't -

TODD

Sir! It was me, sir!

MEADE's head whips around to look at him. He walks quickly over to just in front of him.

MEADE

Bayliss. Why am I not surprised.
 You sorry piece of shit.

ALLIE

Sir! It wasn't Bayliss, it was me, sir!

TODD

It was me, sir!

TOM

Sir, it was me, sir!

ANDY

Sir, it was me, sir!

TED

Sir, it was me, sir!

TODD

Hey, guys. It's okay. Meade, don't listen to them. It was me. Okay?

MEADE

(to the OFFICERS/NCOs)
Get these people out of here.

INT. THE COMMANDANT'S OFFICE - DAY

TODD, MEADE, RICKMAN, MCNARY and The COMMANDANT are there.

TODD

It was a Jack run, sir. I thought it'd be fun.

MCNARY

Did you see the break-in?

TODD

No, sir. I missed them, guess I was lucky.

COMMANDANT

You violated regulations, you kept silent about it, causing your entire company to be punished and you may have impeded a criminal investigation, possibly allowing dangerous criminals to get away with the theft of weapons. I don't think that I have to tell you that your days at Norton are over, do I?

TODD

No, I kinda figured that out on my own.

COMMANDANT

You're in no position to be flippant, Mr. Bayliss. There's still the question of whether you were an accomplice in all this.

TODD

Wait. What?

COMMANDANT

Quite a coincidence that you just happened to be at the armory at the time those weapons were being stolen.

TODD
You're out of your fucking mind.
(to MCNARY) Is that what you
think?

MCNARY
It's something we have to talk
about.

TODD
Am I under arrest?

MCNARY
No. Not yet.

TODD
Then fuck this, I'm outta here.

COMMANDANT
Sit down, Mister Bayliss. I'll
tell you when you can leave.

TODD
Fuck yourself, pal.

MEADE moves toward him.

MCNARY
Hold on. Everyone settle
down. Todd, we have more to talk
about.
If you'll give me your word that
you won't try to run out on me, you
can stay here tonight instead of a
holding cell.

TODD
Sure. I'll be here.

MEADE
I'll make sure he doesn't go
anywhere, sir.

TODD
Nobody's talking to you, fuckwad.

MEADE
At ease, Bayliss.

TODD
Fuck you, Meade.

COMMANDANT

That's enough. Captain Meade, take him back to his quarters. Detective McNary, I'm sorry for the trouble this young man has caused you. If there's anything I can do for you, please let me know.

MCNARY

Thank you, sir. (to TODD) I'll see you tomorrow.

MCNARY exits.

COMMANDANT

Return to quarters, cadets.

MEADE posts, takes TODD's arm and pulls him toward the door. TODD pulls his arm away and walks to the door.

INT. A CAB COMPANY - NIGHT

TORRE walks into the office. He looks like this isn't the first cab company he's been to. A man at a messy desk looks at him.

CAB MAN

Yeah. Help you with something?

TORRES badges him.

TORRES

I need to know if someone picked up a fare near Norton Military last Friday about one in the morning.

CAB MAN

So, Saturday morning.

TORRES

Yeah, whatever.

CAB MAN

Makes a difference. Do I look at Friday or Saturday?

TORRES

Saturday.

CAB MAN
Okay. It makes a difference is all
I'm saying.

TORRES
Could you look?

CAB MAN starts hitting keys on his computer.

CAB MAN
(muttering to himself)
Makes a difference. Friday or
Saturday.

He stops typing, moves the mouse around a little and stops,
looking at the screen.

CAB MAN
You need a search warrant or a,
whatd'ya callit, a subpoena for
this?

TORRES
No. You find something?

CAB MAN
Yeah. Number 852 picked up a fare
on Standell at...1:05 am. Went to
8502 Foothill and back to
Standell. Dropped off at 1:38am.

TORRES
Who was the driver?

CAB MAN
(moves the mouse around)
Morales. Esteban Morales.

TORRES
He here tonight?

CAB MAN
(punches the keyboard some
more, looking annoyed)
Yeah. He's about to go out, you
might just catch him.

TORRES
Take me to him.

CAB MAN
Jeez.

Torres gives him a "well?" look. CAB MAN pries himself out of the chair and takes him to an area where the cabbies are gathered.

CAB MAN
Morales. This guy wants to talk to you.

MORALES looks at him, then at TORRES and looks nervous.

TORRES
Don't worry, I'm not la migra. I need to ask you about a fare you picked up Friday night.

CAB MAN
Saturday morning.

TORRES
Yeah, Saturday morning.

MORALES
Okay.

TORRES
You remember who it was?

MORALES
Yeah, it was one of those kids from the school. Norton.

TORRES
How do you know?

MORALES
She was wearing a camo uniform.

TORRES
She? It was a girl?

MORALES
Yeah.

TORRES
You're sure she was from the school.

MORALES
I guess. She was wearing the uniform. I took her to the Jack In The Box down on Foothill. They do that sometimes. Guess the food is pretty bad at the school.

TORRES
Okay. Thanks.

TORRES walks away quickly.

INT. THE LAPD DETECTIVE SQUAD ROOM - NIGHT

TORRES enters. He sees that McNary isn't there. He writes a note and leaves it on his desk, then leaves.

INT. TODD AND ROBERT'S ROOM - DAY

TODD (V.O.)
You remember what I was saying before? Right place, right time? Wrong place, wrong time? Looking back, I guess you could say that either of those descriptions could apply here, the way things turned out.

TODD is packing a suitcase. ALLIE enters.

ALLIE
Hey.

TODD
Hey. Should you be here?

ALLIE
I'm sorry you got booted.

TODD
I'm not.

ALLIE
What are you going to do?

TODD
(shrugs, a beat)
I'll figure it out.

ALLIE
I shouldn't've let you do this.

TODD
No. You want to be here. You've got plans. I probably wasn't coming back from Thanksgiving leave, anyway.

ALLIE
Your parents are going to be
pissed.

TODD
They'll get over it.

EXT. THE SCHOOL PARKING LOT - DAY

ROBERT gets out of an SUV. SHANE is at the wheel. There are two CUBANS in the back. ROBERT walks toward the school.

INT. THE LAPD DETECTIVE SQUAD ROOM - DAY

MCNARY enters, sits at his desk. He sees the note Torres left, casually picks it up and reads it. He sits up, staring at it. Gets up and races out of the room.

INT. TODD AND ROBERT'S ROOM - DAY

ALLIE looks at him thoughtfully.

TODD
What?

ALLIE
Nothing.

TODD
Spill it, Treadwell.

ALLIE
It's just...you know, thanks.

TODD
For...?

ALLIE
You're going to make this as hard
as you can, aren't you?

TODD grins.

ALLIE (CON'T.)
For asking me to be in the
Island. And for putting up with
my shit and being my friend.

TODD
 (smiling)
 You're welcome. You going back to
 Chicago for Thanksgiving?

ALLIE
 No. Mother is coming out
 here. She reserved a suite at the
 Biltmore.

They stand there, uncomfortable, but feeling a new
 closeness, not knowing how to handle it. They're saved when
 NOIVES and the BOOYAHs step into the doorway.

NOIVES
 Hey, Bayliss.

TODD
 Hey, Noives. Hey guys.

TOM and ANDY nod.

NOIVES
 Hi, Allie.

ALLIE
 Hi, Noives.

NOIVES
 Hey, I just wanted to say goodbye.

TODD
 You guys are the only thing I'm
 going to miss about this place.

TOM
 Take care, dude.

TOM and ANDY raise their hands up. TODD steps over and high
 fives them.

TOM AND ANDY
 Booyah!

TODD
 Rangers lead the way.

ANDY
 Fuckin' A.

NOIVES
 See you next week, Allie.

ALLIE
Bye Noives. Bye guys. Happy
Thanksgiving.

NOIVES, and The BOOYAHs exit.

INT. THE CORRIDOR - DAY

ROBERT goes to ALLIE's room. She's not there. He looks around, then walks down the corridor looking in rooms. He passes NOIVES, et al coming the other way.

ROBERT
You guys see Treadwell anywhere?

TOM
Fuck yourself, Castillo.

ANDY bumps him hard with his shoulder.

INT. TODD AND ROBERT'S ROOM - DAY

ALLIE
You ever been to Chicago?

TODD
Nope.

ALLIE
You should come out this
summer. We could hang out.

TODD
Yeah. I'd like that.

ALLIE
What's your phone number?

TODD
Give me your phone, I'll put it in.

ALLIE
I left it in my room.

She looks on Robert's desk for a piece of paper and a pen. She finds the pen, but not the paper. She opens the drawer and begins rummaging through it. She takes out a framed picture and glances at it before putting it on the desk. She stops what she's doing, grabs the picture again and gapes at it.

ALLIE
Oh, shit, are you fucking kidding
me?.

TODD
What.

ALLIE
That's him.

TODD
Who? Who's him?

ALLIE
That's the guy I saw robbing the
armory. Fuck. Why does Castillo
have his picture?

TODD
Wait a minute. You saw it? The
robbery?

ALLIE
Yeah.

TODD
Fuck, Allie. Why didn't you say
anything?

ALLIE
I was hoping the whole thing would
go away.

TODD
How much did you see?

ALLIE
The whole thing. This guy looked
like he was in charge. I heard him
talking on the phone.

TODD
Shit.

ALLIE
He had an accent. It kind of
sounded Mexican but it was
different. I couldn't place it
until I heard Castillo's
father. It was a Cuban accent.

TODD

Wait a minute, you said he was talking on the phone?

ALLIE

Yeah.

TODD

When? I mean at what point was this going on?

ALLIE

I was on my way back. About five minutes before I got back here.

TODD

Fuck. That's when Castillo left the room. He said he had to piss. It could've been him talking to the guy. I don't like this. I don't like this at all.

ALLIE

It gets better. I saw him (holds up the picture) when we were on the way to the parade ground on Sunday.

TODD

What did you do?

ALLIE

I was trying not to freak out. But I must've looked like I was shitting my pants.

TODD

And he saw that? The expression on your face?

ALLIE

Yeah. He was like ten feet away.

TODD

So they know you can identify him. That's what he was doing there. You need to call the cops.

ALLIE

Not a chance.

TODD

I think we're way past worrying about getting expelled from this shithole, Allie. They know that you're a witness, you can identify this guy. He could come after you. (a beat) Shit, what Amador said at the restaurant...he was threatening you, telling you to keep your mouth shut.

ALLIE

I don't know, I think you're getting carried away, Bayliss.

TODD

You want to take that chance? You want to bet your life on it?

ALLIE

They're not going to do anything. (holding up the picture again) He's probably out of the country by now.

TODD

At least tell the cops what you know. You don't have to tell them who you are.

ALLIE

(sighs)

Okay, how's this. When I get out of here today, I'll find an internet cafe or an Apple store or something and send it in online. Okay?

TODD

No, not okay, but you're going to do what you want no matter what I say. Just keep your eyes open. Be careful.

ALLIE

Sure, Dad.

ROBERT enters, sees ALLIE holding the picture. ALLIE tries to put the picture back in the drawer before ROBERT can see that she has it, but she's not fast enough.

ROBERT turns and starts running down the corridor and out the front door, taking out his phone. He passes by MEADE on his way out. MEADE hears conversation in TODD's room. He goes to check it.

ALLIE
Do you think he saw?

TODD
Uh, yeah.

ALLIE
We're outta here.

They run for the door just as MEADE steps into the doorway.

MEADE
What the fuck are you doing in this room, Treadwell?

TODD
Out of the way, Meade.

MEADE
Fuck you, Bayliss. You're confined to quarters.

TODD and ALLIE succeed in pushing MEADE back into the corridor, but they can't get past him to the outside door.

ALLIE
Get the fuck out of the way, asshole.

MEADE
You're so fucked, Treadwell. You're-

ALLIE punches MEADE in the stomach, doubling him over and bringing him to his knees. TODD smiles at ALLIE who smiles back. They run out of the room and burst through the door to the outside.

EXT. THE MAIN AREA - DAY

Just as they clear the door, they look over and see ROBERT on his phone. Jogging toward them, about twenty yards away are SHANE, just putting away his phone, and the two CUBANS. TODD and ALLIE reverse course and run back inside.

SHANE
 (to ROBERT)
 Go to the car!

SHANE and the CUBANS pursue TODD and ALLIE.

THE CORRIDOR

TODD and ALLIE, in the corridor, look both ways before ALLIE pulls TODD to the left. They run down the corridor to a door that lets out on the back of the building. It's a fire door and opening it triggers the alarm.

NOIVES, TOM and ANDY come out of a room just in time to see TODD and ALLIE go through the door and see SHANE and the CUBANS running down the hall toward them. TOM goes to block them and SHANE shoots him in the upper right chest. He goes down. SHANE and the CUBANS go through the fire door. NOIVES is immediately on his phone. ANDY starts after SHANE.

NOIVES
 (to ANDY) Don't fucking
 move. (Into the phone) Get
 over here. Now.

EXT. THE CAMPUS OF NORTON MILITARY INSTITUTE - DAY

TODD and ALLIE run toward the classroom building. SHANE and the CUBANS are too far behind them to see where they're going.

TODD and ALLIE enter the building.

INT. THE CLASSROOM BUILDING CORRIDOR - DAY

TODD and ALLIE run in, look around. ALLIE grabs TODD's arm and runs toward the library. They enter, run behind the last row of shelves and crouch down.

They hear the men run into the hallway and stop. There are some muffled words spoken in Spanish then silence.

ALLIE tries to open the latch on a window behind them, but it's painted shut.

They hear LUIS enter. LUIS makes his way down the stacks, pointing his gun down each row, left and right. TODD goes to the end of the shelves and prepares to jump him when he gets there.

LUIS gets to TODD and ALLIE's row, but points his gun down the side opposite TODD and ALLIE's row first. TODD jumps him. They struggle. ALLIE comes up behind them and cold cocks LUIS with a large book. TODD takes the gun.

TODD

Nice.

ALLIE

Thanks.

TODD

You know how to use one of these things?

ALLIE

Yeah.

She takes it, pulls the slide back to check it.

ALLIE

Let's get the fuck out of here.

They slowly head toward the library door. They look through the windows in the door and see no one.

ALLIE (CON'T.)

You have a phone?

TODD

It's back in the room.

They see a phone in the librarian's office, but the door is locked.

ALLIE

Let's get to the OD office. We can call the cops from there. Those other guys are probably in the building, so haul ass.

TODD

Got it.

They burst out of the doors, running down the hallway.

They reach the doors to the outside and are about to dash outside when SHANE and the CUBAN step into the opening. They're both pointing pistols at them.

TODD raises his hands. ALLIE starts to raise her pistol.

SHANE
I wouldn't. (to TODD) Put your
hands down, you idiot. This isn't
a movie.

TODD lowers his hands.

SHANE
(To ALLIE)
Put it on the floor and back away.

ALLIE lays the gun on the floor. She and TODD take a few
steps back. SHANE and the CUBANS step inside. LUIS comes
out of the library, rubbing his head.

SHANE
What the fuck happened to you?

LUIS
They jumped me.

TODD
(smiling)
Allie knocked him cold. You
should've seen it.

LUIS
Shut up.

He starts for TODD.

SHANE
Forget that. Go to the car (he
gives LUIS the keys). Be ready to
drive when we get there.

LUIS exits.

SHANE
(to TODD and ALLIE)
You two need to disappear for a
while. You'll live through this if
you don't do something stupid.

He motions with the gun for them to lead off.

EXT. THE CLASSROOM BUILDING.

SHANE, the CUBAN and TODD and ALLIE exit the
building. SHANE and THE CUBAN are holding their guns at
their sides, TODD and ALLIE are in front of them. The
campus is deserted because almost everyone has left for
Thanksgiving leave.

SIRENS can be heard in the background.

They arrive at SHANE's car where ROBERT and LUIS are waiting. TODD is pushed into the car.

NOIVES's bodyguards appear, holding guns on the group. The CUBANS fire at the BODYGUARDS, the BODYGUARDS return fire. One of the CUBANS is hit and goes down. ALLIE is shoved into the car. SHANE gets in, firing at the BODYGUARDS. They peel rubber driving away.

The BODYGUARDS go to the wounded CUBAN. NOIVES appears and walks to the group.

The BODYGUARDS pull the CUBAN to his feet.

NOIVES
Where are they going?

No answer.

NOIVES (CON'T)
Where are they going?

No answer.

NOIVES (CON'T)
(to BODYGUARDS)
Put him in the car.

TODD (V.O.)
I believe I've neglected to introduce this young man. His name is Michel Voltov. We just call him Noives. 'Cause he's from New Joisy and, well, you know. Anyway, his father is in the waste management and construction business in Trenton. He's also, how can I put this delicately...oh, fuck it, the guy's in the Russian mob.

NOIVES gets in the passenger seat of the car. One of the bodyguards is in back with the CUBAN.

NOIVES
(To CUBAN)
Tell us where they're going or this man is going to hurt you.

No answer.

NOIVES nods at the BODYGUARD.

He does something to the CUBAN who screams in pain. NOIVES nods at the driver and they drive away.

TODD (V.O.)

Noives is usually a pretty quiet guy. Boy you never know, huh?

MCNARY drives past the departing NOIVES, quickly pulls into a parking space, throws the door open, gets out and heads for the dorm.

EXT. THE DESERT - DAY

The CUBANS' SUV lumbers along a dirt road, stopping in the middle of nowhere. ROBERT and SHANE exit the car. ROBERT opens the rear passenger door.

ROBERT

Get them out here.

The remaining CUBAN gets out, then pulls ALLIE and TODD out of the car. Their hands are bound behind them with plasticuffs and they're blindfolded and gagged.

The CUBAN retrieves a shovel and starts digging.

SHANE pushes TODD and ALLIE to their knees. He removes the blindfolds and gags.

ROBERT is rummaging around the back of the SUV looking for something.

SHANE racks the slide on his pistol. He points the gun at ALLIE's head.

TODD

I thought you said we were going to live through this.

SHANE

And you believed me?

ROBERT

Hey, where's your tire iron?

SHANE

My what?

ROBERT

Your tire iron, your wheel wrench, whatever they call it.

SHANE

It's in the back, under the floor.

ROBERT

I'm looking under the floor. It's not here.

SHANE

Then I don't know. Maybe someone borrowed it.

ROBERT

What were you going to do if you got a flat?

SHANE

I don't fucking know. Why do you need it?

ROBERT

I was going to use it on Bayliss.

SHANE

Just shoot him.

ROBERT

No, I want to beat him to death.

SHANE

We don't have time for that. Just fucking shoot him.

ROBERT

Aw, come on. I was gonna break some bones and then bury him alive.

SHANE

You have to get back to the school. You've gotta be there tomorrow morning to stop that bus.

ROBERT steps back from the car, looking at it dejectedly.

ROBERT

Shit, it's not here.

SHANE

We don't have time to play around. Just shoot him.

ROBERT walks back to TODD, pouting.

ROBERT
(truculently)
Fuck. Okay.

He pulls his pistol from his belt and points it at TODD's head.

ROBERT
This sucks.

SHANE's finger tightens on the trigger.

TODD (V.O.)
As you may have noticed, I'm not big on taking the initiative. I've always waited for someone else to take the lead, but imminent death is a strong motivator.

TODD
Hey, wait a minute.

ROBERT
Shut it, Bayliss.

TODD
Hang on, I've got an idea.

ROBERT
I said shut the fuck up.

TODD
No, listen. Treadwell's old lady is rich. I mean, really rich.

ROBERT
So what?

TODD
We could send her a ransom note.

ROBERT
Shut the fuck up, Bayliss.

SHANE
Wait.

ROBERT
Come on, Shane. Really?

SHANE
Let him talk.

ROBERT

A kidnapping? It's too risky. The cops always catch the kidnappers when they pick up the money.

TODD

I know how to get the ransom without getting caught.

ROBERT

Let's just do this and get out of here.

SHANE

You're in a hurry now?

ROBERT

You took all the fun out of it. Let's get it over with. I'm hungry.

TODD

I'll bet we could get a half million for her.

ROBERT

What's this "we" shit?

TODD

I told you, I know how to get the money without getting caught. I saw it online. (a beat) You need me.

ROBERT

(to SHANE)

Look, you want to try it, go ahead, but these two are dying today.

SHANE

No, they always want to talk to the victim so they'll know she's alive before they pay off. We can kill her after we get the money. And we need Bayliss to tell us how to do the pickup.

ROBERT looks at SHANE with frustration.

SHANE (CON'T.)

(to ROBERT)

You couldn't use a quarter million bucks?

ROBERT thinks.

ROBERT
You think we could get more than a
half million?

TODD
Hey, no law against asking.

ROBERT lowers his gun.

ROBERT
Okay. But we definitely kill her
as soon as we get the money.

SHANE
Absolutely. First thing.

ROBERT
Okay, we'll take her to the
house. But Bayliss dies today.

SHANE
No. I told you, we need him for
the ransom pick up.

ROBERT
He said he found it online. I can
do a fucking Google search. (a
beat)(whiny) Come on, man. I was
really looking forward to killing
him today.

SHANE
Okay, We'll go back to the house,
drop the girl off, you can look up
what you need to on the
computer. If you find it, we'll
come back here and you can do
Bayliss.

ROBERT
(perky now)
Deal. Let's go.

TODD and ALLIE are put back in the SUV. Everyone else gets
in and they drive away.

EXT. THE HOUSE IN THE DESERT - DAY

Everyone gets out of the car except TODD. A CUBAN comes out of the house.

SHANE

(to the CUBAN)

Keep an eye on this one. (to the OTHER CUBAN) Put her in the back bedroom. Tie her feet. And keep your hands off her.

The CUBAN takes her into the house.

ROBERT goes into the house. He sits down at a computer and types. SHANE is standing behind him, looking at the monitor. In a few seconds something comes up and ROBERT reads. After a few key strokes, he sits back and points at the screen.

ROBERT

(to SHANE)

See? It's right there. We don't need Bayliss.

SHANE reads.

SHANE

Okay. (looks at his watch) But make it quick. And I'm coming with you.

ROBERT

You don't need to keep an eye on me.

SHANE

It'll be quicker this way, you won't have to come back here to get me.

ROBERT looks at him, then exits.

EXT. THE HOUSE IN THE DESERT - DAY

ROBERT and SHANE come out of the house. ROBERT has a piece of pipe about a foot long in his hand. They get in the car and drive away. ROBERT is driving.

INT. THE SUV - DAY

TODD

You don't need to do this.

ROBERT

Shut the fuck up.

TODD

I don't give a fuck if you stole some guns. I'm not going to tell anyone.

ROBERT

Sure you won't. And you're not going to tell anyone about us kidnapping Treadwell either, right?

TODD thinks.

ROBERT (CON'T.)

You think you're so fucking smart, you think you can bullshit your way out of anything. Well, not this time, asshole. You're dead, Bayliss. And it's gonna hurt; it's gonna hurt a lot.

TODD

How much are you going to clear from those guns? Is it worth rotting in prison for the next twenty years? 'Cause you're going to get caught. You know that, right?

ROBERT

You don't know shit. We didn't steal them for money you moron.

SHANE

Robert.

ROBERT

It doesn't matter. He's not going to live long enough to tell anyone.

SHANE

Just keep your mouth shut.

ROBERT

(to TODD)

You worthless fuck. You've never done anything in your whole useless

(MORE)

ROBERT (cont'd)
life. We're doing something that's
going to change the world.

SHANE
Stop. Do not say anything
else. Keep your mouth shut. I'm
serious, Robert.

ROBERT
I'll say one word. Let's see if he
can figure it out.

SHANE
God damn it, Robert.

ROBERT
Sadat.

SHANE
Fuck.

TODD
What?

ROBERT
Sadat. That's your clue. Think
about it. (looks at his
watch) You've got about twenty
minutes.

TODD is thinking, puzzled.

A police car approaches from the opposite direction. As it
passes the SUV, the driver stands on the brakes, wheels
around and begins chasing the van, siren screaming.

ROBERT
Shit!

He floors it. The cars are racing down the highway at a
hundred miles an hour, the cop car on the SUV's tail.

SHANE turns and points his gun to the rear. TODD ducks as
SHANE shoots at the cop, blowing out the rear window. SHANE
empties the clip and turns back to reload.

TODD sees an opening. He turns around, pushes himself
backwards between the front seats and grabs the brake
handle. He yanks it up.

The SUV screeches to an almost complete stop. The cop car
slams into the rear.

The rear ender propels TODD toward the rear of the car. He ends up in the back seat again, grabs the rear passenger seat door handle and pulls it open, pushing against it. He falls onto the shoulder of the road.

ROBERT releases the hand brake and floors the gas again.

EXT. THE SIDE OF THE HIGHWAY - DAY

The cop gets out of his car and runs to TODD.

TODD
Come on, we've got to get her!

COP
Who?

TODD
I'll show you! Come on, we've
gotta get back there!

They get in the car, TODD still bound. They turn around and race back to the house.

INT. THE HOUSE IN THE DESERT, LIVING ROOM - DAY

The two CUBANS are watching television in the living room.

INT. ALLIE'S BEDROOM - DAY

ALLIE is trying to get out of the plasticuffs. She looks around the room and sees a pin on the nightstand. She wriggles around and, with great difficulty, picks up the pin.

INT. THE HOUSE IN THE DESERT, LIVING ROOM - DAY

CUBAN 1
That my friend is one fine bitch
back there. I wouldn't mind
getting some of that.

CUBAN 2
That fine yuma bollo is reserved
for Castillo.

INT. ALLIE'S BEDROOM - DAY

ALLIE works the pin into the ratchet mechanism holding the cuffs closed. She inserts it far enough to disengage the catch and loosens one cuff enough to slip her hand out.

INT. THE HOUSE IN THE DESERT - LIVING ROOM - DAY

CUBAN 1

Fuck that jamonero, man. That rich cono gets all the pussy he wants. I been stuck in this house for weeks. Ese huevo quire sal.

He stands, looking at the hallway.

CUBAN 2

It's your funeral asere. Don't say I didn't warn you.

CUBAN 1

Fuck it.

CUBAN 1 exits.

INT. THE HALLWAY - DAY

CUBAN 1 walks down the hallway, full of nervous anticipation.

INT. ALLIE'S BEDROOM - DAY

ALLIE hears the man coming down the hall. She puts her hands behind her back.

CUBAN 1 enters the room.

CUBAN 1

Now, pera, we can do this the easy way or the hard way.

He walks to ALLIE and is about to check that her hands are securely tied when ALLIE springs up, smacks her hands on his ears and punches him in the stomach. She kicks him hard in the balls. He backs off, bent over. He spends a moment recovering, is about to try again, looking mad as hell, when a silenced pistol is put against his head from the back and fired. He drops to the floor.

The BODYGUARD looks at ALLIE and puts his finger to his lips.

INT. THE HOUSE IN THE DESERT, LIVING ROOM - DAY

CUBAN 2 watches TV. He looks at the hallway, then back at the TV. He's thinking. He gets up and exits.

INT. THE HALLWAY - DAY

CUBAN 2
Hey, I changed my mind. Leave some
for me.

INT. ALLIE'S BEDROOM - DAY

CUBAN 2 stands in the doorway, looking at CUBAN 1 on the floor in a pool of blood. The BODYGUARD is standing in the room next to the door, his gun at the same height as CUBAN 2's head. CUBAN 2 steps into the room, the BODYGUARD fires one shot into the side of his head.

NOIVES enters and calmly surveys the situation.

NOIVES
We're going to leave you here. The
cops should be here pretty soon.

SOUND OF THE COP CAR PULLING UP OUTSIDE

One of the BODYGUARDS comes into the room and nods.

NOIVES (CON'T)
Like I said.

He gestures toward the door. NOIVES and the two BODYGUARDS head for the door.

ALLIE
Hey you guys. Thanks.

BODYGUARD
Pozhaluysta.

NOIVES and the two BODYGUARDS exit. They slip out the back door of the house.

TODD and the COP enter the house through the front door. The COP has his gun drawn.

ALLIE
Hey! I'm back here! It's okay,
they're dead!

TODD runs to ALLIE. They embrace.

INT. AN LAPD CRUISER - NIGHT

TODD, ALLIE and Detective MCNARY are in the car. A uniformed cop is driving.

MCNARY

So, do you know where this Robert Castillo went?

TODD

No. The Shane guy said something about Castillo having to stop a bus tomorrow morning.

MCNARY

A bus. He didn't say what bus or why Castillo was stopping it?

ALLIE

No.

MCNARY

The two men who shot the Cubans, you said they spoke a foreign language?

TODD glances at ALLIE who turns and looks the other way.

ALLIE

Yes.

MCNARY

Any idea what it was, the language?

ALLIE

Not a clue.

MCNARY

(To ALLIE)

You said Castillo and the guy he called Shane were involved in the theft of the weapons from the armory.

ALLIE

I saw Shane outside the armory that night.

MCNARY

And you didn't report this, why?

ALLIE

I could've been expelled for being out on school grounds after taps. I guess that's not an issue now.

MCNARY

You could be prosecuted for withholding evidence, you know.

ALLIE

I didn't know who he was until today.

MCNARY

Doesn't matter.

MCNARY's phone rings. He answers it.

MCNARY

Yeah. Yeah, hold on. (to ALLIE)
It's your mother.

ALLIE takes the phone.

ALLIE

Hello, Mother. Yes, I'm okay. No, really. Can I tell you about it later? I'm really tired. Okay, I'll see you tomorrow.

She hangs up and returns the phone to McNary.

ALLIE (CON'T.)

Could you drop us off at the Biltmore?

MCNARY

No problem.

EXT. THE MILLENNIUM BILTMORE HOTEL - NIGHT

The squad car pulls up to the entrance.

MCNARY

I'll need a statement from you both.

ALLIE

Can we do it tomorrow? All I want to do now is eat something and go to bed.

MCNARY

Sure. I'll call you tomorrow.

ALLIE

I don't want you to have to work on Thanksgiving because of me.

MCNARY

It's okay, I'm working security for the parade. If you need anything, give me a call.

He takes out a business card and writes on the back. He gives it to ALLIE.

MCNARY

My cell number's on the back.

ALLIE

Thank you, detective. I really appreciate everything you and the other officers have done.

ALLIE gets out of the car.

ALLIE

(to TODD)

Come on.

TODD looks at her questioningly.

ALLIE (CON'T.)

Come on, you're not going back to that place tonight.

MCNARY

(sotto voce)

Go!

TODD gets out. He and ALLIE walk to the entrance.

INT. THE LOBBY OF THE BILTMORE - NIGHT

The MANAGER is waiting for her just inside the door.

MANAGER

Miss Treadwell, how nice to see you again.

He notices her disheveled appearance.

MANAGER

Oh my goodness, are you alright?

ALLIE

I'm fine. Could you show us to our suite?

MANAGER

Of course. Please, this way, Miss Treadwell.

TODD is watching this with a look of amused confusion on his face. They enter an elevator.

INT. HALLWAY - NIGHT

Everyone exits.

ALLIE

...and I'll need a phone. Oh, and some new clothes. They have my size in the shop downstairs. Just everyday things and underwear.

MANAGER

Yes, Miss Treadwell.

ALLIE

And bring some clothes for Mr. Bayliss as well. (to TODD) Tell him your size.

TODD

34x34 pants. Shirt size large.

MANAGER

Yes, Mr. Bayliss.

They reach the door. The MANAGER opens it. They enter.

INT. THE SUITE - NIGHT.

This suite is what you would expect from a five star luxury hotel. Huge, elegant; large windows that take in the city below. ALLIE goes to a table and picks up a room service menu.

ALLIE

Bring two steaks, medium. (to TODD) Medium?

TODD gives her a thumbs up as he marvels at the room.

ALLIE
Potatoes, peas, well, bring
whatever else you can think
of. Oh, and champagne.

MANAGER
Of course, Miss Treadwell. Right
away.

ALLIE
Thanks so much, Edward.

MANAGER
You're very welcome. And let me
say once more, it's lovely to see
you again.

The MANAGER exits, closing the door behind him.

ALLIE plops down on a sofa. TODD goes to the windows and
looks out at the view.

TODD
Holy shit. (looks at ALLIE) Hell
of a day.

ALLIE
Yeah. Hell of a day.

ALLIE stands, goes to TODD, wraps her arms around him for a
long moment, kisses him on the cheek, then turns toward one
of the bedrooms.

ALLIE (CON'T.)
I'm going to grab a shower.
(gestures to the other bedroom)
There's another one in there.

ALLIE exits, closes the bedroom door behind her. TODD looks
at the door for a moment, then goes into the other bedroom.

INT. THE SUITE - NIGHT, LATER.

ALLIE is in a hotel bathrobe, sitting on the sofa, drinking
champagne. TODD enters, also in a robe. He pours a glass
of champagne for himself. He sits on the sofa.

ALLIE
You were pretty good out there
today.

TODD
I totally pulled that out of my
ass.

ALLIE
What would you have done if that
cop hadn't come along?

TODD
I have no fucking idea.

ALLIE
(chuckling)
You are so full of shit, Bayliss.

TODD
Excuse me?

ALLIE
You act like this lazy fuckup, like
this guy who can't get out of his
own way but when a situation comes
along and someone has to step up,
it's always you. You don't see
that?

TODD
(grinning)
Classic underachiever, that's me.

ALLIE
(shakes her head)
Okay, fine. Have it your way.

a beat

TODD
Low self esteem.

ALLIE
What?

TODD
That's what I've got. All that
stuff you were talking about, all
those awesome qualities you were
telling me about? I know I have
them, I just never give myself
credit. I don't expect someone
like you who has confidence out the
ass to see that.

ALLIE
I'm not that different from you
when it comes to that.

TODD
Bullshit.

ALLIE
I just handle it differently than
you do.

TODD
Bullshit. You're the most
confident person I know.

ALLIE
It's a bluff. I've been scared
shitless about whether I could make
it through Norton since before the
first day I got there.

TODD
So it's not confidence, it's
guts. I guess that makes me a
chickenshit.

ALLIE
Bullshit. The guy who had a gun to
his head and was still able to come
up with the idea that kept me from
getting my brains blown out wasn't
a chickenshit.

TODD
(grinning)
Oh that? Hey I -

ALLIE
Shut up, Bayliss. (she reaches
over and touches TODD's hand) You
were awesome today. You were my
hero. Don't try to blow it off by
being a wiseass again.

TODD
I was your hero, huh.

ALLIE
Yeah. You were.

TODD
I like that. I think maybe that's
what I've been trying to be since I
met you.

ALLIE
Well, mission accomplished.

a beat

TODD
You look good in that robe -

ALLIE
(stifling a laugh)
Seriously?

TODD
Sorry.

ALLIE
You don't need to give me a line.

TODD looks puzzled.

ALLIE (CON'T.)
Just kiss me.

They kiss.

They stand. TODD leads ALLIE to the master bedroom. ALLIE shakes her head and leads him to the other one.

INT. THE BEDROOM - DAY (DAWN)

TODD and ALLIE are in the shower together.

They get out and towel off. They go to the bedroom. ALLIE goes out to the living room and returns with new clothes. she tosses some to TODD. TODD stands and faces her.

ALLIE (CON'T.)
You're out of uniform, Bayliss.

TODD looks down.

TODD
But I am standing at attention.

ALLIE looks at his crotch.

ALLIE
At ease, plebe.

TODD makes a "nothing I can do" gesture.

ALLIE (CON'T.)
I need food and caffeine.

TODD
(In a Homer Simpson voice)
Coffee.

ALLIE picks up the phone as she dresses.

ALLIE
Please send up coffee and some
fruit and pastry to room 1024.

TODD puts on his new clothes, walks over to ALLIE who is mostly dressed.

TODD
I just wanted you to know, last
night...we were both kinda
hammered... but that wasn't
why...it, well, it meant something
to me. It wasn't just, you know.

ALLIE
I know. Me too.

They kiss.

KNOCK ON THE DOOR

TODD
Coffee!

ALLIE
Stay here, I'll get it.

ALLIE exits, pulling a top over her head. TODD wanders over to the window. He looks down at the preparations being made for the parade.

ALLIE (OS)
Thank you.

TODD exits.

INT. THE SUITE - DAY (DAWN)

ALLIE is pouring coffee. TODD takes one when she's finished and goes to the window.

TODD
I never asked, you and your
mother...close?

ALLIE gives a derisive chuckle.

TODD (CON'T)
So, not close.

ALLIE
I was pretty much raised by the
servants. Mother was too busy
being the indispensable woman for
the bank she works for. What about
you? I get a definite Leave it to
Beaver vibe from you.

TODD
A what?

ALLIE
Leave It To Beaver. The old TV
show? (a beat) Ward? June? Wally?

TODD gives no response.

ALLIE
Wow. Okay. The Waltons. You and
your pa liked to work out in the
wood shop together?

TODD
No. I don't think he knew how to
be around kids. His father was the
same way; I guess he learned it
from him. Maybe when I'm forty
he'll know how to talk to me.

a beat

TODD (CON'T.)
Hey, we've got a good view of the
parade from here.

ALLIE
I guess that's where the President
is going to sit.

TODD
The President?

ALLIE

Yeah. The Mayor or someone talked him into attending. It's a big deal, been all over the news.

TODD

I didn't see anything about it, been kind busy.

ALLIE

The Cuban ambassador is going to be sitting next to him.

TODD

Wait. The President and the Cuban ambassador are going to be down there. Together.

ALLIE

Yeah. And the color guard is from Norton. They're going to have a couple flag bearers and eight cadets in a deuce and a half. You didn't hear about that either?

TODD

I think I did, but I didn't really pay attention to it.

ALLIE

The Commandant's had a hard on for weeks about it.

INT. THE DEN OF THE NORTON COMMANDANT - DAY

The COMMANDANT enters the den carrying a cup of steaming hot chocolate. He sits and turns on the TV. He smiles as he sips his drink and watches the parade coverage. His wife enters.

MRS. COMMANDANT

Oh, look at that, isn't it wonderful.

The PHONE rings. MRS. COMMANDANT answers it.

MRS. COMMANDANT

Hello? Oh, hello, dear. Yes, we're watching it. (to the COMMANDANT) It's Dave.

COMMANDANT

Take it in the next room, I can't hear this.

MRS. COMMANDANT heads for the door.

MRS. COMMANDANT

He says hi. Yes, dear...

She exits. The COMMANDANT looks at her, annoyed, then settles into his chair and takes a sip of his drink, smiling at the TV.

INT. THE SUITE - DAY (DAWN)

TODD stares out the window, thinking.

TODD

Sadat.

ALLIE

What?

TODD

Sadat. Castillo told me the reason they stole the guns from Norton had something to do with Sadat.

ALLIE

Sadat. Anwar Sadat?

TODD

Oh, fuck. Anwar Sadat.

ALLIE

You think-?

TODD

Where's the card that detective gave you last night?

ALLIE goes through her old clothes, pulls out the card and gives it to TODD.

TODD (CON'T)

Where's your phone?

ALLIE tosses it to him.

Looking at the detective's card, TODD punches numbers into the phone as he crosses the room and exits into the hallway. ALLIE is right behind him.

INT. THE HOTEL HALLWAY - DAY

They stand at the elevator. TODD pushes the buttons repeatedly.

TODD
Come on. Pick up.

MCNARY (OS)
McNary

TODD
Detective McNary? This is Todd
Bayliss.

EXT. NEAR HILL STREET - DAY

MCNARY
Hey, Todd. How're you doing
today? (to someone
nearby) What? Todd, hang on a
minute, okay?

intercut between MCNARY and TODD

TODD can hear muffled speech as MCNARY sorts out the
problem.

TODD
Hello? Hello?

The elevator arrives. TODD and ALLIE get in and start down.

INT. THE ELEVATOR - DAY

MCNARY
Sorry about that. Hey, listen if
you want to give your statement
it's gonna have to wait, I'm going
to be down here for a couple more
hours.

TODD
You're at the parade?

MCNARY
Yeah. I bet you have a great view
from your room, huh.

TODD
Listen, I think I know what
Castillo was going to use those
guns for.

MCNARY
What?

The call is dropped.

TODD
Hello? Hello? Shit!

TODD and ALLIE wait for the elevator doors to open. The car
arrives at the lobby, the doors open and they exit the car.

INT. THE LOBBY - DAY

TODD and ALLIE run across the lobby. TODD hits
redial. After a few rings, MCNARY answers.

MCNARY
There you are. We got discon -

TODD
Castillo is going to try and kill
the President.

MCNARY
Whoa, hold on. How do you know
that?

TODD
When I was in the car with him and
the other guy, he said he'd give me
a hint about what the guns were
for. He said "Sadat".

EXT. OUTSIDE THE BILTMORE - DAY

TODD and ALLIE run across Olive Street, dodging honking
cars. They push through the crowd in Pershing Square toward
the parade route on Hill Street.

Marching band music starts from somewhere on the parade
route.

MCNARY
He said what?

TODD
Sadat. Like Anwar Sadat.

MCNARY
Okay. What's that supposed to mean?

TODD
Anwar fucking Sadat. It means that someone in this parade is going to try and kill the president today.

MCNARY
Look, I don't know what the fuck you're talking about.

TODD
Where are you?

MCNARY
I'm at the assembly area, Hill Street and 4th.

TODD and ALLIE start jogging toward 4th street, dodging in and out of the crowd. They can't see the parade route because of the crowd. The marching band is going by them on the street.

TODD
That's what they stole the guns for.

MCNARY
What?

TODD
I said that's what they stole the guns for.

MCNARY
How is he going to do it?

TODD
I told you, they're going to start shooting when they get to the reviewing stand.

They're about halfway between 5th and 4th.

MCNARY
Who is?

TODD
I think it's the color
guard. They're from Norton.

MCNARY
Do you know this or do you just
think it? How sure are you?

TODD
I don't know it for sure. Just go
check out the people from Norton
for crissakes. They're the first
ones in the parade.

MCNARY
Yeah, I know. They just started
off. They're almost to the
reviewing stand.

TODD
Fuck! Stop them!

TODD and ALLIE shove their way to a spot on the street,
getting angry looks and comments from the parade watchers.

The marching band has just passed in front of them, about
ten yards from the reviewing stand. Right behind them is
the color guard. The flag bearers are definitely not Norton
cadets. They're Cubans dressed in Norton uniforms. TODD
and ALLIE see that the driver of the truck is clearly
a Cuban. Sitting next to him is another Cuban talking on a
cell phone.

TODD
Stop them! They're not from
Norton!

The marching band music is very loud, McNary can't hear what
TODD is saying.

MCNARY
What?

TODD
Stop them! They're going to kill
the President!

TODD throws down the phone, vaults over the barricade and
runs out into the street. He runs to a spot in front of the
reviewing stand. He stands there looking at the President,
waving his arms.

TODD (CON'T.)
 Get out! Clear the area! Get out
 of here!

INT. THE DEN OF THE NORTON COMMANDANT - DAY

The COMMANDANT is sipping his hot chocolate, looking very pleased as the cameras show the Norton contingent approaching the reviewing stand.

EXT. HILL STREET - DAY

TODD
 Get out! They're going to kill
 you! Move!

BACK TO THE

COMMANDANT
 What the fuck?

EXT. HILL STREET - DAY

The truck suddenly accelerates.

Secret Service AGENTS and LAPD officers pour out onto the street, they chase TODD, but he evades them, all the time yelling for the PRESIDENT and the AMBASSADOR to get out.

AGENTS appear in the stands and hustle the PRESIDENT, the FIRST LADY and AMBASSADOR out.

They are about halfway to the end of the stand when the truck arrives in front of it.

The "CADETS" stand up in the truck and begin firing at the stands with MP5s on full auto. One CADET aims a MAAWS at the stands and fires at the bulletproof glass, causing a huge explosion.

The COPS and AGENTS shift their attention to the truck and begin firing at it. TODD ducks down as the bullets fly. It is chaos.

BACK TO

MRS. COMMANDANT enters. The television is on the same wall as the door so her back is to it. All she can see is the COMMANDANT staring agape at the TV.

WIFE

How is it going, dear? Did I miss anything?

BACK TO:

Just as TODD runs out on the street, ALLIE looks to her side and sees a man in a hoodie talking on a cell phone. He looks familiar. She begins walking quickly toward him and realizes that it's SHANE. SHANE sees her, puts the phone away and starts jogging away from her. ALLIE picks up the pace until they're both running, banging into people, knocking them down.

SHANE reaches the edge of the crowd and makes a turn. He runs down the street until he ducks into an alley. ALLIE sees him and heads for it. When she reaches the alley, she stops and takes a cautious look around the corner of the building into the alley.

EXT. AN ALLEY IN DOWNTOWN LA - DAY

ALLIE walks cautiously down the alley, looking for any sign of Shane. Suddenly, she hears a voice behind her.

SHANE

Thanks for making this easy, bitch.

ALLIE turns around and sees SHANE holding a gun on her.

ALLIE begins slowly backing up, looking around for someplace to run to.

SHANE (CON'T.)

Look all you want, there's no way out this time.

Behind SHANE, a car, an immaculate 1962 Chevy Impala lowrider turns into the alley. SHANE glances behind him, but doesn't move.

The DRIVER honks his horn.

CHOL01

Hey, ese. Move your ass.

SHANE looks back at them and motions for them to go around.

The car jerks forward, stops, jerks forward again. SHANE ignores it.

The car slowly moves up until it's a few inches behind SHANE. The driver leans on the horn.

CHOLO1

Hey, I said move your fat ass old man.

SHANE walks to the passenger side window and points his pistol at the passenger.

SHANE

Get out of here. Now.

CHOLO1 looks back at him, grinning, showing no fear at all.

CHOLO1

Hey, llevanate, homes.

SHANE

Get lost, punk.

CHOLO1

Nice piece you got there. What is that a Colt 45? Hey, check it out, this vato is rockin' it old school.

SHANE

I'm not going to tell you again. Get the fuck out of here. Now.

CHOLO2 in the right rear passenger seat reaches out and sticks a Glock in SHANE's side.

CHOLO1

What do you think of my friend's gun? It's not as nice as yours, but it'll still make a big hole in you.

CHOLO1 gently takes the gun from SHANE's hand.

CHOLO1 (CON'T)

My sister's birthday is tomorrow. She'll really like this. Look how shiny it is. Now, back up, pendejo.

SHANE backs up a few steps. The car slowly moves forward until it's next to ALLIE.

CHOLO1 (CON'T)
Hey, sweet thing, you want a ride?

ALLIE
No, thanks.

CHOLO1 (CON'T)
Okay. You have a nice day.

The car drives away. ALLIE and SHANE are left looking at each other.

ALLIE
Boy, you're really having a bad day, aren't you?

SHANE
Fuck you, bitch. I don't need a gun to take care of you.

SHANE walks up to ALLIE. She stands her ground. SHANE sucker punches her, knocking her down. She sits for a moment, gathering her wits, then stands. SHANE takes another swing at her which she deftly slips and follows up with two sharp jabs to his ribs and a solid right cross to the head. SHANE is knocked on his ass.

He gets up, swings at her again and misses. ALLIE decks him again with another combination. He manages to land a couple of punches, but ALLIE shakes them off. They continue like this, SHANE swinging, running at her, trying to wrestle her to the ground, ALLIE fending off every attack, knocking him on his ass.

SHANE grabs a piece of pipe and takes a few swipes at ALLIE. She decides she's had enough and when he swings the pipe at her again, she takes him in a compliance hold, his arm bent back behind him. He drops the pipe.

ALLIE
If I let go of you, will you walk with me back to the parade and give yourself up?

SHANE
Fuck you.

ALLIE
I didn't think so, but I had to ask.

She bends his arm back quickly and there is a loud snap. SHANE screams in pain and falls to the ground. ALLIE takes him by the other arm and walks him out of the alley.

INT. A HALLWAY JUST OFF THE OVAL OFFICE - DAY

TODD and ALLIE come out a door from the Oval Office, their parents behind them. The PRESIDENT, his arm in a sling, can be seen standing in the background, the FIRST LADY beside him. TODD and ALLIE have medals pinned to their shirts. ALLIE has an envelope in her hand. They walk outside.

EXT. THE WHITE HOUSE - DAY

TODD and ALLIE's PARENTS walk ahead. TODD and ALLIE stop. TODD flicks the envelope ALLIE is holding with his finger.

TODD

Well, I guess we know where you'll be for the next four years.

ALLIE

Yeah. It was nice of him to do that. What about you? Back to dear old Norton?

TODD

Not likely. I guess I'll do what I should have been doing the last few years and get in some serious thinking about what I want to do with my life, then I'll go from there.

ALLIE

You'll figure it out.

TODD

Yeah. Well, try not to trip over any more terrorists, Allie.

ALLIE

I'll miss you. You're still invited to Chicago next summer.

TODD

Wouldn't miss it.

They hug. ALLIE gives TODD a kiss on the cheek. They go to their respective cars and drive away.

TODD (V.O.)

So, that's the story. Like I said, some pretty crazy shit, huh? (a beat) Oh, wait. I almost forgot.

INT. A WAREHOUSE IN DOWNTOWN LOS ANGELES - DAY

ROBERT is watching a television in the office of the warehouse. The cadets who were supposed to have been in the color guard are tied up and blindfolded in the warehouse behind them. The SUV they were in earlier is parked inside the warehouse.

When he sees the mayhem taking place downtown, he stands and heads out the door.

TODD (V.O.) (CON'T)

A couple of weeks before the big event, Amador had chartered a plane to get them all out of the country in case things went south, which, well...

EXT. THE WAREHOUSE - DAY

ROBERT gets into an old Chevy Impala and drives away.

TODD (V.O.) (CON'T)

Anyway Dumbshit here is feeling pretty good about his future right about now. A quick drive to LAX, a long flight on a private jet to Venezuela and the rest of his life chillin' on the beach. Life is good.

INT. AN AIRPLANE HANGER AT LAX - DAY

AMADOR is standing next to a Gulfstream G650ER, looking at his watch impatiently. ROBERT gets out of the car, walks to AMADOR. AMADOR and ROBERT embrace, then they board the plane.

TODD (V.O.) (CON'T)

Well, except for one teensy complication. The guy who owns the plane is the head of one of the Mexican drug cartels.

INT. THE OFFICE OF THE CARTEL BOSS - DAY

TODD (V.O.) (CON'T)

He has, or had, a younger brother. Now, little bro was the black sheep in the family, couldn't

(MORE)

TODD (V.O.) (CON'T) (cont'd)
seem to get the hang of the family
business and was unhappy about
living in the shadow of his older
brother. So one day he takes off
for parts unknown to start his own
business, show big bro that he
wasn't the fuckup that everyone
made him feel like.

A close up on a family picture taken at a beach. The image
of the little brother dissolves into a freeze frame of
STONER1 from the scene at the beginning of the story just as
the van he's hiding under explodes.

TODD (V.O.) (CON'T)
Big brother not only blames the
tragic events of that day on the
gun smugglers, who, by the way now
reside several feet under a very
remote part of the Sonora desert,
but he's also slightly miffed at
the Castillo clan for not warning
the smugglers' guys that they were
surrounded by feds. We're talking
a guy, he thinks you did him wrong,
he'll waste your entire family tree
then go after the doctor who
delivered you and his family. Not
a guy you want to piss off.

INT. AN AIRPLANE HANGER AT LAX - DAY

AMADOR and ROBERT enter the airplane. There is a pause
before gunfire can be heard coming from the plane and
flashes of light can be seen in the windows.

TODD (V.O.) (CON'T)
Payback's a bitch, isn't it?

The jet taxis out of the hanger, takes off.

Over the ocean, the door is opened and two bodies are pushed
out.

EXT. A BEACH IN BAJA - DAY

The bodies wash up on the beach of a Mexican resort. The
tourists are running away. A couple of them puke.

TODD (V.O.) (CON'T)
Well, they got their beach. Not quite what they'd pictured, but, hey things don't always work out like you plan, right? Speaking of which, you ain't gonna believe this.

INT. A SOUND STAGE - DAY

Several actors in Norton uniforms are sitting in a set of Ted and Noives's room. TODD is standing near the video village looking at a monitor as the scene plays.

TODD (V.O.) (CON'T)
A few weeks after they hung that medal on me, I'm chilling at home, getting stink eye from the folks who are wondering when their hero son is going to get off his ass and do something when, get this, I get a call from one of the biggest producers in Hollywood. He tells me he wants to do a movie about what happened at Norton and would I agree to sell the rights to my story. I said, hell yes, I would. So not only do I get paid a shitload of money, the producer hires me, I'm his assistant now. You fucking believe that? Right place, right time, bitches. (a beat) Oh, yeah, and things turned out pretty well for Allie, too.

EXT. WEST POINT - DAY

ALLIE's mother drives through the gate at West Point. ALLIE is in the passenger seat.

TODD (V.O.) (CON'T)
Yeah, some crazy shit.

THE END