

The Hill  
by  
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FADE IN

EXT. NATIONAL MALL - DAY

Someone is running. Their fleet foot-falls dance over cool concrete blocks past early bird joggers, suits, intermittent flashes of sunlight...

Then, suddenly, the feet we are following are airborne, in fact so is the runner's entire body, bringing into focus the unshaven face of LUCAS MONROE, late 20's, more serious than most his age, FBI agent.

HIS FEET

...hit the ground and he continues his morning run through West Potomac Park...

ON A PARK BENCH

a MAN sitting behind a newspaper lowers it taking in Lucas' acrobatics.

ON THE OTHER SIDE OF THE PARK

LISA ARNOLD, wearing a hat and workout attire blends seamlessly with a crowd of joggers. She stops long enough to observe Lucas, then blends back in with the crowd.

ON THE MALL

Lucas projects himself from the top of a long flight of stairs touching none.

HE LANDS ON HIS FEET WITH A THUD

tumbles, but keeps going until he reaches the Reflecting Pool.

In the shadows of The Washington Monument, Lucas dunks his head into pool whipping water when he comes out.

THE MAN

gets up and starts walking in Lucas' direction, but he's cut off by Lisa. They talk for a few seconds, MOS, then part ways.

Just as Lucas starts to walk away the Man appears in front of him.

(CONTINUED)

MAN  
I'm impressed.

Lucas uses his sweat soaked shirt to wipe his face. But says nothing.

MAN  
Parkour, right? Where did you learn it?

LUCAS  
Yeah.

Then, without another word, Lucas walks away leaving the Man hanging there. His lingering expression tells us that this won't be their last encounter.

INT. A DARK APARTMENT - DAY

The buzz of an electric shaver. Lucas, half dressed, walks out of the bathroom buzzing away his five o'clock shadow.

ON THE SET

FEMALE ANCHOR  
The FBI has just launched a manhunt for one of their own agents. Details are still developing, but sources tell us that the fugitive is this person...

A picture of Lisa appears on the screen.

FEMALE ANCHOR  
...her name is Lisa Arnold. She is facing federal espionage charges for allegedly attempting to steal classified information.

LUCAS

moves over to a seat on the couch, eyes locked on the set.

FEMALE ANCHOR  
FBI officials report that until recently she had a spotless record with the agency...

Lucas flips the TV off. His face a mix of disbelief and reflection.

INT. OFFICE - NIGHT

FLASHBACK SEQUENCE

A group of ORIENTAL MEN is huddled in front a frizzy computer screen.

The one sitting in the chair makes several keystrokes and a series of files begins downloading.

They look anxiously at the screen as time slips away.

SEATED

It's almost finished.

He swivels in his seat and speaks to the other men in poorly spoken English.

SEATED

When are you going to pay me? I have a family.

ON THE MONITOR:

File Downloaded appears.

Seated turns back to the screen. He presses a button. He removes a data storage device from the computer. When he returns to the other men, immediately, a single GUNSHOT SPLATTERS his brains all over the computer screen.

THE SHOOTER takes the storage device from his dead hand and they exit into the hallway headed for the elevator.

AT THE ELEVATOR

they wait for the car.

SHOOTER

(scoffs)

He never saw it coming, the stupid bastard.

The rest of the men laugh.

THE ELEVATOR CAR

reaches their floor, the doors open and they are met by the barrels of two government issue weapons. Holding the guns are Lucas and Lisa. Behind them are a four more FBI and Oriental agents.

The group on the outside turns to flee, but

(CONTINUED)

LUCAS  
Don't even think about it.

AGENT  
(steps off the elevator)  
Put your faces on the floor.

The agents descend, forcing the men to the floor.

LISA  
(holsters her weapon)  
Gotta love it when a plan comes  
together.

LUCAS  
Hold the parade, these guys will  
probably be out before we make it  
home.

LISA  
And why is that?

LUCAS  
Red tape.

LISA  
Fucking bureaucrats.

LUCAS  
Get used to it. They run this  
country.

THE OTHER AGENTS

lead the group of men onto the elevator; Lisa and the SHOOTER eyes lock. The world seems to move in slow-motion for a moment. Then, the elevator's doors close and they're gone. But Lisa stands there, frozen in time...

END FLASHBACK SEQUENCE

INT. LUCAS' APARTMENT - DAY

Lucas, fully dressed, heads out of the front door.

EXT. LUCAS' CAR - DAY

He opens the door, but before he gets in, he takes a look around the street surveying the area. He gets in.

INT. FBI HEADQUARTERS - DAY

On the huge fifth floor those agents who are around range from young to old and they are all involved in affairs at their desks.

TOM HART, 40's, the bureau chief, watches Lucas as he enters and makes his way to his desk. Tom walks over.

TOM

I guess by now you've heard the news.

Lucas fumbles with a stack of papers atop his desk.

LUCAS

Yeah.

TOM

It's always tough when you know the target.

LUCAS

She's not the same.

TOM

We've got some sniffers on her trail. She won't go quietly, I'm sure. After all, she is one of us.

LUCAS

I want the assignment. No one knows her as well as I do.

TOM

I can't argue with that, but I think you need to let someone else handle this one. I don't want your emotions to get in your way.

LUCAS

(turns to Tom)

What's that supposed to mean? You don't think I can handle my emotions?

Beat.

TOM

I just don't think that with your history together you should get involved with this one. Now, I know your track record, but I also know

(MORE)

(CONTINUED)

TOM (cont'd)  
that sometimes emotions can  
overcome good intentions. Besides,  
you're on your way out of the unit.

LUCAS  
(rising)  
Look, Tom, I've worked under you  
for a decade and not once have I  
ever questioned your judgment. But  
this is time is different. Now, I  
want on this case and I won't allow  
the opinion of one man to stop me.

With that, Tom pauses and surveys Lucas for a long moment,  
then,

TOM  
What happens if you fail?

LUCAS  
(straight into Tom's eyes)  
I won't.

Beat. Then Tom sticks out his hand, Lucas slowly offers his  
hand.

TOM  
I hope you're right, for your own  
sake.

LUCAS  
So do I.

TOM  
I have something you should see in  
my office.

INT. TOM'S OFFICE - DAY

AGENT TOM HART is on the frosted glass door.

A MANILA FOLDER

Tom opens it. Lucas sits across the desk.

TOM  
She has help.

LUCAS  
Any idea who it is?

With that, Tom pushes the file across the desk.

(CONTINUED)

TOM

Him.

IN THE FILE

is a picture of the man who approached Lucas at the Reflecting Pool.

Lucas picks up the dossier and looks long at the picture.

TOM

As far as we know he's a ghost.

Lucas is still transfixed on the picture.

TOM

Look familiar?

Lucas returns the dossier to Tom.

LUCAS

Never seen him before.

TOM

He was seen exiting her last known address. Now, he could be just a Joe Blow, or he could be someone more way more interesting.

At that very moment ELI ROSE, a rookie agent, sticks his head in the office.

ELI

Boss, we've got something.

TOM

What is it?

ELI

We think we may have spotted her. We're moving.

With that, dread, washes over Lucas' face. Tom looks at him.

TOM

Well, are you in or not?

LUCAS

Yeah, I'm in.

He then starts to get up, but before he does he takes another look at the picture in the file.

(CONTINUED)

TOM

Now.

Lucas exits.

EXT. CITY STREET - DAY

A BRUNETTE WOMAN is coming out of an apartment building. She walks up the street.

INT. CAR - DAY

Two AGENTS occupy the front seats, Lucas and Eli are in the back.

ELI  
(through binoculars)  
I can't tell if it's her or not.

AGENT #1  
Maybe if you actually looked at her  
face you would see it.

ELI  
Maybe. Let's move.

Agent #1 cranks the car up, but

LUCAS  
Wait here.

He gets out of the car and starts to follow the woman.

ELI  
Don't worry, he's got this.

AGENT #2  
Mind if get those back now, rookie?

Eli gives the binoculars back.

ELI  
I think they're broken.

AGENTS 1&2  
(together)  
Shut up rookie.

ON THE STREET

(CONTINUED)

The street is lined with cars; parked, some moving. The woman Lucas is following is half way up the block ducking in out of other pedestrians. Lucas steps up his pace.

A YELLOW TAXI

moves up the block towards the corner.

THE WOMAN

stops at the same corner. Waves to flag the taxi.

LUCAS, seeing what's developing, begins running towards the woman.

INT. SURVEILLANCE CAR - DAY

Eli and the other two agents step out. As they do...

ELI  
I think we've found her.

AGENT #1  
We'll see.

ELI  
Fifty bucks.

AGENT#1  
You're on.

A GROUP OF STREET YOUTHS

is blocking Lucas' path. But instead of going around them, he measures his steps, then with his hands he grabs a hold of a street lamppost, swings himself up and VAULTS himself over the dumbstruck youths.

The group of youths stop mid-conversation to look up at Lucas as he flies overhead.

ALPHA YOUTH  
Man, did you see that shit?

OTHER YOUTH  
Hey, man, who the fuck are you,  
Spider-Man or some shit?

LUCAS

lands on his feet and keeps running alongside the parked cars. Intensity etched on his steely face.

(CONTINUED)

## THE YELLOW TAXI

stops at the corner.

LUCAS--running out of time, leaps onto the hood of one of the parked cars, then just as swiftly he goes into a front somersault off the hood landing on his feet on the street.

AN ONCOMING CAR swerves barely missing hitting him; the driver hurling curses at Lucas. Lucas bounds away headed towards the woman.

## INT. YELLOW TAXI - DAY

## THE WOMAN

gets in the backseat. She tells the driver where she is going. MOS. And the taxi takes off.

LUCAS reaches the corner just in time to get a face full of exhaust fumes. He bangs frantically on the rear panel of the taxi; the woman turns and looks at him through the back window. Wrong woman. He stops in the intersection, his eyes locked on the leaving taxi. Then, slowly, he begins walking back towards the surveillance car.

AGENT #1

You're buying lunch.

Eli looks down at the pavement mumbling to himself...

ELI

I hate being a rookie.

AGENT #2

Don't worry, kid, one day you'll be a veteran with your own office, a wife, maybe a coupla kids, and lots of problems just like us.

AGENT #1

(patting Eli on the shoulder)  
Doesn't that make you anxious?

ELI

Oh, yeah, I can't wait.

The two agents have a good laugh at Eli's expense.

LUCAS returns.

(CONTINUED)

ELI  
What happened, man? I thought you  
had her.

LUCAS  
It wasn't her.

ELI  
(to Agent #2)  
I told you those things were  
busted.

AGENT #2  
Not a chance.

LUCAS  
Let's go.

As they are getting into the car Lucas stops and turns to  
Eli.

LUCAS  
(in Eli's face)  
Don't ever question me again, got  
it?

Eli draws his arms in close, palms facing Lucas.

ELI  
Sure thing.

The other two agents, having seen what just transpired,  
laugh out loud at Eli's chastising. They get in, Lucas and  
Eli, too. Drive away.

INT. FBI HEADQUARTERS - DAY

Lucas walks into Tom's office. Tom sits behind his desk in  
front of a computer. He looks up from the screen as Lucas  
enters.

TOM  
No luck, huh?

LUCAS  
How'd you guess?

TOM  
CNN isn't pretending to be breaking  
the story wide open as we speak.

(CONTINUED)

LUCAS  
That's good news then.

TOM  
You know, I'd give my left nut to  
get Wolf Blitzer alone in The  
Situation Room for a few minutes.

LUCAS  
You and the rest of the Hill.

Eli sticks his head in the office. Tom notices him.

TOM  
What is it?

ELI  
Nothing, just eavesdropping.

With that revelation, Tom gets up, crosses over to Eli and  
shuts the door in his face.

ELI (OS)  
You know one day this office is  
going to belong to me, don't you?  
So, you better take good care of  
it.

TOM  
I can't wait.

He then turns his attention back to Lucas.

TOM  
Remember our mystery man?

LUCAS  
Yeah, what about him?

TOM  
(sits in front of the  
computer)  
He's been made. Name's Clay,  
Richard Clay to be exact.

LUCAS  
Anything else?

TOM  
Yeah, he's a low level lawyer.  
local address, nice car, no morals.

LUCAS

Great, so now we know he's just like every other wanna be social climber in this shit hole.

TOM

Well, not quite. Look...

Tom turns the computer screen so that Lucas can view it--and so do we.

ON THE SCREEN a picture of RICHARD underscored by his bio.

TOM

He's got his nose up the asses of a business group from Asia.

LUCAS

Go on.

TOM

What, isn't that enough to get you going?

LUCAS

I can't say that it does. Half the world's fighting for the same position.

TOM

Maybe this'll move you. Before Agent Arnold swapped sides on us she was seen around town with him. A few late night dinners, a walk in the park--

LUCAS

--What's your point?

TOM

Hey, don't shoot me, I'm just the middle man in this. Point is we think he knows something, I mean he must, right? The guy aint got a pot to piss in.

LUCAS

So he's in it for personal enrichment.

TOM

That's nice of you to say. But the truth is he's a fucking low life

(MORE)

(CONTINUED)

TOM (cont'd)  
lawyer who realized early on that his city college degree wasn't going to take him very far, so he decided to do what every respectable scumbag attorney in this town does when they're piss broke. He found a cow and now he's working every single teat he can to get his before it's bone dry. Ask me why I quit law school.

LUCAS  
Why?

TOM  
I hate milk.

LUCAS  
So, if you know where he is, why don't you just go knock?

TOM  
You know that's not how this works. If we take him we lose her. And where would that leave us?

LUCAS  
What's makes you so sure he know something?

TOM  
I'm not. That's your job.

and we go to:

INT. LUCAS' BEDROOM - NIGHT

Lucas gets into bed. He lies back. Then seamlessly we're in

FLASHBACK SEQUENCE

Lucas and Lisa in bed together. Their kissing leads to more.

WHEN THEY ARE FINISHED

they lie in the afterglow. Talking. A knock on the door rouses Lucas from the bed. He goes to the door to investigate. He looks out of the peep hole.

OUTSIDE THE DOOR

(CONTINUED)

are four traditionally dressed IRAQI MEN. Two of the Iraqis hug the wall on either side of the door. The other two are focused on the door. One knocks. Lucas walks back into the bedroom.

LUCAS

You've got to go, we're outnumbered.

Lisa gets up.

LISA

Oh yeah, and me leaving is going to make things better? Forget it...

(she picks up a gun, racks a shot)

I'm staying.

Another knock.

IRAQI MAN

(heavily accented English)

Forgive me, sir, but I need your assistance.

INSIDE

The apartment goes black. Lucas moves into a neat kneeling position in front of the door.

OUTSIDE THE DOOR

The Iraqi man who knocked knocks again, this time louder. He lifts his hand and reads the electronic screen on a cell phone, 1:00.

IRAQI MAN

(knock)

Sir, please help me.

Then, as soon as he finishes the word, sir, two quick rips BLAST through the door and he takes two to the face. Those two shots are followed by two more that tear into the other Iraqi. They both collapse in heap. The cell phone topples to the floor. Then,

Silence.

Lucas puts a fist in the air as if to say, wait...

A second later, one of the remaining Iraqis kicks the door in, ducks into the room, fires a wild shot, then,

BAM BAM

(CONTINUED)

his body jerks from two laser-precise shots to his chest, he falls into the room crashing on the door. The remaining Iraqi makes a break for it.

Lucas, followed by Lisa stealthily moves over to the door, the whole time on guard.

Lucas picks up the cell phone, open it, it reads, :15. he presses the off button, but the time keeps ticking...

LUCAS

He's a bomber.

LISA

bounds out of the apartment. Lucas drops the cell phone, then, GUNSHOTS, zip down the hallway aimed at Lucas and Lisa. It's the last Iraqi. Lucas returns fire. Lisa, with cat-like agility runs up the wall to avoid the bullets. The Iraqi man rolls out of the way just in time.

Lucas takes off down the hall towards the gunshots. The Iraqi man kicks in the door of another apartment, then,

BOOM

the hallway explodes in ball of fire.

IN THE OTHER APARTMENT

a middle aged couple sits in bed, startled by the Iraqi man running through their bedroom. The Iraqi man runs onto the balcony, jumps and catches hold of a rope running the length of the building. He swings away from the balcony just escaping the grasp of Lucas. Lucas and Lisa double back into the bomb shelled hallway and down a flight of stairs.

ON THE GROUND

the Iraqi man scales the rope to the ground. He takes off running, Lucas comes rounds the corner, sees him

LUCAS

Come and get me.

He then starts chasing the Iraqi. The Iraqi man runs into an adjacent building. More Iraqis are in the street now.

LISA

slides behind the wheel of a jalopy and speeds away.

IN THE BUILDING

The Iraqi quickly moves up a short flight of stairs, Lucas is right behind him. He fires two shots, misses. At the top of the stairs, the hallway is strewn with old furniture and other detritus. The Iraqi makes a quick couple of maneuvers around the obstacles, turns and lets off a few rounds that miss their mark.

## LUCAS

runs up the wall and over the old dresser, he then leaps and grabs an overhead pipe catapulting himself over a pile of garbage.

## OUTSIDE

gunshots poke into Lisa's door. The jalopy swerves but regains traction. Lisa sticks her gun out of the window and squeezes off a few rounds, one of the rounds slices into a family's goat. The family launches into hysterics. More gunshots and Lisa ducks her head and steps on the gas.

## IN THE BUILDING

The Iraqi man runs out onto the roof; Lucas gives chase. The chase goes, roof to roof, then, the buildings end and there's nothing in front of the Iraqi man except the edge, he stops. Lucas reaches the roof, then the Iraqi accelerates and jumps...to the roof of a lower building, he crashes down with a thud, but he still can't shake Lucas who is right behind him.

The Iraqi man slides down a ladder, skin on metal, on the side of the building to an apartment below. He kicks the window in and jumps through. Lucas, seeing an open hatch in the roof, like a laser guided smart bomb, zips down into it landing on his feet. He then throws his entire body over the railing down to a lower flight of stairs, then the next one where he runs into the Iraqi man coming up the same flight. They square off exchanging punches and kicks, then the Iraqi man sweeps Lucas off his feet and bails. Lucas springs up and fires a shot. Misses. He gives chase.

The Iraqi man blows into an empty room and onto the balcony. He doesn't slow up as he leaps off the balcony landing on his feet when he hits the ground. Lucas is on his ass. A foot chase ensues with Lucas shooting as he runs. The Iraqi leaps and bounds over people and cars into the now packed street, Lucas chases him.

## IN THE JALOPY

Lisa dodges bullets shot from a second car behind her. Then, suddenly, she cranks the wheel and doubles back fishtailing,

(CONTINUED)

kicking up sand as she does. The jalopy stops, but the second car keeps moving forward. Then Lisa fires a line of shots into the cockpit of the second car which flips and rolls coming to a rest on its side. The driver is done, but the shooter crawls out of the pile only to take two bullets in the torso, he drops like a fly.

THE IRAQI MAN

fires back at Lucas, a stray bullet connects with a street vendor. Then the Iraqi turns around and smacks right into the jalopy. He's instantly knocked unconscious. Lisa gets out, stands over him. Lucas reaches them, stops, out of breath.

LISA

And you wanted me to leave.

END FLASHBACK SEQUENCE

INT. LUCAS'S BEDROOM - NIGHT

Lucas clicks the light off.

EXT. APARTMENT BLDG - DAY

Lucas exits and walks up the street. He weaves in and out of the people crossing several blocks before he stops at a small restaurant which he enters, sits. A moment later he is followed in by Richard. Richard sits across the table from Lucas. A moment of recognition. But Lucas stays calm.

RICHARD

Nice place. You come here often?

LUCAS

Why are you following me?

RICHARD

I'm not. I just happened to be in the neighborhood.

LUCAS

Talk.

RICHARD

I know where she's hiding. I can take you to her.

(CONTINUED)

LUCAS

What the fuck makes you think I trust you?

RICHARD

(a more serious tone)

You don't have to fucking trust me, Lucas, all you have to fucking do is play along.

LUCAS

I didn't know we were on a first name basis.

RICHARD

We're not, now listen up.

LUCAS

No, you listen. I don't who the fuck you think you are, and I don't give a crap, so--

RICHARD

So what, Lucas, you gonna bust me right here right now and risk losing the one you really want?

He leans back against his chair.

RICHARD

Man, I knew you guys were thick, but this takes the case.

Then, without warning, he is in Lucas' face across the table. Lucas' hands move towards his waist.

RICHARD

I dare you.

He then puts his hands, wrists together, on the table.

RICHARD

But, remember, if you do you'll never catch her, I promise you.

Beat.

RICHARD

I'm your only hope, my friend. Now, are you going to cooperate?

Lucas mulls this unorthodox offer long, then his hand moves away from his waist and onto the tabletop. A smuggrin spreads across Richard's face.

(CONTINUED)

RICHARD

Good boy. Now here's the deal. Meet me tomorrow right here--alone, with two hundred fifty thousand unmarked and we'll begin negotiating.

LUCAS

I don't negotiate very well. I usually just take what I want.

Richard looks at Lucas. His smug grin returns.

RICHARD

(laughs)

This is going to be fun.

He sits back and looks at Lucas, boiling.

INT. NONDESCRIPT BASEMENT - DAY

RICHARD and Lisa.

LISA

They'll have counter-surveillance on you.

RICHARD

No, he hasn't figured it out just yet, right now he thinks I'm just a guy with some information he needs.

LISA

Don't be so naive. By now they know every detail about your life that you do. The only question is why they haven't moved on you yet.

RICHARD

(kisses her on the cheek)

It's just like I said, he doesn't know anything. The guy's a meathead, they're all a bunch of meatheads.

(chuckles)

Except you I mean.

LISA

(pushes him away)

Don't patronize me, okay? Just watch your ass. He's a lot more dangerous than he looks, trust me.

(CONTINUED)

Withthat, Lisa exits the room leaving Richard to contemplate his next move.

RICHARD  
(cynically)  
Ok, then, I'll make a note of that.

EXT. FEDERAL COURTHOUSE - DAY

Tom stands on the front steps before a pool of reporters.

TOM  
At this point all I can tell you is  
that we don't have any new  
information on her whereabouts.

REPORTER #1  
You guys always say that. Come on,  
give us something we can print.

TOM  
I'm sorry, but we just don't have  
anything for you.

REPORTER #1  
Can you give us a time frame for  
her capture?

TOM  
Yeah, any day now.

A rumble stirs among the reporters.

REPORTER #2  
Have you recovered the stolen  
documents?

TOM  
I'm not at liberty to discuss  
matters of national security. Thank  
you.

And, with that comment, Tom walks away with the press corps on his heels as he gets into a black car and drives away.

REPORTER #1  
A likely story.

EXT. SUBWAY STATION - DAY

Lisa approaches the stairs. She goes down moving past waiting passengers.

CLACK CLACK

A kid turns tricks on his skateboard.

THE TRAIN

rumbles to a stop in front of Lisa. She gets on and makes her way to the rear car. There, sitting alone near the door is the Shooter. Lisa sits next to him.

Their conversation is in Chinese.

SHOOTER  
How is everything?

LISA  
The same. Nothing has changed.

SHOOTER  
Good. Are you planning a trip soon?

LISA  
In two days.

SHOOTER  
You will make every effort to see me, I hope.

LISA  
Of course. I might need your help with something.

SHOOTER  
(pause, then he looks at Lisa almost with contempt)  
You do recall what happened last time?

LISA  
How do think you got here? I put my ass on the line for you.

SHOOTER  
I am listening.

LISA  
I need a private jet, destination to be determined by me when this is all over.

(CONTINUED)

SHOOTER

Would you like some champagne to  
celebrate your independence?

LISA

Make it a beer.

SHOOTER

As you wish. Now I have an offer  
for you. My boss would like to meet  
you. He is quite taken by you.

LISA

Sorry, I never mix corrupt  
officials with pleasure.

Lisa rises.

SHOOTER

Are you sure you won't reconsider?  
He is a very wealthy man and he can  
assure your anonymity as well.

LISA

Not a chance.

The train stops at the next depot. Lisa gets off, disappears  
into the crowd.

EXT. CITY STREET - DAY

Lucas, carrying a black briefcase, walks briskly up the  
block. He moves down a flight of stairs into the subway.

INT. SURVEILLANCE CAR - DAY

Eli sits there with ANOTHER AGENT watching the street.

A meter maid walks up to Eli's open window.

METER MAID

Sir.

Eli looks up at her.

METER MAID

Your meter's expired.

ELI

(digging for change)  
I am so sorry.

(CONTINUED)

(he hands the meter maid the  
change)  
Thank you.

The meter maid palms the change...

METER MAID  
No. Thank you.

Then she scribbles on a ticket, peels it off, sticks it  
under the wiper blade.

METER MAID  
Have a nice day, sir.

Eli hops out of the car.

ELI  
Hey, I'm FBI.

He grabs the ticket, reads it.

ELI  
You can't give the FBI a ticket.

METER MAID  
Tell it to the judge, sir.

And she walks away.

ELI  
(get back in)  
Fuck.

He looks at the other agent.

ELI  
She can't do that, can she?

OTHER AGENT  
Get over it.

Eli crumples the ticket in his palm and tosses it outside.

ELI  
That's what I think of your ticket.

Eli looks up at UNIFORMED COP.

COP  
(lean in)  
Step out of the car for me, sir.

ELI  
(eye roll)  
I don't fucking believe this.

He steps out. The other agent laughs.

EXT. SMALL RESTAURANT - DAY

Through the window, Lucas occupies a window seat overlooking the street. A young waitress drops off a cup of joe. He pays her, thanks her, she leaves.

A pedestrian moves up the block at a brisk clip, but for now we only see him from behind.

ELI

nearly asleep, sits up, grabs his binoculars and zeroes in on the pedestrian as he nears the restaurant. Eli pulls out a cell phone; dials.

ELI  
You've got one headed right at you.

The pedestrian enters the restaurant, scopes the scene, safe--here he comes.

LUCAS  
Got ya.

He hangs up.

Richard, the bearded pedestrian, sits across from Lucas, the waitress appears, he waves her off. They talk.

ELI  
We got action.

He beeps the cell phone off.

Then, a female voice grabs Eli's attention.

LISA  
Excuse me...

Then, without warning, she BLASTS Eli in the chest he slumps. Then she BLASTS the other agent in the neck, his head lolls to one side, blood pushes out and over his teeth.

Lisa, calmly doubles back on her path. She then pulls out a cell phone and dials, ringing.

Richard answers his phone.

(CONTINUED)

LISA (VO)  
You've been made.

Richard shoots Lucas a nervous look, he rises, takes the briefcase, exits.

A car moves up the block, stops, he gets in.

Lisa is driving.

LISA  
Still think you're a mystery?

Ricahrd snaps the locks on the briefcase. Then,

CRASH

a well placed fist SMASHES through Richard's window; grabs him by the throat. It's Lucas running alongside the car. Lisa goes ballistic turning the wheel to shake him off.

LUCAS

swings himself onto the hood losing his grip on Richard.

LISA AND LUCAS make eye contact. She whips out a semiautomatic and FIRES a volley of shots through the windshield. They miss. He scrambles onto the roof.

PLINK PLINK

the roof bends as bullets push up against it, then, the BULLETS begin to break through sending Lucas sprawling back onto the hood.

THE CAR SWERVES WILDLY

as Lisa tries desperately to throw Lucas off. Finally with a hard stop, he loses his grip and is sent rolling into the street. Lisa speeds away.

EXT. FBI HEADQUARTERS - DAY

Tom is surrounded by REPORTERS

COURTHOUSE REPORTER #1  
Why haven't you brought this  
fugitive to justice yet?

TOM  
We are not dealing with the normal  
escapee. She was trained by us, she  
(MORE)

(CONTINUED)

TOM (cont'd)  
knows how we operate and until a few weeks ago she was one of us.

COURTHOUSE REPORTER #2  
What can you tell us about the officers who were shot?

TOM  
One of them didn't make it.

COURTHOUSE REPORTER #1  
What about the other one? What's his status?

TOM  
He survived.

COURTHOUSE REPORTER #3  
Is it true that a foreign government is involved?

TOM  
Yes.

COURTHOUSE REPORTER #1  
Who is it?

TOM  
I can't comment any further.

COURTHOUSE REPORTER #2  
Is it China? The people want to know.

TOM  
I guess you've got some research to do.

COURTHOUSE REPORTER #3  
Why won't you just tell us? Don't you think the American people have the right to know?

With that, an FBI SPOKESMAN ends the press conference.

SPOKESMAN  
I'll be taking over from here.

Tom walks inside the headquarters building. The reporters bombard the spokesman with questions.

INSIDE

(CONTINUED)

Tom pulls out a cell phone as he walks, dials. Rings.

TOM  
Get over here. Now.

INT. TOM'S OFFICE - DAY

Tom and Lucas sit across the desk from each other.

LUCAS  
...we're close to her. She's  
getting desperate.

TOM  
And you're two days away from  
transferring the hell out of my  
unit, and I'm not going to get let  
you get killed before that happens.

LUCAS  
She saw me. She knows.

TOM  
Look, go home and get some rest,  
will you? You gave it your best  
shot. No one can fault you for  
moving on, Lucas. You're a very  
good agent.

LUCAS  
I wasn't taught to give.

TOM  
You will stand down. Am I clear? I  
will not have my agents making the  
rules. If I see you anywhere near  
this case I will have you brought  
up on obstruction charges.

LUCAS pauses. He looks at Tom...

TOM  
This is no longer your case. Am I  
making myself clear?

Silence. They are at an impasse. Finally,

LUCAS  
Yeah. You're the boss.

(CONTINUED)

TOM  
Look I'm...

Lucas rises.

LUCAS  
I have to go.

TOM  
Agent Monroe.

But Lucas just walks out, slams the door behind him.

EXT. HIGH RISE - DAY

A BLACK SUV parks hard at the curb. Two AGENTS jump out with their guns drawn and descend on a man resembling Richard.

EXT. CITY STREET - NIGHT

The same two Agents ambush a car at the light. Wrong person.

EXT. APARTMENT E2- DAY

The two Agents kick the door in. They put everyone inside on the floor.

INT. TOM'S OFFICE - NIGHT

On a TV set.

ANCHOR  
...top priority...

Tom is watching.

INT. LISA'S CAR - DAY

Lisa is watching Lucas get out of his car from a distance. He opens the back door and grabs some items. He then goes to the trunk...

FLASHBACK SEQUENCE - HOLDING FACILITY - INTERROGATION ROOM

Lisa walks in.

(CONTINUED)

LISA  
You have something to say to me?

SHOOTER  
I want to make you an offer.

LISA  
This oughta be rich. What is it?

She sits across from him.

SHOOTER  
Ten million dollars for my release.

LISA eyeballs him.

LISA  
I have a better offer. You go to  
prison and do hard time and try not  
to get fucked. How's that?

SHOOTER  
(laughs)  
I'm amused by your inability to see  
this situation more clearly. I  
thought you were smarter than that.

LISA  
Well, I guess your were wrong,  
weren't you. Have a nice life.

With that, Lisa stands and starts to walk away.

SHOOTER  
Twenty million.

Lisa stops. Turns, walks back over to The Shooter.

LISA  
You're asking me to cooperate with  
a foreign government. Do you know  
how long you get for that?

SHOOTER  
Let me ask you something. Have you  
ever felt the weight of a million  
dollars in your hands?

He starts to laugh. Lisa looks at him with questioning eyes.

SHOOTER  
(rises, gets in her ear)  
No one will ever know. Beat. Name  
your price.

(CONTINUED)

Lisa backs away. She heads for the door. The Shooter, calmly...

SHOOTER

I know an amazing plastic surgeon who can change your entire appearance. You could start a new life, live the life that you always wanted.

Again Lisa stops.

LISA

What happens when we get caught? Are you prepared to spend the rest of your life behind bars?

SHOOTER

I'm ready when you are.

They lock eyes.

INT. HOLDING FACILITY - NIGHT

Lisa moves down the hallway. When she reaches a small cell, she pulls out a key, sticks it in the lock, turns, opens. The Shooter steps out of the dark cell. She handcuffs him.

LISA

Move.

They walk briskly down the same hallway. They come to a locked door. Lisa inserts a SMART CARD, lights blink green. Open. They walk through.

AT THE OTHER END OF THE HALLWAY

coming towards them is a YOUNG AGENT. He stops them.

YOUNG AGENT

Do you have authorization for this?

LISA

He's my collar.

She tries to push past the Young Agent. He stops her.

YOUNG AGENT

Return the prisoner to his cell, or I will use force against you.

(CONTINUED)

At this point, The Shooter has moved behind the Young Agent. He quickly slips his handcuffed wrists over the Young Agent's neck and pulls up and back against his throat. The Young Agent struggles, arms flailing, legs kicking, scuffing the tile floor with black heels marks. The Shooter takes him to the floor. The Young Agent fights mightily; his face beet red, his hands pulling desperately against The Shooter's vise. The Young Agent kicks a few more times then stops.

The Shooter loosens his grip and he and Lisa continue on.

EXT. OFFICE - NIGHT

Lisa walks and goes straight to an open COMPUTER. She inserts a data storage device. She punches several keys. A file begins downloading.

ON THE MONITOR:

Download Complete, appears.

Lisa extracts the storage device.

OUTSIDE

Lisa unlocks the handcuffs. The Shooter rubs his wrists trying to circulate his blood.

SHOOTER

That was nice, now how do we get  
out of here?

At that very moment a BLACK SUV screeches to a stop in front of them.

LISA

Get in.

A door opens. The Shooter hops in. Then Lisa. The SUV peels away into the night.

EXT. BACK ROAD - NIGHT

THE DRIVER, Asian, looks into the rear view mirror.

DRIVER

They're following us.

He MASHES the gas pedal.

THE CHASE CAR,

(CONTINUED)

blacked out, keeps up.

SHOOTER

Lose them.

INSERT - SPEEDOMETER - NEEDLE ON THE RED LINE

DRIVER

I'm maxed out.

THE CHASE CAR pulls even with the SUV. Then

GUNFIRE ERUPTS

from inside the SUV. The chase car is riddled with shots.

THE CHASE CAR

returns fire hitting the back side of the SUV. The SUV speeds away. LISA steadies her aim, fires a shot into the front tire of the chase car. The chase car CAREENS out of control, BANKS against the shoulder, FLIPS, EXPLODES.

THE SUV speeds away.

END FLASHBACK SEQUENCE

Lucas disappears inside. Lisa palms a gun. She thinks about it...but instead she cranks the ignition and drives off.

INT. LUCAS' APARTMENT - NIGHT

Lucas sits typing on a LAPTOP. The TV set is on.

ON THE SET

ANCHOR

...an ambush on the streets of Washington DC that left one dead and one injured. An FBI spokesman tells us that it appears to be the work of a single assailant...

BACK TO LUCAS' APARTMENT

Lucas finishes up on the laptop.

ON THE MONITOR

"Submit" appears. He clicks the thumb. He sets the laptop aside. He looks up at the TV.

A PHONE RINGS

INT. NONDESCRIPT APARTMENT - NIGHT

Lisa has the phone to her mouth, but the mouthpiece is covered by a voice altering device.

INT. LUCAS' APARTMENT - NIGHT

Lucas picks into the phone.

INTERCUT - TELEPHONE CONVERSATION

LUCAS

Hello?

LISA

(in a British accent)

Good evening, Mister Monroe, I have your travel itinerary. If you're ready.

LUCAS

Just a second.

He reaches for a pen and pad.

LUCAS

Ready.

LISA

I have you booked on British Airways flight 4-5-0 on Saturday. Please allow yourself time for check in, Mister Monroe.

Lucas repeats the itinerary.

LISA

Correct. Enjoy your flight over, Mister Monroe. Good night.

The line clicks. Lucas hangs up, but it's apparent from his look that something feels off.

The laptop lights up with activity. Lucas investigates.

ON THE MONITOR

"New mail message" appears. Lucas clicks on it. Then, the phone rings again.

Lucas picks up.

(CONTINUED)

LUCAS

Hello.

GIRL ON PHONE(VO)

Hi, I just saw your ad on the list.  
I'd like to check it out.

LUCAS

I'm sorry, I was just on my way--

GIRL ON PHONE(VO)

I can meet you tonight.

LUCAS

(sighs)

Where are you?

GIRL ON PHONE(VO)

I'm working graveyards downtown.

LUCAS

I'll meet you in half an hour.

GIRL ON PHONE(VO)

Great. Thank you so much.

LUCAS

Yeah. Bye.

Lucas hangs up.

EXT. LUCAS' APARTMENT - NIGHT

Lucas exits into the street. He gets in his car. Drives off.

EXT. DOWNTOWN PARKING LOT - NIGHT

Lucas is under the hood with the GIRL on the phone.

LUCAS

It's a great car.

GIRL ON PHONE

I love it. But, do you think you  
can drop the price a little? I'm  
working my way through college.

LUCAS

Sure, why not?

(CONTINUED)

GIRL ON PHONE  
(happy, hugs Lucas)  
Yes, now I can buy books.

And for the first time, Lucas smiles, he seems happy.

INT. U STREET STATION - NIGHT

Lucas walks through the lighted corridor. Brightly colored murals cover the walls. Late night couples sharing quiet moments. Overnight workers hustle to their jobs. This is proletariat DC.

EXT. SUBWAY STATION - NIGHT

Lucas exits the transit station. He walks up the street. He crosses a few intersections before coming to a hospital. He enters, stops at the RECEPTION DESK. The RECEPTIONIST gives him directions him MOS.

THE ELEVATOR DOORS

open and Lucas steps off. He walks down the hallway until he comes to a room with the door open.

INT. HOSPITAL ROOM - NIGHT

Lucas looks at Eli, sleeping. He walks over and wakes him.

ELI  
(groggy)  
What are you doing here?

LUCAS  
I came to say goodbye.

ELI  
(manages a weak smile)  
Take me with you.

LUCAS  
How long you out for?

ELI  
Forever. I've been recommended for dismissal. Director said I'm too big a risk.  
(looks at his injured shoulder)  
I guess he's right.

(CONTINUED)

LUCAS  
You're being hard on yourself.

ELI  
You don't have to lie. It's true,  
all I do is get in the way. Anyway,  
I've got a backup plan. Georgetown.

LUCAS  
Law school?

ELI  
Nah, used cars. It's in my blood.

Eli laughs, but its painful.

LUCAS  
You'll be one helluva salesman.

ELI  
I don't know, growing up all I  
wanted to do was sell cars. Then I  
grow up, go to college and here I  
am. Shot. I thought I could make a  
difference.

(laughs)  
I guess I should've seen this  
coming.

LUCAS  
Take care of yourself.

ELI  
Doc says I should get discharged  
soon. Maybe I'll stop by if you're  
still around.

LUCAS  
Sure, I'd like that.

Lucas starts to leave.

ELI  
Agent Monroe...  
(against tears)  
I'm sorry.

Lucas stops, turns back to face Eli.

LUCAS  
You're a good kid, Eli.

He exits.

INT. NONDESCRIPT BASEMENT - NIGHT

Richard sits at a table, he is on the phone, the briefcase open in front of him.

RICHARD  
 ...yes, I promise you, baby. We're going. In fact, we're already there.

EXT. FBI HEADQUARTERS - NIGHT

Tom heads a team of AGENTS wearing all FBI jackets. They load into waiting vehicles.

INT. NONDESCRIPT BASEMENT - NIGHT

Lisa enters the basement from a set of stairs.

RICHARD  
 (on phone)  
 Here she comes now. I gotta go.  
 (rises, approaches Lisa)  
 That was my fiance, she says thank you. We're going to Greece, her parents are Greek.

Silence.

RICHARD  
 What's the matter with you? You're about to be a very rich girl.

LISA  
 Guess it's true what they say, money can't buy happiness.

RICHARD  
 (laughs)  
 Nonsense, look at me, do I look sad?

He twirls Lisa around.

RICHARD  
 Come on, baby, live it up. You're free now. No more guns, no more criminals, you should be ecstatic.

He twirls Lisa around again.

INT. TOM'S VEHICLE - NIGHT

Tom rides shotgun.

TOM  
(into a two-way radio)  
We can't afford to let her get away  
again.

INT. NONDESCRIPT APARTMENT - NIGHT

Richard twists a lock of Lisa's hair in his fist.

RICHARD  
You're not getting cold feet. I  
hope not, because I won't let you  
back out.

With that, Lisa delivers a knee to Richard; he doubles over.  
Then she upper cuts him; he falls backwards into a chair.

LISA

pulls out a gun. Richard goes stiff. Lisa approaches him,  
muzzle trained on Richard.

RICHARD  
We have a deal.

LISA  
You can consider it off.

BAM BAM

Richard slumps in his chair. He gives Lisa a desperate look.

LISA  
You didn't think I was going to let  
you live did you?

She wastes no time collecting the briefcase and heading up  
the stairs.

EXT. STREET - NIGHT

Agents swarm the nondescript apartment. They enter the  
apartment tactically.

THE FRONT ROOM

is empty. They search the rest of the apartment.

(CONTINUED)

LISA

is coming up the stairs when she hears voices.

UPSTAIRS

Agents ransack the apartment.

TOM  
(picks up a travel brochure,  
looks up)  
Keep looking.

LISA

retreats back into the basement. She spots a window. She crosses to the window. Sealed. She searches around for something...

UPSTAIRS

A MAN'S HAND wraps around the doorknob, twists.

IN THE BASEMENT the light goes out.

THE DOOR creaks open.

TOM descends the stairs. He shines a flashlight into the darkness. He walks further into the basement. The light flashes over a RICHARD'S FOOT, trails up his leg to the two gaping holes in his head.

TOM  
One down.

He turns the light on. He notices the open window.

TOM  
Fuck.

Two of the other agents reach the basement.

TOM  
She's not here.

Thee agents turn their attention to Richard.

EXT. NONDESCRIPT APARTMENT - NIGHT

EMT's wheel Richard out on a gurney. Tom and a suit talk MOS.

EXT. PARK - DAY

The Shooter makes it to a bench, sits. Moments later, Lisa walks up, sits. He reaches into his jacket, pulls out a white envelope, gives it to Lisa.

She opens it: paper, plane tickets, bank card.

SHOOTER

Is he out of the way?

LISA

He won't be a problem.

SHOOTER

(turns to Lisa)

You have something for me.

Lisa produces the electronic storage device from the office building shooting.

SHE HANDS THE DEVICE to The Shooter.

SHOOTER

Is this the only one?

LISA

Yes.

SHOOTER

Good.

Without another word, he stands up and walks away. Lisa watches him until he blends into the crowd.

INT. LUCAS' APARTMENT - DAY

Lucas is with the LANDLORD.

INT. LUCAS' APARTMENT - DAY

Lucas packs.

INT. LUCAS' APARTMENT - DAY

Movers carrying boxes.

EXT. LUCAS' APARTMENT - NIGHT

A courtesy shuttle waits in the street. Lucas gets in. The shuttle takes off.

EXT. GRAVELLY PARK - NIGHT

An unsteady close-up of a ticket counter, that becomes a janitor with a bucket, a kid wasting time, a teenage girl talking into a cell phone.

The focus shifts down to the DEPARTURES sign.

LUCAS gets out of the shuttle, enters the terminal. The unsteady close-up tracks Lucas as he walks. He comes to a British Airways counter and greets the WORKER.

LUCAS  
Boarding for London.

He hands his ID to the worker. The worker inspects it, then the screen, the ID again. The worker looks up at Lucas.

WORKER  
I'm sorry, sir, but we don't have a booking under your name. Would you like to fly stand-by?

LUCAS  
No thank you.

Lucas walks away.  
(RENTAL CAR COUNTER)

Lucas pays, gets his car.

THE RENTAL CAR  
exits the airport.

INT. RENTAL CAR - NIGHT

Driving on an abandoned road. Lucas punches numbers into his cell phone. Ringing.

(CONTINUED)

RECEPTIONIST(VO)  
Good evening. Flight confirmations.

LUCAS  
Confirming a reservation for Lucas  
Monroe, one-way, to London.

RECEPTIONIST(VO)  
Give me one second and I'll check.  
(searching, comes back)  
I'm sorry, Mister Monroe, we don't  
have you booked. Would you like for  
me to--

LUCAS  
No. Thank you.

He hangs up. Concern stamped on his face.

UP AHEAD

headlights. They get closer, faster.

INT/EXT. THE TWO CARS - NIGHT

Gunfire breaks through Lucas' windshield, just before their  
FRONT ENDS COLLIDE

The impact spins the rental car 180 degrees in the road.

Lucas tries the ignition; stalled.

THE OTHER CAR

doubles back and sprays the rental car again. Speeds away.

Lucas is hit in the leg. He tries the ignition again, it  
cranks. He speeds away.

EXT. DOWNTOWN DC - NIGHT

The other car slams a sharp left turn. Lucas follows. Red  
light. The other cuts through the intersection and oncoming  
traffic. The rental car struggles to keep up.

They zip past crawling DC nightlife revelers who cheer.

INT. OTHER CAR - NIGHT

Lisa is behind the wheel. With one hand, she releases the empty clip from her gun, reloads another one.

EXT. DOWNTOWN STREET - NIGHT

A black and white turns on its red and blues. It banks a corner, chases Lucas.

INT. OTHER CAR - NIGHT

Lisa pushes the gun out of the window, aim, FIRES, people on the sidewalk duck for cover.

INT. RENTAL CAR - NIGHT

Lucas' leg is bleeding profusely.

EXT. INTERSECTION - NIGHT

Another black and white is positioned at the corner. An OFFICER lays down stop sticks barely missing the lead car, but they catch the rental car's tires.

THE RENTAL CAR

flies through intersection pursued closely by the police.

THE FRONT TIRE

of the rental car begins to shred sending rubber flying.

The rental car slows, eventually stopping.

Police officers surround the battered rental car.

LUCAS

(getting out)

Don't shoot, I've got a badge.

The officers have their guns trained on Lucas.

LEAD OFFICER

Show me your hands, now goddammit.

Then, cat-quick, Lucas latches onto the roof of a passing vehicle. The officers hold fire. The car, driven by a YOUNG BLACK GUY, is playing loud music. His name is Rico.

(CONTINUED)

LUCAS

slides into the passenger's seat through the window. Rico is startled, but not scared.

RICO  
Who the fuck is you?

LUCAS  
Drive faster.

RICO  
Man, I'm already doing sixty, what is you, an adrenaline junkie some shit?

LUCAS  
You could say that.

RICO  
Who you chasin, man? A bitch? I hope you aint lettin no female do you like this, man.

LUCAS  
(grabs him by the throat)  
I don't know how to say this nicely, shut the fuck up and drive.

Rico nods his head, yes.

LUCAS  
I need you to get me near that car.

RICO  
Aint no thang, man. Shit this one's hot anyway.

He shifts into a higher gear, takes off.

EXT. DOWNTOWN STREET - NIGHT

Rico maneuvers his car into position. Then, Lucas starts climbing out of the window. Rico is confused, but excited.

RICO  
Hey, I don't know what the fuck you doin, but good luck out there, man.

LUCAS  
Hold it steady.

LUCAS CLIMBS ONTO THE ROOF

(CONTINUED)

He has one foot on the door. He leaps. He lands on the roof of the other car; his footing slips. Then his hand. He's hanging on by a finger...then, he loses his grip, topples off, rolls in the street, his clothes tattered.

RICO

pulls up next to Lucas.

RICO  
That looked like it hurt.

SIRENS wail in the distance.

RICO  
Look, uh, you can stay here and  
wait for them to come, or you can  
let me help you.

The sirens are getting closer. Lucas manages to get to his feet. He looks towards the approaching sirens.

LUCAS  
(hops in)  
Go.

Rico shoves it in gear, peels out.

LUCAS  
What's your name?

RICO  
(turns to Lucas, smiles, turns  
away)  
You don't need to worry about that.

LUCAS  
Take me to the nearest hospital.

RICO  
Say man, who the fuck are you? Are  
you a spy?

LUCAS  
I'm an FBI agent.

Pulls out his badge.

RICO  
(sees the badge)  
You aint no damn FBI...be damn. Uh,  
okay, calm down.

Beat.

(CONTINUED)

RICO  
Hey look, I can explain.

LUCAS  
Good, but right now I don't give a fuck about your amazing life of crime, I need a doctor.

RICO  
Why didn't you say that in the first place?

Turns the wheel.

RICO  
I know just the person.

Music rises, Rico bob his head.

EXT. RAMSHACKLE HOUSE - NIGHT

The Black Guy's car coasts up.

INT. RICO'S CAR - NIGHT

Lucas looks at the crumbling walls.

LUCAS  
Nice hospital.

RICO  
Look, I'm just trying to help you keep the heat off for a minute. Now If you don't want my help you can leave. But I promise you they'll get you, they always get you.

LUCAS  
Right.

They walk towards the front door.

RICO  
Be quiet, he don't like a lot of noise out here.

They reach the door. Knock. Then, slowly, the door swings open.

A BIG BLACK MAN

is inside the apartment. He looks upset.

(CONTINUED)

RICO  
Yo what up, short? I need some  
stitches.

ARTIS  
You know this is gone cost you  
extra, don't you?

RICO  
(turns to Lucas)  
It's after hours.

Artis lets them in.

INT. BATHROOM - NIGHT

Artis flips the light on. Lucas sits leg extended, on a  
table. He rifles through the medicine cabinet.

LUCAS  
I didn't get your name.

ARTIS  
(grumps)  
He didn't tell you?

RICO  
Of course I told him.

ARTIS  
Tell him again.

RICO  
You don't need to know that.

ARTIS  
Now, would you like for me to  
remove that bullet from your leg or  
not? By the way, how did it get  
there?

LUCAS  
Guess.

Artis inspects the wound.

INT. SMALL ROOM - NIGHT

Under crude lamp light, Artis pours alcohol on the wound, dabs it with cotton, he injects the wound.

Rico looks on intently.

The Artis plunges a ruddy metallic scalpel into the wound. Lucas grimaces. The bullet is extracted. He drops it in a trash pail.

RICO

You lookin better already.

LUCAS

I feel like shit.

ARTIS

Now, let's get you patched up.

RICO

That's always the fun part.

Artis searches his drawers for something.

EXT. THE OTHER CAR - NIGHT

The car turns onto an overgrown side road. A small dilapidated wood frame house is lit up by headlights. The car stops.

LISA gets out, she retrieves something from the trunk, she scurries inside the house.

INSIDE THE HOUSE

Lisa slams a radio, she turns it on; listening to traffic.

BACK INSIDE THE SMALL APARTMENT

Artis finishes the bandage.

ARTIS

That'll take you through the next week. Then you're on your own.

Lucas inspects his handiwork.

LUCAS

I think you chose the wrong profession.

(CONTINUED)

ARTIS  
(washing hands)  
I don't think so.  
(dries his hands with towel)  
Boy, you sure found a thick one.

RICO  
I know.  
(turns to Lucas)  
He's a doctor. Licensed and certified. He used to work at the university hospital, but then something happened. Now he works from here.

ARTIS  
Learned it all in the service. US Army, Vietnam. I spent six years in that hell hole as a radioman.

LUCAS  
How did you become a doctor?

ARTIS  
Who siad I was a doctor?

Artis and Rico exchange looks, laugh. He shoots the towel into the trash pail.

ARTIS  
You guys wanna bite to eat?

RICO  
You know, you never did tell me why you was chasing that pussy?

He smiles at Lucas.

INT. SMALL TABLE - NIGHT

The three men sit, eat and talk.

LUCAS  
...and then I met you.

RICO  
Lucky motherfucker.

ARTIS  
So you're the one what's been talked about on the news? I thought you would be bigger--tougher. Kinda like Tom Cruise in Minority Report.

(CONTINUED)

LUCAS

Hate to break it to you, but this  
is real life.

ARTIS

Have you paid me for my services  
yet?

With that, Lucas stops, looks down at his heaping plate.

ARTIS

Look, if I was you I'd lay in the  
cut for a couple of days. Let the  
dust settle and shit. Then, when  
the dust settles, you can go kill  
all their asses.

Artis rises, crosses to the refrigerator.

ARTIS

Boy, what did I tell you about  
playin those video games? They're  
destroying the world.

RICO

I got an extra bed. It's yours if  
you want it. You interested?

Artis returns with a beer. Sits. Cracks it.

ARTIS

What you need's a good woman to  
heal you up.

LUCAS

I'm fresh out of those, so I guess  
I'm outta luck.

RICO

Not exactly.

Artis and Lucas give Rico a look, he zips it.

ARTIS

So what's it gonna be? Lay low here  
and develop a plan or go for it  
gung ho? They won't ever look for  
you out here.

Lucas ponders this. Then,

LUCAS

Thank you.

Artis and Lucas shake hands as Rico looks on.

INT. TV ROOM - NIGHT

Lucas watches the set.

ON THE SET

FEMALE ANCHOR

...police recovered a rental receipt from the wreckage. DC police says he will be charged with hit-and-run.

BACK IN THE TV ROOM

Lucas shifts in his seat.

INT. HOSPITAL ROOM - DAY

Eli, unshaven, pulls on his shoes. The DOCTOR walks in carrying a form.

DOCTOR

Sign this, please. I don't agree with this, I think you should remain here for a few more days.

ELI

Funny, I don't agree.

DOCTOR

You will not heal properly.

ELI

I was ruined way before I met you, Doc.

Doc gives him a disgusted once over.

DOCTOR

Very well, sign here please.

Eli signs. The doctor takes the form, exits.

EXT. CITY STREET - DAY

Eli takes the subway.

EXT. APARTMENT - DAY

Eli walks up the stairs, a smile on his face. He reaches the top and walks down the hallway. He comes to a door, stops, knocks. No answer. He knocks again, waits. No answer. His chin lowers, smile fades. He starts to walk away.

LANDLORD

Can I help you?

Eli turns back.

INT. BANK - DAY

Lisa sits in an office with a BANKER wearing a grey suit.

BANKER

(opens briefcase)

That's a lot of money.

LISA

No shit. Can you wash it?

BANKER

I can do better than that, I can make it disappear.

LISA

How fast?

BANKER

That depends on whether or not you're serious.

LISA

Perfect.

(pushes a slip of paper across the table)

Here's the information you'll need. And don't worry about sending me a receipt. I won't need it.

The banker picks up the paper, looks at it, smiles.

EXT. RESTAURANT - DAY

Eli sits outside eating.

ON THE OTHER SIDE OF THE STREET

Lisa exits the bank wearing dark shades and a hat. Eli double takes. He drops his sandwich. Follows her.

Lisa ducks into a parking garage. Eli follows her in. She stops at a car, chirps the alarm...

ELI looks around, searching -- he can't lose her now.

LISA'S CAR

exits the parking garage, turns onto the street. Eli, driving, rolls out behind her.

Lisa takes an on ramp to the highway. They drive for a while, then, Lisa takes an off ramp.

EXT. DARK ROAD - NIGHT

Lisa turns off the road. She pulls up to the small house.

INT. ELI'S CAR - NIGHT

Eli drives by, but once he has passed the small house, he cuts his engine, gets out, runs back towards the house.

EXT. SMALL HOUSE - NIGHT

Eli sneaks around the back. A light pops on inside. Eli makes his way to the front door. There, he slips inside. Lisa can be heard talking on the phone in the other room.

Eli snoops around finding a bank deposit slip and a one way ticket to Hong Kong. Lisa's voice gets closer.

LISA

Yes, tomorrow.

OUTSIDE

Eli knocks over a rusted bucket.

INSIDE

Lisa loads a shot, steps outside. No one.

(CONTINUED)

Lisa walks out to the road. She looks both ways into pitch black. She returns to the house.

Eli gets in, drives off.

EXT. NICE NEIGHBORHOOD - DAY

A black car drives up the street, stops at the light, then, suddenly it is boxed in by two unmarked cars.

FBI AGENTS, lead by Tom, jump out brandishing guns.

TOM

Let me see your hands.

No movement from the car. Tom moves in. He grabs the handle, flings the door open. The DRIVER, Asian, steps out. Tom bends down and looks right at the Shooter in the passenger seat.

AGENT

You again.

He points his gun, waves it as if to say 'get out.'

INT. INTERROGATION ROOM - DAY

The Shooter sits alone at a table. Tom enters. Sits.

TOM

Where is she?

SHOOTER

Are you my lawyer?

TOM

I don't have to be your goddamn lawyer, you arrogant prick. But I am going to make you pay.

The Shooter laughs.

SHOOTER

You remind me of John Wayne in his western movies. Please, continue.

TOM

(grabs his collar)

You got away once, I promise you never again.

SHOOTER

(yanks free)

I don't think you fully understand how this game works. I am not some street dwelling drug pusher. I am capable of inflicting so much more harm on you.

The agent grabs him again.

TOM

I don't give a fuck, you're the in federal custody of the United States of America now. We own you.

Whack. He punches the Shooter in the mouth drawing blood.

TOM

How's that strike you?

The Shooter wipes his mouth with his sleeve.

SHOOTER

(sneers)

You will not succeed.

He laughs wickedly.

EXT. FBI HEADQUARTERS - DAY

Tom answers questions.

REPORTER

What does this latest arrest mean?

TOM

A dangerous criminal element is off our streets. The fugitive has connections at very high levels of government in his country. We're extremely pleased to have him in our custody.

SECOND REPORTER

Why should we believe he won't escape again?

TOM

This time he's on our turf.

(CONTINUED)

THIRD REPORTER

What is the scope of your ongoing investigation?

TOM

We will use every resource available to us.

FIRST REPORTER

What message does this arrest send?

TOM

There is no escape. If you are within our borders, you will face justice.

INT. LIVING ROOM - DAY

Lucas is on the couch when Rico walks by carrying a bag and charcoal. Rico stops in front of Lucas.

RICO

Alright, look here, you gonna be alright if I leave you here by yourself? I mean, I know this quite what you're used to, but just think of it as a deep cover operation or something. It's all good.

Lucas shifts on his wounded leg, sort of grunts his acknowledgment.

RICO

Yeah, anyway, I gotta go to work. Stop by if you get hungry.

With that, Rico takes his bag and charcoal and exits.

Lucas' phone rings. He answers.

EXT. STOLEN CAR - DAY

Eli has a cell phone pressed to his ear.

INTERCUT - PHONE CONVERSATION

LUCAS

Yeah, Monroe here.

(CONTINUED)

ELI

Hi Agent Monore, it's Eli. Are you alone?

Lucas walks over to the window, looks out. Rico is down there with some neighbors. Smoke billows.

LUCAS

(looks around)  
You could say that.

ELI

I have a lead. Mind if I drop by?

LUCAS

Not at all.

Lucas hangs up.

ELI

(line clicks in ear)  
Agent Monroe, where are you?

He redials.

INT. LIVING ROOM - DAY

A HORN blows. Lucas looks out of the window down to the STREET

where pulls up to the curb. The neighbors swarm the car.

LUCAS

walks gingerly down the smoke-filled staircase. When he reaches the outside he sees

RICO

manning a 50-gallon drum cum-BBQ grill, he takes the top off releasing more smoke.

RICO

What'll you have?

LUCAS

What are you doing?

RICO

Uh, work? You thought I was selling dope or stealing shit, didn't you?

(MORE)

(CONTINUED)

RICO (cont'd)  
You did didn't you? I'll be damned,  
save a man's life and still the  
only thing he thinks about you is  
bad. Fuck, I guess hard work's out  
of style.

LUCAS  
I was just...

RICO  
Whatever man, save it.

He pushes the top back down on the grill.

RICO  
I got work to do.

Lucas takes it in.

ELI gets out, walks around the car.

ELI  
That your new friend?

LUCAS  
(looks at Rico)  
Yeah. He is.

ELI  
Can we go somewhere and talk?

LUCAS  
We're already there.

Eli looks around the street, hardscrabble.

EXT. RICO'S APARTMENT - DAY

Lucas and Eli sit in metal folding chairs eating smoked  
sausage on rolls. They have soft drinks too.

ELI  
Wow, this is so illegal. Does he  
have a vendor's license?

Rico stops, looks, but keeps cooking.

LUCAS  
Are you sure it was her?

(CONTINUED)

ELI

She tried to kill me. I'll never forget her face.

LUCAS

Who else knows?

ELI

No one. I figured why tell the unit when they don't want me around anyway?

LUCAS

Did she have a shadow?

ELI

None that I picked up on. But I did some digging and I found her travel plans and and a receipt for an off shore bank account. But why hasn't she left?

LUCAS

You hear the one about the lawyer who got shot?

ELI

(slowly registers)

Yeah...? Yeah, that's it, she doesn't want to leave any witnesses.

(deflates)

But we already know she did it. Who else would have killed that guy? He was a nobody.

LUCAS

It's not about just escaping. If it was she would be gone. With her it's never just about the job. She wants to kill me.

ELI

Are you trying to say she knows that you're coming? That's crazy.

LUCAS

We were together everyday for ten years.

ELI

Were you guys married...?

(CONTINUED)

LUCAS

She was. But that was before she lost her way. I never expected for this day to come. But now that it's here I don't have a choice.

A smile grows on Eli's face.

ELI

This is the shit I signed up for. Not that candy ass stakeout shit, this is it. Real life drama.

LUCAS

You've got to get some action.

ELI

This is the only action I need.

LUCAS

Right.

Eli notices Lucas' bandages.

ELI

Whoa, what happened?

LUCAS

Bullet shrapnel.

ELI

Problem with the neighbors?

LUCAS

An old friend.

ELI

Does it hurt? It looks painful.

LUCAS

Only when I'm awake.

Eli laughs. Looks around.

ELI

Could be worse, you coulda got shot in the butt. I did that once.

RICO

You got shot in the ass? Man, how you get shot in the ass?

(CONTINUED)

ELI  
Sat on my gun. It happens.

RICO  
Yeah, it does...  
(mumbles)  
...to damn fools...

Eli takes a big bite from his sausage.

RICO  
If y'all planning to ride, let me  
advise you to watch out for the  
metro police, they don't play. It  
aint like it was when we had Marion  
Berry. They care now.

LUCAS  
Thanks, that's valuable advice.

ELI  
Truly.

RICO  
Funny, huh? See how much you laugh  
when you get yo ass caught up.

ELI  
We're federal agents.

RICO  
I'll say it again. Watch out for  
the metro police. They don't care  
who you are. I saw the president  
get frisked one day. Damn shame.

He turns back to the grill.

LUCAS  
(wipes his mouth)  
The food was great, Rico.

ELI  
Yeah, great half smoked.

RICO  
Thank you. And, uh, don't forget to  
pay on your way out.

Eli digs into his pocket. Pulls out a \$20 bill.

RICO  
Twenty dollars.

ELI  
Twenty?

RICO  
Tax and tip included.

LUCAS  
Rico, look, I'm sorry about  
earlier. I think you're a great guy  
who's doing the right thing.

RICO  
Okay,  
(grabs the twenty)  
see ya.

Lucas and Eli walk away.

INT. ELI'S CAR - DAY

Driving.

ELI  
For the record, where did you meet  
that guy?

LUCAS  
What, you don't like him?

ELI  
He's the poster child for all of  
the ills of urban life.

LUCAS  
He's a strong kid with a good  
heart.

ELI  
I don't, he seems pretty sketch to  
me. If I were you--

LUCAS  
If you were me you wouldn't know  
how to handle it.

ELI  
You're probably right about that.

Eli drives on.

EXT. FBI HEADQUARTERS - DAY

Tom is in front of a flock of REPORTERS. A few more AGENTS are behind him.

TOM

We are stepping up our efforts to locate Agent Arnold.

REPORTER #1

Why haven't you that already?

TOM

We can't give her another opportunity to get away.

REPORTER #2

How do you know she hasn't left?

TOM

We have reliable evidence to substantiate our search.

REPORTER #3

From who?

TOM

Wouldn't you like to know? Next?

REPORTER #2

Mr. Director. When do you expect this ordeal to end?

TOM

Today.

With that, Tom leaves.

INT. ELI'S CAR - NIGHT

Eli checks the rear view mirror. He kills the lights. They quietly get out.

CROUCHED NEXT TO THE CAR

ELI

Ready?

Eli takes off, but Lucas doesn't move. Eli stops, still crouched, comes back. He looks at Lucas...

(CONTINUED)

ELI  
You don't have a gun do you?

Lucas nods, no.

ELI  
Great. Now where in the hell are we  
gonna get a gun?

LUCAS  
I know a place.

Eli gives Lucas a questioning look.

EXT. ARTIS' HOUSE - NIGHT

Eli's car pulls up. People are in the street.

INT. ELI'S CAR - NIGHT

Eli turns to Lucas.

ELI  
Here we are. Beat. Where are we?

LUCAS  
A place I know.

Lucas gets out and walks towards the house.

ELI  
A gun...of course.

AT THE FRONT DOOR

Before Lucas can knock, the door swings open.

ARTIS

is standing on the other side. He pulls out a semiautomatic handgun, holds it out.

LUCAS grabs the gun, but Artis doesn't release it, instead he eyeballs Lucas. Lucas looks at Eli.

ELI  
What are we buying guns now?

ARTIS  
If you want these you are.

We catch a glimpse of Artis just before

THE DOOR SLAMS SHUT

EXT. DARK ROAD - NIGHT

Eli's car moves up the road. He shuts the lights off. They coast to a stop.

EXT. BACK LOT - NIGHT

Tom commands a group of agents wearing all black to move.

EXT. DARK ROAD - NIGHT

Eli gets out of the car, slams the door with a BANG. They freeze.

INT. SMALL HOUSE - NIGHT

Lisa hears the noise outside. She stops what she's doing and grabs her gun. She moves to investigate.

EXT. SMALL HOUSE - NIGHT

The house goes dark. Lucas and Eli come into view. They cautiously approach the front door. They find the door unlocked. They enter.

INSIDE

Lucas finds the light switch. Nothing beyond the small table.

THEN

GUNFIRE ERUPTS with glass flying, chopping through wood.

LUCAS AND ELI

duck out of the way. The gunfire continues.

LUCAS

pulls out the semiautomatic. Eli pulls out his gun. Then, just as suddenly, the gunfire stops. Loud silence.

OUTSIDE

Lisa slams the front door shut. She latches a 2x4 over it.

(CONTINUED)

INSIDE

Lucas tries the handle. Locked. He tries the window. Bars.

LISA

dumps gasoline on the door, the porch. She fires a shot into the house igniting FLAMES. She speeds away in her car.

INSIDE

Lucas and Eli frantically search for an escape. Eli beats the door with his fists.

EXT. DARK ROAD - NIGHT

The FBI convoy barrels up the road.

INT. SMALL HOUSE - NIGHT

Lucas and Eli fight flames and smoke.

LUCAS

Get down.

They both get down on the floor.

LUCAS

Stay here.

EXT. SMALL HOUSE - NIGHT

The convoy pulls up. Smoke and flames lick the night sky.

TOM

steps out.

TOM

Open it up.

AN AXE BLADE

chops into the 2x4 until it falls off. Then, a black combat boot, breaks through the door. White smoke billows out.

LUCAS and ELI spill out, choking.

(CONTINUED)

TOM  
What the fuck are you doing here?  
You're out of the unit.

LUCAS  
Not now, I gotta go.

Lucas departs.

ELI  
Yeah, me too.

HE starts to walk away, but he stops and faces Tom.

TOM  
I'm going to prove to you that I  
belong.

He walks away. Tom stands there, dumbstruck.

TOM  
(to agents)  
Get an engine over here.  
(in the distance)  
...the networks are going to love  
this.

INT. LISA'S CAR - NIGHT

Racing away. She looks into the rear view mirror. Behind her, headlights cut through the dark. She palms her gun.

INT. ELI'S CAR - NIGHT

Focused ahead.

LUCAS  
We've got to stop her. The  
information she has could ruin a  
lot of lives if it goes public.

ELI  
Any idea where she's headed? Maybe  
we can cut her off somewhere.

LUCAS  
No. She's running scared now. But  
the scared ones are also the most  
dangerous.

(CONTINUED)

ELI

Fear is a great motivator. But  
don't worry she won't make it.

LISA'S CAR

hurtles ahead.

AHEAD OF HER

a police road block is in place.

SERGEANT

Ready with the stop sticks. This  
one's not stopping.

An officer goes into the trunk, pulls out a stop stick. He  
lays it across the road. But

LISA'S CAR

doesn't stop, it roars over the impediment, tires puncture.

The officers fire shots at the fleeing car.

ELI'S CAR

approaches the road block.

THE SERGEANT

steps into the road, hand up; stop.

INT. ELI'S CAR - NIGHT

Eli spots the sergeant. But he doesn't let up on the gas.

THE SERGEANT

waves his hands frantically in front of Eli. Eli is closing  
in fast. The sergeant doesn't move...

ELI'S CAR

skids to a tire squealing stop a few feet away from the  
sergeant. The officers draw down on the car.

SERGEANT

Get out. Get out. Now.

ELI

(CONTINUED)

rips down his visor, his badge. He shoves it out of the window at the officers.

ELI

(incensed, yelling)

FBI. We're federal agents goddamn it you gumshoe city cops. F-B-fucking-I, got it? Which means we have authority and jurisdiction like you wouldn't believe. Get the fuck out of the way before I run your ass over. Please. Fuck.

SERGEANT

Sir, I'm gonna need to take a closer look at that.

Eli hops out with a start. He shoves his badge in the sergeant's face.

ELI

There. Is that legible? Take a good look, officer, because it's the last time you'll ever see it. Is it real?

SERGEANT

...yeah. It's real.

ELI

Good. Now fuck off.

SERGEANT

(to other officers)

Get that stuff out of the way. Move it.

EXT. CITY STREET - NIGHT

Lisa's car limps to a stop on a side street. The front tires are shredded. She hops out, inspects, then she takes off on foot running.

EXT. CITY STREET - NIGHT

Eli's car appears.

INT. ELI'S CAR - NIGHT

They pull up next to Lisa's abandoned car.

LUCAS  
I see her. Let me out.

ELI  
You're gonna catch her on that leg?  
I don't think so.

LUCAS  
I thought I told you not to  
question me?

ELI  
My bad, super agent. By all means,  
get out there.

Wasting no time, Lucas hops out and starts chasing Lisa.

LUCAS  
Agent Arnold. Stop right there.

Lisa spots him coming and ducks into a subway station.

INT. SUBWAY STATION - NIGHT

Lisa descends the stairs to the platform. The train arrives.  
Passengers exit.

LUCAS

runs in, sees Lisa waiting to get on the train.

He vaults himself from the top of the stairs, over the  
retaining wall, to the platform below without pause, landing  
with a crunching

THUD. He clutches his wounded leg, looks up at

LISA boarding the train.

He gets up just in time to scamper onto the last car.

INT. SUBWAY STATION - NIGHT

Lisa exits in a hurry weaving her way through the crowd of  
riders, making her way down a long hallway into darkness.

Lucas fights his way through the same throng losing sight of  
Lisa, he pushes a couple of GUYS as he goes.

(CONTINUED)

IN THE LONG DARK HALLWAY

LUCAS

stops, slowly turns around, looking, cautiously. He walks further in. Pitch dark. Lucas uses his cell phone to light his steps.

IN THE DARK

Lisa clings to the wall, crouched. Ready to pounce.

THE LIGHT

goes out. Lucas gets it back on, then, there

A HOMELESS MAN steps out of the darkness. Hands out.

Lucas takes a step back, then

WHACK

Lisa wallops him in the face with a piece of discarded wood. Then again. Lucas falls to the ground.

LUCAS

Why are you doing this?

LISA

Oh, I don't know. Maybe because I hate being followed?

WHACK

Lucas loses his breath. The light goes out.

LISA

This didn't have to happen. But you pushed me. You just couldn't let me go, could you?

She bends down and yanks Lucas' head up by his hair. Blood running.

LISA

Now, you have no choice.

With that, she pulls out her issue firearm, aims. Nervousness causing her hand to shake. Her finger strokes the trigger back, squeeze...Then

WHACK

Lisa is knocked off her feet by something big. Dazed.

(CONTINUED)

## THE HOMELESS MAN

stands over her, then he moves over to Lucas.

## HOMELESS MAN

You're in bad shape, man.

Lucas breaks free, searching for his cell phone. Got it. He lights the hallway up. But Lisa is not there. He looks both ways then books it down the hallway after her.

## STREET LIGHTS

flood the exit at the end of the hallway as Lucas runs out. He stops, looks around, there. He sprints after, gritting his teeth from the searing pain in his leg.

## EXT. DOWNTOWN STREET - NIGHT

Lisa runs, Lucas closes in.

Lisa plants a foot on a park bench and springboards herself forward to the next one. Touchdown. She uses her back to roll herself over a low wall. Lucas, laboring, barely touches the bench as he flies over. He lands hard. It takes visibly takes something out of him. Lisa runs further.

She comes to a squat building. A wall is adjacent. She runs up the wall kicking herself backwards in mid air and catches the roof on the squat building. She pulls herself up, runs.

## LUCAS

runs up to the building. He can't do it. He instantly takes off around the corner.

## LISA

launches herself from the roof onto a car parked below. She crashes onto the window. She looks hurt. But, like a cat, she pops up when she sees Lucas round the corner and keeps running.

## LUCAS

in one long leap, clears the car, rolls, gets up running.

## LISA

runs into an apartment complex. It's just her and the stairs, but the stairs are on the other side and Lucas is right there. Then Lisa, in a flash of agility, jumps as high as she can and grabs the landing overhead. She pulls herself up using her arms and legs. She continues climbing.

LUCAS

immediately goes for the stairs. He runs up as fast as he can. Lisa reaches the top. There's nowhere else to go. She's cornered when Lucas reaches the top. Face-to-face. Then,

LISA

runs towards Lucas, she leaps up and flips backwards, kicking Lucas in the face as she does. Lucas reels. Lisa sprints down the stairwell. At the next level, she flips over the banister landing on the her feet on the ground.

LUCAS

furiously. Takes off after her. This time he seems to move with more purpose.

LISA

fires a shot at Lucas. He ducks, it misses.

IN A PARK

Lisa projects herself onto and over a concrete monument, she rolls over a set of iron handrails and disappears inside of a dark tunnel.

LUCAS

running straight for a walking, leaps, tucks in mid air, flips over them landing awkwardly, but he keeps going. He comes to an intersection where, A CAR, darts out in front of him. He falls onto the hood and rolls off the other side. He's running, but he doesn't see Lisa. He stops near the tunnel entrance Lisa went into. Panting, he searches around for a sign. Then,

LISA

emerges from the tunnel like a bat out of hell. Lucas turns around just in time to catch her, he pushes her away, pulls out his gun. But, just as swiftly, Lisa slides under him, sweeping his feet. Lucas hits the ground.

(CONTINUED)

LISA  
(gun to his head)  
Say goodbye, Lucas.

She squeezes the trigger, but it's jammed. Lisa quickly punches Lucas and tries to sprint away, but he catches her heel, tripping her, she falls.

LUCAS

hovers over her.

LUCAS  
This isn't the way it was supposed  
to be.

LISA  
Save the sweet talk. You knew there  
were problems, there had been for  
years. You just chose to ignore  
them. But I didn't.

Lucas walks over to Lisa, bends.

LUCAS  
You ruined your career. Everything  
you had is gone now. Was it worth  
it?

LISA  
Ask me that in about six months.

WHACK

Lisa smashes Lucas' wound with a rock. He falls back. Lisa sprints away. Lucas, recovers, gives chase.

FROM HIS CAR

Eli sees them running. He follows them.

INT. A CAR - NIGHT

FLASHBACK SEQUENCE

Lucas and Lisa. Dressed to the nines. Lisa's cell phone rings. She answers.

INT. ROOM - DAY

The Shooter.

INTERCUT - TELEPHONE CONVERSATION

LISA

I can't talk now. I'm not alone.  
(nodding)  
No. I'll call you later.

SHOOTER

It has been two months and I'm  
still waiting. I would hate to make  
a drastic decision about you.

LISA

Goodbye.

She hangs up. Visibly flustered.

LUCAS

Who was that?

LISA

(avoiding)  
Just my brother. He's having a hard  
time.

LUCAS

Well why don't you call him back  
and talk to him?

LISA

(snaps)  
No, I said I'd call him back later.

Silence.

LUCAS

You know, if there's something else  
going on you can talk to me. I'm  
here for you.

LISA

It's nothing, just, I just don't  
need to think about it right now.

LUCAS

Are you going to be allright?

(CONTINUED)

LISA  
I hope so...

Lisa stares forlornly out of the window.

END FLASHBACK SEQUENCE

EXT. CITY STREET - NIGHT

Lisa runs into a PARKING GARAGE. Just as Lucas reaches the garage, Eli screeches up.

LUCAS  
Wait here.

He runs in.

LISA

ducks behind a row of cars, peeking between to see Lucas as he walks among the cars looking for her. She moves stealthily over the retaining wall and shimmies up to the next level. Lucas just catches sight of her foot. He takes off in her direction. He gets to her just as she disappears.

He turn around and takes off headed for the next level.

There, it's empty. He stands there looking around the open space. He then walks over to the edge. Nothing. But as he's walking towards the ramp

LISA

leaps down from her perch atop an HVAC unit. She falls on top of Lucas. They tussle. Lisa wiggles free and fires a couple of shots that miss Lucas. She runs back to the wall and goes over. She climbs down to the next level. Lucas goes over after her.

Lisa continues her downward descent, followed by Lucas. She throws herself onto the parking floor. There she twists an ankle, falls. Lucas comes up on her. Gun drawn.

LUCAS  
Get up and put your hands behind  
your back. Beat. Now.

Lisa reluctantly stands up, turns around, but, when Lucas tries to handcuff her, she kicks back catching his leg. She run she runs. Lucas fires a warning shot. She ignores it.

LISA

(CONTINUED)

breaks the driver side window on a car, hops in. She pulls some wires and the car starts up. She puts it in gear and peels away.

ON THE BOTTOM LEVEL

Lisa's car zooms down the ramp and right into Eli. She stops the car and jumps out. So does Eli. His gun drawn.

ELI  
That's it, Agent Arnold. There's no place to run.

LISA  
I'll decide when this ends.

She pulls out her gun.

ELI  
Don't make me do this. I don't want to do this.

LISA  
Don't you? Isn't that the reason you're here? To take me out. Imagine what taking me in could do for you. You'd be a national hero.

ELI  
This isn't about being a hero. It's way bigger than that.

LISA  
Don't give me that shit. That's what it's all about. Who can become an instant hero. It's what drove me away. I couldn't take being a part of the boys club anymore.

With that, Lisa approaches Eli with her gun pointed.

LISA  
Go ahead. Do it. I always wondered what death by cop would feel like. Shoot me.

Eli levels his gun. Nervous but not shrinking.

ELI  
Do not take another step.

Lisa ignores his command. She takes a couple more steps.

Eli blasts a shot past her head. She stops, smiling.

LISA

You're gonna have to aim straighter than that.

Another step. Eli fingers the trigger.

ELI

No one has to die tonight, alright? We can both walk away from this.

LISA

You don't listen very well. Shoot me or get the fuck out of my way.

LUCAS

Sorry, he can't do that.

Lisa whirls around and faces Lucas. She points her gun at him. He points his gun at her.

LISA

(grinning)

Looks like we've reached a stalemate. Now which one of you is going to do it?

Lucas and Eli exchange looks. Lisa hold her position.

LISA

It's been fun, guys.

With that, she turns her gun on herself. But before she pulls the trigger, she OPENS FIRE on Lucas. Instinctively, Eli fires back at her. She's hit. She falls to the ground in a heap. Eli checks her vitals.

LUCAS

is a wreck, near tears and in pain. He walks over to where she is, bends down.

LISA

I knew you would hurt me.

He looks deep into her eyes.

LUCAS

I'm not the one who did this.

Lisa tries to say something, but she can't. She takes a final breath, then, stops breathing.

EXT. CITY STREET - NIGHT

Police cars are everywhere. An AMBULANCE drives away. Tom is with Lucas and Eli.

TOM  
(consoling)  
Don't let it get to you. It's not your fault. She made a bad choice and she paid for it.

LUCAS  
(eyes cast downward)  
Yeah, but that doesn't make me feel any better. She meant a lot to me.

TOM  
I'm proud of you and so is your country.

LUCAS  
I wish I felt the same.

TOM  
Stop by my office in the morning, okay?

LUCAS  
Sure. Thanks Tom.

Tom pats Lucas on the shoulder then starts to walk away.

ELI  
Hey, what about me, Director Hart?  
I was there too.

TOM  
(stops momentarily)  
You too, Agent Rose. Thank you.

ELI  
Yes.

Tom shoots him a look.

ELI  
I mean, thank you, sir. I'll be there.

With that assurance, Tom walks away. Eli turns to Lucas.

(CONTINUED)

ELI

I'm back.

LUCAS

Congratulations, Eli. You deserve it after what you did. You didn't have to stick your neck out for me.

ELI

Hey, that's what I live for. And I'd do all over again if I have to.

LUCAS

Careful what you wish for.

ELI

No way. Do you know what this means? It means I don't have to go back home a failure with my tail tucked. It means I don't have to go to work for the family business.

LUCAS

The family business?

ELI

The car lot. That's where I learned to drive. I used to steal a car every weekend and go for a cruise with the guys. It was great.

LUCAS

Right. I guess it worked.

Lucas starts to walk away shaking his head.

ELI

What? Like you never stole anything.

LUCAS

Never.

ELI

Bullshit, you're a federal agent. Everybody knows we're fucked up. Why else would we do this job?

LUCAS

Good point.

With that, they walk away. Eli continues talking.

INT. FBI HEADQUARTERS - DAY

A TV SET runs the news.

ON THE SET

ANCHOR

An international espionage operation has been thwarted in its efforts to acquire sensitive government information. FBI officials tell us that disgraced former special agent, Lisa Arnold, was killed during the operation...

BACK TO THE ROOM

TOM

stands in the middle of the room, two medals in hand. Other AGENTS are present. Lucas stands next to him, so too does Eli.

TOM

He's been a huge asset to this unit for over a decade now, and even though he might've lost a step or two, there's still no one I would rather go out there with than him. Agent Monroe, get up here.

The other agents gather round.

Tom pins one of the medals on Lucas' chest.

TOM

Now, I know you don't want to, but would you do all the honor of saying a few words?

LUCAS

(slowly)

What can I say that hasn't already been said? I'm lucky to work with such a great group of guys. Here's to you.

Applause. Lucas steps back.

Tom turns to Eli. Eli sticks his chest out. Tom looks at him, smiles, hands him the other medal. He slaps him on the back, walks away. Laughing. The agents disperse.

(CONTINUED)

AGENT #1  
What'd you expect, rookie?

AGENT #2  
A hug?

They walk away laughing. Lucas and Eli turn to walk away.

TOM  
(from his office door)  
Agent Monroe.

LUCAS  
Yeah?

TOM  
You've been reassigned.

LUCAS  
(walks over)  
Why am I being reassigned?

TOM  
Bureaucracy. You understand.

With that, Lucas walks away smiling.

And we

FADE TO BLACK.