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UNTITLED RAND RAVICH PROJECT

Pilot Episode
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ACT ONE

CLOSE ON - THE FACE OF MARCUS FINLEY - NIGHT

A handsome man (28) though now BRUISED AND BEATEN. FLASHING LIGHTS flicker on the periphery and the THUNDER of helicopter rotors is deafening. Where is he? Finley is in a...

INT. FBI HELICOPTER - PASSENGER SECTION - NIGHT

Finley, in dirty suit and tie, sits HANDCUFFED in the chopper seat. The look in his eyes... he has been through something.

Across from Finley THREE FBI AGENTS keep watch on him. Two agents are in SWAT gear, the third in just a windbreaker. She is FBI AGENT SUSIE DUNN (33). Almost to himself Finley says--

FINLEY
...My whole life all I ever wanted was to be a secret service agent.

AGENT DUNN
(no love lost here)
Well I hope you really enjoyed the one day you finally got to be one.

Look at Finley one more moment and then WE CUT TO:

EXT. RURAL MARYLAND ROAD - DAY - 5:30 AM

KAIRON READS... ***FIFTEEN HOURS EARLIER***

Nothing but empty road and thick woods on either side. CAMERA FINDS a **spray painted orange "X"** in the middle of the road.

NOW CAMERA leaves that **orange "X",** moves down the empty asphalt until WE SEE TWO MEN walking down the road away from us. They wear DWP COVERALLS. They are KOZ(42) and FLIP (34).

NOW WE CATCH UP to them, WE CAN SEE their faces. They might have been in the military once, maybe not that long ago.

Flip has a can of ORANGE SPRAY PAINT in one hand and a COMPUTER TABLET in the other. Koz holds some kind of SCANNER in his hand. Koz looks at it as he walks, saying this--

KOZ
No signal... no signal... no signal... signal.
(he stops, steps back)
And... No signal.
(steps forward)
And... Signal.

Koz points down to the spot where the signal starts.

KOZ (CONT'D)
Mark it here please.

Using the spray can Flip paints an **orange "X"** on the road. Koz looks back down the road toward that other **orange "X".**

KOZ (CONT'D)
How far between the two?

FLIP
(consults tablet and--)
2,865 feet.

Koz looks at the terrain and says almost to himself--

KOZ
That's about half a mile with just no reception at all. So much for nationwide coverage, huh? OK, we're done here. Let's go.

But now Koz looks at Flip and sees something in the younger man that makes Koz ask--

KOZ (CONT'D)
Something on your mind?

FLIP
It's just that... if it comes to it, I never killed anyone who wasn't shooting at me.

KOZ
Well, little brother, if it comes to it... you okay with that?

FLIP
Yeah, I suppose that I am.

On this empty road the two brothers look at each other as WE HEAR a faint whistle, it GROWS LOUDER AND LOUDER. They do not hear it but WE DO as the sound grows into the scream of a--

INT. THE GIBSON HOUSEHOLD - KITCHEN - 6:30 AM - DAY

A TEA KETTLE screams on the stove. BETH ANN GIBSON(16) stands watching it. She's a tough girl and wears this year's version of "don't talk to me and I won't fuck with you" fashion.

The kitchen is modest and needs attention. The Gibson's might have been middle class once but lately times have been hard.

Beth Ann makes a cup of instant coffee, puts it on a tray that already holds a plate of toast. Then Beth Ann takes the tray out of the kitchen and down the hall to...

INT. JANICE GIBSON'S BEDROOM - DAY

Beth Ann enters her mother's bedroom carrying the tray. In a voice that is firm but surprisingly tender Beth Ann says...

BETH ANN GIBSON
Mom?... Time to wake up, Mom.

In the bed JANICE GIBSON (50) stirs. Beth Ann brings her the coffee. On the floor is Janice's WAITRESS UNIFORM. On the bedside table is a half finished glass of wine, used tissues and a pill bottle... anti-depressants. Times have been hard.

BETH ANN GIBSON (CONT'D)
You gotta drive me to school, Mom.

JANICE GIBSON
It's Saturday, Beth Ann. Isn't it?

BETH ANN GIBSON
It's the overnight. Remember?

JANICE GIBSON
...The overnight?

BETH ANN GIBSON
Gettysburg. Then New York. School trip. Here... have a little coffee and some toast. There you go.

Janice takes the coffee, sips it and her morning starts.

JANICE GIBSON
...The overnight... right...

BETH ANN GIBSON
And I told Ian we'd pick him up.

JANICE GIBSON
(looks at her daughter)
Why don't you wear your hair away from your face? You're so pretty.

BETH ANN GIBSON
I'm not sure what definition of the word you're using but at my school--
(re: herself)
-- this isn't pretty.

Oh yeah? Well let's see where Beth Ann goes to school.

EXT. THE BALLARD HIGH SCHOOL - WASHINGTON D.C. - DAY

An elite Quaker high school where the nation's powerful parents send their children. BMWs, AUDIs, ROVERS and chauffeur driven Towncars drop off the sons and daughters of privilege. A few kids drive themselves, Mustangs and Minis.

Some of the license plates are DIPLOMATIC and from these cars step the children of foreign Ambassadors and Royalty. The first car in line is a BMW. WE GO INSIDE IT and find...

INT. CHAUFFEUR DRIVEN 2013 BMW 7 SERIES - DAY

In the back seat ride AMBER FITCH(16) and her mother MEG(40). Amber is the kind of pretty Beth Ann was talking about. But despite her surroundings and looks, Amber is not a bitch.

Amber's mother Meg wears an expensive business suit. A briefcase by her side. Mother and daughter are cut from the same cloth and they truly enjoy each other's company.

MEG FITCH
Remember we have corporate offices in New York if you need anything. And I put the number of the Jensen's in your phone. They live on the park and have that boy you beat in tennis out on the cape.

AMBER FITCH
We're working with Habitat to build houses in New York. I don't think I'll need the corporate offices or the Jensen's number. But thank you.

MEG FITCH
I'm your mother, Amber. I get to worry. Now what are the three B's?

AMBER FITCH
You are aware that I am 16.

MEG FITCH
My executives are a lot older than that and I make them say it.

AMBER FITCH
Be careful. Be smart. Be curious.

CAMERA DRIFTS out of this car into the next car in line.

INT. 2013 AUDI Q7 - DAY

MORGAN ROTH (50) drives. His son ANTON ROTH (12) in the passenger seat. Anton is a chubby kid with a genius IQ. He's skipped three grades. His nose is buried in a sci-fi novel.

MORGAN ROTH
Anton, we're at school.

ANTON ROTH
(still reading)
Do you know astronauts can't cry in space because there's no gravity?

MORGAN ROTH
I do know that. Anton, we're here.

ANTON ROTH
(looking up)
Indeed we are. Indeed we are.

CAMERA DRIFTS out of the AUDI Q7 and to the next car in line.

EXT. CHAUFFEUR DRIVEN TOWNCAR - DAY

As CAMERA moves over it WE SEE it has diplomatic plates. The PEOPLE'S REPUBLIC OF CHINA. CAMERA DRIFTS into the car.

INT. CHAUFFEUR DRIVEN TOWNCAR - DAY

Camera moves past the driver, a CHINESE MAN and into the back where JIN LIAO (16), SITS BY HIMSELF. CAMERA keeps drifting, out of the Towncar into the next car in line which is...

INT. JANICE GIBSON'S CRAPPY TOYOTA COROLLA - DAY

Janice drives. Beth Ann in the passenger seat. In the back is IAN MARTINEZ (16) a skinny jeaned stringy kid heartbreaker.

JANICE GIBSON
Do you have enough money?

BETH ANN GIBSON
I'm fine, Mom.

Driving with one hand, reaching into her purse with the other, Janice opens her wallet. There are only two twenties in there. Both mother and daughter see this but Janice takes one of the twenties and tries to give it to her daughter.

JANICE GIBSON
Here. Take this.

Beth Ann whispers this next to her mother...

BETH ANN GIBSON
I'm fine, Mom. Really.

JANICE GIBSON
You'll be twenty dollars better than fine when you take this.

BETH ANN GIBSON
Mom... I'm not going to take that.

Beth Ann wants this moment over with as soon as possible but--

JANICE GIBSON
Ian?

IAN MARTINEZ
Yes, Mrs. Gibson.

JANICE GIBSON
(hands Ian the 20)
Take this twenty dollars and spend it on my daughter.

IAN MARTINEZ
Sure thing, Mrs. Gibson.

As Ian takes the money Beth Ann turns a face on him.

IAN MARTINEZ (CONT'D)
What? She's my elder. I'm respecting her elderness.

But now Ian sees something outside that gets his attention.

IAN MARTINEZ (CONT'D)
Beth Ann... isn't that your father?

Beth Ann and Janice Gibson look to where Ian points. Toward a man standing out there by the school bus. TIMID looking, wearing THICK GLASSES AND A SWEATER VEST, an overnight bag by his side. He is BILL GIBSON (50). Beth Ann's dad.

BETH ANN GIBSON
What the hell is he doing here?

JANICE GIBSON
What the hell is he doing here?

Gibson sees them looking at him and MEEKLY WAVES. CUT TO:

EXT. THE WHITE HOUSE - INNER DRIVE - DAY

TWO SECRET SERVICE AGENTS stand in the morning sun next to their black SUV. A SECOND BLACK SUV sits close behind.

One agent is ALBERT HURST (45). Almost twenty years in the service, as good an agent as there is. He has seen it all.

The other agent is Marcus Finley. Whatever Finley is about to go through hasn't happened yet. He is still fresh and eager. Finley SEES Hurst look at his watch and sigh. Finley asks--

FINLEY
Is he always late like this?

HURST
Near enough to always.

Now bopping out of the PRIVATE QUARTERS comes SETH DEVORE (16). Hurst whispers into his sleeve and the second SUV starts its engine. Seth looks at Finley then asks Hurst-

SETH DEVORE
And who is this guy?

HURST
This is Agent Marcus Finley. Agent Finley this is Seth Devore.

FINLEY
Pleased to meet you, Seth.

SETH DEVORE
Where is Valens?

HURST
Agent Valens is sick. The flu.

SETH DEVORE
Finley, huh? Never seen him before.

HURST
This is Agent Finley's first inner perimeter assignment.

SETH DEVORE
(to Finley)
But you'd take a bullet for me, right?

FINLEY
I'm trained to protect your life. I wouldn't be here if I weren't.

Seth stares at Finley then cracks a smile and says--

SETH DEVORE
Welcome to the Brat Patrol. Now come on... we're gonna be late.

Hurst and Finley load Seth into the back of the lead SUV. Then Hurst gets behind the wheel and Finley in the passenger seat. The doors close. Hurst starts the engine. The TWO SUV Motorcade rolls down the drive, away from the White House.

EXT. THE BALLARD HIGH SCHOOL PARKING LOT - DAY

Kids carrying and pulling overnight bags head toward the bus.

A 2013 CAMARO roars into a parking space. From the driver's side steps LUKE PUTNAM (16), lacrosse God. From the passenger side steps SLOAN DEES (16), cheerleader. Luke puts his arm around Sloan, she is his. They head toward the bus. Passing--

A humiliating little family scene. Beth Ann, Ian by her side, watches as her PARENTS ARGUE IN LOUD WHISPERS, *IN PUBLIC*.

Luke and Sloan look at Beth Ann, what they are thinking is "*what a loser*". Beth Ann glares at golden Luke and Sloan, then Beth Ann turns back to look at her parents. So do we.

Timid, meek Bill Gibson, in sweater vest and thick glasses, tries to stand his ground in front of a much stronger Janice.

BILL GIBSON
Why am I here? Because it's my weekend for custody, Janice. That's why I'm here.

JANICE GIBSON
But we talked about this. How Beth Ann is going on this school trip so we are going to skip your weekend.

BILL GIBSON
I need to correct you, Janice. As a point of fact we didn't talk about this. You talked to me about it.

JANICE GIBSON
But she doesn't want you here.

BILL GIBSON
I'm afraid there is nothing I can do. I've arranged to be a parent chaperone on this trip, they are counting on me.
(to Beth Ann)
They are counting on me, Beth Ann.

JANICE GIBSON
Oh. Now suddenly you care that someone is counting on you?

Beth Ann, Ian at her side, withering with the shame of this.

BILL GIBSON
This school offers us generous tuition relief. The least I can do is help out when I can.

JANICE GIBSON
(leaning in closer)
You are embarrassing your daughter, you see that, don't you, Bill?

And now, Beth Ann has had enough. She will end this.

BETH ANN GIBSON
Enough. Enough.
(to her father)
You. Get on the bus. But you don't talk to me. You don't look at me.
(to her mother)
You... I'll see you in a few days.

And holding back tears, Beth Ann turns from her parents and heads toward the bus. Ian at her side.

Into the throng of kids heading into the bus Beth Ann goes. She looks straight ahead, not wanting to make eye contact.

A curly haired English teacher stands outside the bus door, a clipboard in his hand. He is MR. NASH (33). Mr. Nash is just the kind of teacher high school crushes were made for.

MR. NASH
Beth Ann Gibson.

Beth Ann pays him no attention as he checks of her name, just stomps onto the bus. Mr. Nash checks off the next student.

MR. NASH (CONT'D)
Ian Martinez.

Ian gets on. Mr. Nash continues to check off names. Everyone is getting on the bus. Time to go. Last hugs from parents.

INT. BUS - DAY

The bus idling in the parking lot, not moving. Everyone is on board. Lots of teen energy. Popular kids, geeky kids, loud kids, jocks, fat kids, quiet kids, more than a few speaking foreign languages, some well dressed, some dressed down.

WE SEE Amber Fitch sitting with an equally, preppy girl. They are going through Habitat For Humanity literature.

WE SEE Luke and Sloan, in a group of other lacrosse players and cheerleaders. A loud, giddy, good looking pod. WE SEE chubby Anton Roth sitting by himself, nose in his sci-fi book and Jin Liao watching soccer on his IPAD with another kid.

WE SEE Beth Ann sitting with Ian. She glowers at her own reflection in the window. Ian sketches in a sketch pad.

WE SEE Mr. Nash up by the BUS DRIVER and Bill Gibson all the way in the back on that uncomfortable bench by the bathroom. Everyone ready to go but still the bus just sits idling.

SOMEONE SHOUTS
What are we waiting for?

SOMEONE ELSE SHOUTS
What are we always waiting for?

Here's what. Out the windows of the bus WE CAN see the TWO SUV Secret Service motorcade pull into school parking lot.

The doors of the front SUV stay closed. The doors of the back SUV open and a SECRET SERVICE agent with a BOMB SNIFFING DOG gets off. All the kids on the bus see the dog, many of them begin to bark. They have been through this drill before.

The AGENT walks the DOG onto the bus and works the dog up the aisle. Nose under seats, into back packs and purses. The bus is clean. The Agent whispers into his sleeve. A bunch of boys mumble into their sleeves. They have all been here before.

The Agent with the dog leaves. Out the window the doors to the front SUV open. Agents Hurst and Finley escort Seth Devore to the door of the bus but he boards without them.

Seeing Seth, the lacrosse team breaks into this song.

LACROSSE TEAM
Hail to the Chief's son/he takes
his dumps on Air Force One.

Seth gives them a "that's very funny" look but he smiles because he is one of them. He goes to sit with the team as--

MR. NASH
Now that we are all here. Let's go.

The Bus Driver closes the door and puts the bus in gear.

EXT. THE BALLARD HIGH SCHOOL PARKING LOT - DAY

The bus pulls out. One black SUV in front of it. And one behind it. The motorcade pulls away from the school and the little clutch of parents who have stayed to wave good-bye.

EXT. WASHINGTON D.C. STREET - DAY

The two Secret Service SUVS and bus full of high school kids heads away from the nation's capitol, toward rural Maryland on the way to Gettysburg. CAMERA DRIFTS into the follow SUV.

INT. SECRET SERVICE SUV - DAY

Hurst drives. Finley in the passenger seat. The Ballard bus directly in front of them.

FINLEY
The Brat Patrol?

HURST
He's not a bad kid. No worse than your average teen. You got kids?

FINLEY
Not even close. You?

HURST
Girl. Thirteen.

FINLEY
And you've been on this detail for three months?

HURST
You been checking up on me?

FINLEY
Come on, you're kind of a legend in the service. You must know that. Five years running the President's team. Can I ask what that was like?

HURST
That? That was life with an absolute purpose. Full tilt.

FINLEY
And this?

HURST
This is purpose too. And no, it wasn't a step-down. I'm a short-timer, Agent Finley. Three months left and then I am on the beach. So we transitioned another agent in to run the President's team and I will serve out my days in the relative safety of hormonally crazed teens.

FINLEY
Well, I want to thank you for putting me in the car today. I've been standing outer perimeter for the last 18 months.

HURST
Don't thank me. Valens got the flu, you were at the top of the pile.

INT. BUS - DAY

The energy has settled down. Kids doze, listen to music, study. WE SEE Beth Ann and Ian. Ian sketches. Beth Ann SEES he draws Amber Fitch. It is a good likeness. Beth Ann watches Ian watch Amber. Amber, three rows down, is just so lovely.

BETH ANN GIBSON
Seriously? Amber Fitch?

IAN MARTINEZ
She's got nice lines.
(off Beth Ann's eye roll)
It's just a drawing.

BETH ANN GIBSON
And I suppose that's just a pencil.

Ian covers his hard-on with the sketch pad and says...

IAN MARTINEZ
I am as god made me.

BETH ANN GIBSON
So you want to get on Amber Fitch. Everyone wants to get on Amber Fitch. Class president, video game looks and so nice. Damn, sometimes I want to get on Amber Fitch.

IAN MARTINEZ
I'd sketch that. But I'd have to watch. For perspective, you know.

BETH ANN GIBSON
Settle down cowboy. The thing is, Ian, people like us? We are invisible to Amber Fitch.

IAN MARTINEZ
Invisibility is a super power. Maybe she's into superheroes.

BETH ANN GIBSON
You should go with that. Maybe get some tights and a jerkin.

IAN MARTINEZ
Jerkin?

From the row ahead, without lifting his nose from his book--

ANTON ROTH
Sixteenth century term for a sleeveless close-fitting jacket.

BETH ANN GIBSON
Thank you, Anton.

IAN MARTINEZ
(to Anton)
Why do you know that?

ANTON ROTH
We learned it in class.

IAN MARTINEZ
(to Beth Ann)
Did we?

She nods yes. Now Ian closes his sketch pad, turns to his friend Beth Ann and lowers his voice so Anton can't hear.

IAN MARTINEZ (CONT'D)
How you doing with your dad back there? You OK with it?

BETH ANN GIBSON
Ian, I've been thinking. What if I didn't come back from New York?

IAN MARTINEZ
What do you mean?

BETH ANN GIBSON
I'll just slip away on one of our dumb tours. They'll never find me. What's to come back here for?
(here goes...)
I brought my birthday money. Three hundred and eighty one dollars. Come with me. Come on, Superhero.

IAN MARTINEZ
Beth Ann... are you serious?

Beth Ann stares at Ian. Is she serious? But then...

BETH ANN GIBSON
Nah, I'm just messing with you.

Is she just messing with Ian? We don't find out. Instead CAMERA MOVES to the aisle and FOLLOWS Luke and Sloan as they head quietly to the back of the bus. There is the bathroom back there. Mr. Gibson is on the bench back there too.

Mr. Gibson, the parent chaperone, watches Luke and Sloan head right for him. Once there, Luke opens the bathroom door and is about to usher Sloan inside. But, timidly, Gibson says...

BILL GIBSON
It's one person at a time in there.

LUKE
I don't think so, Mr. Gibson.

BILL GIBSON
No... No... I'm pretty sure it is. There's a sign there. A one person occupancy sign.

LUKE
If you don't tell, I won't tell.

Luke stares him down. Gibson looks away. He won't stand up to Luke. Sloan enters the bathroom. Before Luke goes in--

LUKE (CONT'D)
And no listening. It'd be creepy.

Luke and Sloan go in the bathroom. Gibson is alone in shame.

INT. SECRET SERVICE SUV - DAY

Hurst and Finley. Hurst checks his watch then says to Finley--

HURST
They're stopping for lunch soon. Send the lead car ahead to secure the restaurant.

FINLEY
Copy that.

Finley gets on his radio as WE CUT TO:

EXT. RURAL MARYLAND ROAD - DAY

The three vehicle motorcade. The lead SUV speeds up and pulls away from the bus. Heading off to secure the restaurant. Now the motorcade is just two vehicles. The bus and an SUV.

INT. BUS - DAY

CAMERA MOVES DOWN THE AISLE, past the kids. Gibson sits in the back of the bus. He looks out the window as--

INT. BUS BATHROOM - DAY

Luke and Sloan go at it in the way only athletic teens can. Their shirts are off. He has her up on the little counter.

EXT. BUS - DAY

CLOSE on the big wheels as they roll over the pavement. Now WE SEE the bus drive over a spray painted **orange "X"**.

INT. BUS - DAY

WE NOTICE the kids who are talking on their cell phones have just lost their signal. Out the windows just thick forest.

Beth Ann stares out the window. Ian sketches. Anton reads.

INT. BUS BATHROOM - DAY

Luke and Sloan go at it hotter and harder as WE CUT TO:

INT. SECRET SERVICE SUV - DAY

Hurst drives. Finley in the passenger seat as...

FINLEY
What the hell...?

Out the front window Hurst and Finley see, in front of the bus on the road... A MARYLAND STATE TROOPER CAR PULL sideways across the road forming a ROAD BLOCK. And now two things happen at once... Hurst guns the SUV engine as...

EXT. RURAL MARYLAND ROAD - DAY

The bus locks up its brakes and goes into a skid as the secret service SUV flies past it, getting in front of it.

INT. BUS - DAY

Everyone screams and holds on as the bus rocks into its skid.

INT. SECRET SERVICE SUV - DAY

Hurst drives past the skidding bus. He can handle an SUV.

FINLEY
If Troopers have a roadblock out here we're supposed to be informed.

HURST
Yes we are. Hold on.

Hurst has the SUV between the bus and the Trooper's cruiser now. He slams on the brakes bringing the SUV to a halt. Through the SUV rear window WE SEE the bus skid to a stop.

EXT. RURAL MARYLAND ROAD - DAY

Everything has stopped. The bus. The SUV. The Trooper's car. Hurst and Finley step out of the Secret Service SUV as--.

TWO TROOPERS step out of their cruiser. They wear large hats and sunglasses that obscure most of their face but even so WE know them. WE have seen them before. Koz and Flip, no longer dressed as DWP workers. Now dressed as State Troopers.

INT. BUS - DAY

Everyone straining to see out the windows, trying to see what is going on with the Secret Service and State Troopers.

EXT. RURAL MARYLAND ROAD - DAY

Secret Service agents Hurst and Finley face the "Troopers".

HURST
We're United States Secret Service Agents. We have a protectee on that bus. I am going to reach into my jacket for my identification now.

KOZ
We know who you are. We talked to the agents in that other SUV. We got a downed power line up the road. Going to have to ask you to hold here for a little while.

FINLEY
(to Hurst)
Why didn't the other car radio us?

ON FINLEY as he looks at Koz and Flip. Something not right. He steps back from them toward the bus and his protectee.

FINLEY (CONT'D)
(to Koz and Flip)
You talk to the other agents in person or on the radio?

Now something in the heavy woods catches Finley's attention. Movement. A glint of something. A man with an assault rifle.

FINLEY (CONT'D)
GUN!

As Finley calls this out he draws his own gun and turns to Hurst. Hurst has gun out now as well but it is aimed right at- Finley. There is a sudden look of confusion on Finley's face. Why is Hurst pointing his gun at him?

FINLEY (CONT'D)
...Hurst?

Hurst pulls the trigger and shoots Finley right in the side.

INT. BUS - DAY

Off that gun shot everyone screams. They SEE Finley stagger back and fall to the ground. The SEE Hurst walk over and kick Finley's gun away. And now they see THREE MEN wearing BLANK MASKS and carrying assault rifles step from the woods.

MR. NASH
(to the bus driver)
Go. GO!

But the Bus Driver is so scared he grinds the gears.

EXT. RURAL MARYLAND ROAD - DAY

ON FINLEY as he lays bleeding on the ground. He SEES those men with rifles step from the woods. He SEES the "Troopers" go to join them. He SEES Hurst looking over at him.

Now FINLEY'S VISION IS FILLED by one of those BLANK MASED GUNMEN. He looms right over Finley, he picks up Finley's gun from where it sits on the road and slides it into his own waistband. Then he looks down at Finley and says--

BLANK MASKED GUNMAN
Worst first day ever, huh bitch?

LOOK AT FINLEY -- his world is coming apart on this road.

INT. BUS - DAY

Full on panic. Kids screaming. Kids crying.

One of the masked men is in front of the bus, he aims his gun at the driver. His intent is clear. Do not move this bus. Another masked man is at the door. He wants it opened. Now. With trembling fingers Mr. Nash dials 911 but... no signal.

MR. NASH
DOES ANYONE HAVE RECEPTION?

BUS DRIVER
I've got to open the door.

MR. NASH
DOES ANYONE HAVE A SIGNAL?

ON chubby young Anton Roth- so scared he can't stop shaking. Amber Fitch sees him and moves to the empty seat next to him.

AMBER FITCH
It's OK, it's OK. Shhh...
(re: Seth Devore)
They're just going to want him.
You're going to be OK.

The Bus Driver, so afraid, opens the door. THREE BLANK MASKED MEN with automatic rifles quickly get on. One goes to the back. One goes to the middle. One stays in the front. Pros.

FIRST GUNMAN
In fifteen seconds a truck is going to pull up. You are all going to get off this bus and on to that truck. Anyone who does anything different from that will be shot.

More terrified crying as this announcement is made.

On Anton as he looks at Amber Fitch and whispers in terror.

ANTON ROTH
They want us all.

INT. BUS BATHROOM - DAY

Luke and Sloan still in here. They have heard the gunfire and the scream. Sloan goes to open the door but Luke stops her. He wants them to hide in here from whatever is happening.

EXT. RURAL MARYLAND ROAD - DAY

ON FINLEY - he hears the powerful engine of a BIG RIG TRUCK approach and brake to a halt next to the bus. He SEES Koz open up the back of the truck revealing the empty cargo hold.

INT. BUS - DAY

The gunmen begin to move everyone off. From the back Gibson is pulled off his seat and pushed toward the front. The gunman opens the door to the bathroom and pulls out Sloan and Luke. These guys have the drill down. THEY WILL GET EVERYONE.

Row by row. Seat by seat. The bus is emptied. No one stays.

EXT. RURAL MARYLAND ROAD - DAY

ON FINLEY: still on the ground. Ever weaker. He SEES everyone herded off that bus. Beth Ann, Ian, Sloan, Luke, Mr. Nash, Gibson, Amber.. and now he SEES his protectee, Seth Devore.

All of them taken OFF THE BUS and LOADED INTO THE BACK OF THE TRUCK. The mass kidnapping is a well run operation. Finley SEES Koz consult his watch and motion to the men “finish it”.

Almost everyone loaded on to the truck now. Almost. Through vision blurred with blood loss Finley SEES Anton still on the road. He is so scared he has collapsed in a heap of tears.

Everyone else is on the truck. It is time to go. They have to leave now. One of the masked men pulls Anton to his feet.

ON FINLEY: as he fights the blood loss and unconsciousness that tries to pull him under. And now... so quietly, Finley gets to his feet and moving like the trained professional he is, Finley BLIND SIDES that masked man from behind.

The man goes down but Finley does not stop moving. Finley GRABS ANTON AND RUNS. Off the road and into the dense woods that start just five feet from the black top. Gone.

Koz and Flip are back off the truck now. Ignoring their fallen comrade they look out toward the woods.

FLIP
We are out of time. We gotta go.

KOZ
Which one was it?

FLIP
We’ve been here too long.

KOZ
Which kid was it?

FLIP
The little fat one.

Flip has his tablet out. He flips through school photos of the kids on the bus until he finds Anton. He shows it to Koz.

KOZ
Anton Roth. We need that one. I need you to handle it.

FLIP
(looks at Koz then--)
I’ll meet you when it’s done.

The gunman Finley knocked down is back on his feet. Without asking Flip grabs the man's rifle and runs into the woods.

KOZ
(to gunman)
Get on the truck.

He gets in front with the driver. Koz then pulls down the back gate, taps the truck "GO" then gets in the Trooper car. The truck pulls away. Koz in the Trooper car behind it. Leaving behind an empty bus, an empty SUV and a blood stain.

EXT. HEAVY WOODS - DAY

Finley pulls Anton as they run through the trees. Finley is in shape but bleeding. Anton is young, chubby and scared.

INT. BIG RIG TRUCK - CARGO HOLD - DAY

Everyone from that bus is in here. The students, bus driver, Gibson, Mr. Nash. It all happened so fast they are still in shock. Some kids cry. Some whimper. No one speaks.

Not Amber. Not Ian. Not Sloan or Luke. Not Seth. Not Jin. No one. Beth Ann can see her father. Gibson sits with his back to the wall of the truck. Immobilized by fear.

They ride like this for a moment, looking at each other. Not having any idea what to do. And then... they stop.

MR. NASH
We've stopped.

What now? Here is what now.

A SMALL HATCH at the front slides open and TWO SMALL METAL CANNISTERS BOUNCE into the cargo hold. The hatch slides shut. Everyone in the cargo area backs away from those cannisters. But there is only so far away they can get and now...

PFFT... PFFT. Gas begins to fill the compartment. It is thick as smoke. They try to keep from breathing it but they cannot. It is overwhelming them, they begin to pass out.

The few who cling to consciousness a few moments longer than the rest SEE the back doors open. They see Koz and TWO of the other GUNMAN, ALL NOW WEARING GAS MASKS, step into the gas filled cargo hold. The air so thick they can barely be seen.

Like figures in a dream, the three men in gas masks move through the thick haze as we come to...

END OF ACT ONE

ACT TWO

EXT. RURAL MARYLAND ROAD - DAY

Just the abandoned Secret Service SUV and the bus. And quiet. Now WE HEAR the roar of an engine and that lead Secret Service SUV screeches into frame, brakes hard and stops.

The doors open and the agents in there leap out, guns drawn. They search the bus, the other SUV... but everyone is gone.

INT. HEAVY WOODS - DAY

Finley runs, pulling Anton by the hand. Pudgy little Anton can barely keep up. Now Finley turns to him and WHISPERS--

FINLEY
You have to run.

ANTON ROTH
I am running.

FINLEY
You have to run faster.

ANTON ROTH
This is as fast as I run.
(starts to cry)
I have a very short stride.

Finley looks around the woods. Can Anton’s sobs be heard?

FINLEY
And you have to stop crying.
(Anton keeps crying)
What’s your name?

ANTON ROTH
Anton.

FINLEY
You have to stop crying, Anton.
That sound will carry.

ANTON ROTH
I can’t stop crying because I am afraid and telling me why I have to stop only makes me more afraid. Why don’t you just stop bleeding?

FINLEY
I can’t stop bleeding, Anton. But--

But now Finley stops whispering to Anton.

Finley looks and SEES he is leaving a trail of blood drops.

FINLEY (CONT'D)
...I have to stop bleeding.

ANTON ROTH
That's...that's what I said.

They are travelling along a ledge that drops six feet to a lower level of the forest floor. Finley looks down there. Now he listens. Does he hear movement? He whispers to Anton--

FINLEY
Stay here.

Finley walks further in the direction they had been going, letting his blood drop. After twenty feet he doubles back to where Anton waits. Finley points over the ledge and whispers-

FINLEY (CONT'D)
We're going down there.

ANTON ROTH
I can't climb down that.

FINLEY
That's ok, we're going to jump.

Finley puts an arm around Anton's shoulders, a hand over his mouth then he and the boy go over the edge. They land at the bottom of a rock face, six feet down from where they were.

But Finley does not take his hand away from Anton's mouth. Instead Finley makes the '***shh***' shape with his lips and both he and Anton listen and NOW THEY HEAR MOVEMENT ABOVE THEM--

Finley and Anton cling to the rock wall as above them Flip appears where they just were. Flip STOPS, LISTENS. Flip looks around then sees blood drops leading away and follows them.

After a moment Finley takes his hand away from Anton's mouth.

FINLEY (CONT'D)
(whisper)
You did really good, Anton.

Anton doesn't scream or cry. Just looks at Finley and asks--

ANTON ROTH
What happened to the others? They put them on a truck. What are they going to do to the others?

ON FINLEY -- that is an excellent question.

CLOSE ON - BETH ANN GIBSON'S FACE - her eyes are closed. Light streams down on it from an unknown source.

BILL GIBSON (V.O.)
Beth Ann, open your eyes, Beth Ann.

Slowly Beth Ann opens her eyes and squints to see she is in--

INT. THE BALLROOM OF A MANSION- DAY

This room is the most beautiful room you've ever seen. Wood floors that gleam, huge windows through which light pours, gilt mirrors, crystal chandeliers, thirty foot ceilings. Beth Ann SEES her father crouching down next to her.

BILL GIBSON
There you go.

Beth Ann looks around. She is disoriented.

BILL GIBSON (CONT'D)
It's OK. You're OK. They used some kind of gas on us but the effects are wearing off... it's OK.

Beth Ann sits up a bit more and has a better look at the ballroom. Strewn about it lay the kidnapped; the students, Nash, the bus driver. Some awake. Some just coming awake.

No sign of Koz, Hurst or the other kidnappers but SECURITY CAMERAS mounted high on the walls SCAN the room.

BETH ANN GIBSON
...We've... been kidnapped.

BILL GIBSON
Yes. We have. But I want you to--

BETH ANN GIBSON
Where's Ian?

Beth Ann SEES Ian, not far away, beginning to emerge from unconsciousness. Beth Ann leaves her father and goes to Ian.

Mr. Nash is up now. He looks around, taking a head count.

MR. NASH
Is everyone here?

AMBER FITCH
No... Anton is missing.

More students rousing themselves. Through their post drugged haze they try to piece together what is happening.

IAN MARTINEZ
Why would they take Anton?

AMBER FITCH
They didn't. That man who was shot took him. We were already on the truck but I saw him take Anton.

SETH DEVORE
(unnerved by this)
Finley, the new guy. Hurst shot Finley. Just shot him...

LUKE
(a bit panicked)
That is so messed up.

MR. NASH
Let's try to stay calm.

JIN LIAO
(quietly at first)
My mouth hurts.

LUKE
Stay calm? Dude, are you at all aware what's going on? The guy who is supposed to protect Seth shot the other guy who is supposed to protect Seth. Then we got gassed.

JIN LIAO
(still quiet)
Does anyone else's mouth hurt?

AMBER FITCH
Mr. Nash is right, Luke. Panic is not going to help anyone.

LUKE
I think you can stop being president of the class now.

JIN LIAO
DOES ANYONE ELSE'S MOUTH HURT?

Everyone hears him. A few students raise their hands. Sloan notices she has a bandage on her leg. Just above her knee.

SLOAN
Oh my God. What did they do to us? Mr. Nash, what did they do to us?

A few more kids have bandages on their arms and legs as well.

And now panic runs through the room. WHAT WAS DONE TO THEM?

MR. NASH
Please, you must try to stay calm.

LUKE
F' that, I am out of here.

Luke grabs Sloan and heads toward the big windows. But before he can get there A DOOR in one of the walls opens and a BLANK MASKED GUNMEN steps into the room. He carries an assault rifle. His presence stops everything cold. All eyes on him.

The gunman looks around the room. He walks amongst them. They are all scared but show it in varying degrees. The gunman stops before Gibson who trembles in fear. But Gibson summons up a small amount of courage and in a shaky voice says--

BILL GIBSON
I... I am the parent chaperone.
What did you do to these children?

The Gunman stares at Gibson. Then the Gunman takes a piece of paper from his pocket, pushes it against Gibson's chest--

GUNMAN
Read. Out loud.

Gibson takes the paper, reads in a voice halting with fear.

BILL GIBSON
This will all be over in four days. No one will be hurt. Food and drinks will be provided for you. If there are special dietary needs please speak up. You may use any of the rooms on the first floor of this house. The doors and windows have been sealed and alarmed. The rooms are monitored. Your phones have been taken. You may gather in groups of no more than five people. Some of your parents have had tracking devices implanted under your skin or in your teeth...

This is too much for Gibson. He cannot go on reading. He tries but is too scared. Amber, nearby, takes the paper.

AMBER FITCH
We have removed those devices. We tried to be as careful as possible.
(MORE)

AMBER FITCH (CONT'D)
If you need something for the pain please raise your hand and something will be brought to you. As you can tell from the way you were taken we are professionals, we know what we are doing and will get you all home safely if you respect that. If you do not respect that we are also very comfortable with the use of force. Are there questions?

Everyone too stunned to ask anything. Except for Gibson who raises his hand and asks the Gunman--

BILL GIBSON
Is there... a bathroom I can use?

The Gunman points to a door at the end of the room. Gibson goes toward it. Just one more humiliation for Beth Ann.

INT. MANSION BATHROOM - DAY

Gibson enters, closes the door, turns on the light. He looks at his hand. It trembles. He wills it to stop. He will be brave. He looks at his face in the mirror. He will be brave.

INT. FBI HEADQUARTERS - WASHINGTON D.C. - CORRIDOR - DAY

A group of FBI agents QUICKLY MOVES DOWN THE CORRIDOR. As they go... AGENT SUSIE DUNN(32) briefs FBI DIRECTOR OLSEN.

FBI DIRECTOR OLSEN
And the Secret Service agents?

AGENT DUNN
Two still missing. This one...
(shows photo of Hurst)
Albert Hurst, runs the protective detail for the President's son. He put this man, Agent Marcus Finley--
(shows photo of Finley)
a rookie, in his car this morning. Hurst re-routed the bus just before departure, sent the lead Secret Service SUV ahead just before the attack. Then two minutes after the bus was taken he called in an *All OK* to Secret Service dispatch.

The Director takes this in as they PUSH THROUGH A DOOR into--

INT. FBI HEADQUARTERS - WASHINGTON D.C.

FBI SUVs, doors open, engines on, lights flashing wait for-

Dunn, Olsen and the others who emerge from the corridor.

FBI DIRECTOR OLSEN
(points to photo of Hurst)
Hurst worked this from the inside.
(re: photo of Finley)
And maybe the rookie too. We lock Secret Service out of this investigation. Give them nothing.

They are about to board an SUV but Olsen stops Dunn.

FBI DIRECTOR OLSEN (CONT'D)
I can brief the President. I want you out at the school.

This clearly was not the direction Dunn was hoping to go.

FBI DIRECTOR OLSEN (CONT'D)
We're getting the parents together. I want you on that. Your master of the universe sister is there right?

AGENT DUNN
Her daughter was on that bus and--

FBI DIRECTOR OLSEN
And I don't want to hear any "your too emotionally close to do your job clearly crap" because your niece is on that bus. Those parents out there don't respect authority because they think they are the authority. But we need them to open up and your sister gives us access.

AGENT DUNN
We're not on speaking terms, Sir.

FBI DIRECTOR OLSEN
Now you are. That's an order.

Dunn can only watch as Olsen closes the door and the SUV motorcade thunders off. Leaving Dunn alone. WE CUT TO:

INT. SLEEK CORPORATE ELEVATOR - DAY

Meg Fitch and her ASSISTANT. Meg holds a tablet on which CNN breaks the kidnapping story. Meg stares at her tablet but--

MEG FITCH'S ASSISANT
I'm sure they will be OK I mean everything that can be done must be getting done I mean how could it--

MEG FITCH
I know it is nervous energy but you need to stop talking right now.

The Assistant stops talking. Meg concentrates on the tablet, on the news story there as the elevator doors open revealing-

EXT. ROOFTOP - MEG FITCH'S CORPORATE HEADQUARTER - DAY

A sleek CORPORATE CHOPPER waits. Rotors turning. Door open. STAY WITH MEG as she gets on the chopper, the doors close and it is instantly airborne. Out the WINDOWS her corporate rooftop falls away. On the tablet Wolf Blitzer is saying--

WOLF BLITZER (ON TABLET)
We now have information exclusive to CNN of the possible involvement of at least one and perhaps more Secret Service agents...

EXT. HEAVY WOODS - DAY

Finley and Anton huddled against that rock wall. Finley has his shirt and protective vest off. There is a bullet hole in his side. ANTON CANNOT LOOK AT THE BLOOD. Finley has ripped his T-shirt into strips and he begins to bind his wound.

ANTON ROTH
Are you going to die?

FINLEY
No.

ANTON ROTH
How come it went through the vest?

FINLEY
There is a small space on the side between the fasteners where the bullet went. But my rib stopped it. Lots of blood but nothing serious. You have to help me here, Anton. I can't tie this binding on my own.

ANTON ROTH
I don't think I can look at that.

FINLEY
Sure you can.

ANTON ROTH
Please stop telling me what you think I can do. I am fully aware of my own limitations. No blood.

FINLEY
OK. Then keep your eyes closed and hold out your hand.

Anton does. Finley puts one end of the binding into it.

FINLEY (CONT'D)
Pull it tight.
(as Anton does)
Good.

ANTON ROTH
Why did your partner shoot you?

FINLEY
I don't know.

ANTON ROTH
Well, did he ever do anything before to make you think he might one day shoot you?

FINLEY
I just met him this morning.
(re: Anton's smarts)
How old are you anyway?

ANTON ROTH
Twelve. I skipped three grades. Why did you just meet him this morning?

FINLEY
This was my first day on Seth Devore's detail.

ANTON ROTH
Whose were you on before that?

FINLEY
No ones... This was my first day on any detail.

ANTON ROTH
You're a newbie. There's a man or men with guns tracking us through these woods and you're a newbie. We're going to die. Aren't we?

Anton begins to look as if he might cry again. Finley is done with the bandage. He begins to put his shirt back on.

FINLEY
Open your eyes, Anton, look at me.
(Anton doesn't)
(MORE)

FINLEY (CONT'D)
I’m a fully trained secret service agent. I was a DC cop for three years before that. You are not going to die. I will get you home.

Now Anton opens his eyes as Finley takes out his phone.

FINLEY (CONT’D)
No signal. We are going to get to high ground and call in the troops.

Anton nods OK and together they set off.

INT. SUSIE’S DUNN’S FBI SEDAN - DAY

Dunn drives up to the Ballard School. It is bedlam. Reporters on the ground, in trucks, in the air. UNIFORMED COPS have established a perimeter. Dunn badges one and drives in.

STAY IN THE CAR with Dunn as she drives through the chaos up to the school. Limos and blacked out SUV’s disgorge these rich and powerful parents. But amidst it all Dunn sees one woman... Meg Fitch. And even with all the noise, Dunn hears the echoes of a long ago argument loud and clear in her head. She hears two voices pitched full of emotion and rage...

YOUNGER MEG FITCH (V.O.)
DON’T YOU WALK AWAY FROM ME. DON’T YOU DARE WALK AWAY FROM ME.

YOUNGER SUSIE DUNN (V.O.)
WHAT? BECAUSE YOU HAVE A BIG JOB NOW YOU CAN TELL ME WHAT TO DO? YOU’RE STILL JUST MY SISTER.

YOUNGER MEG FITCH (V.O.)
YOUR OLDER SISTER. SO YOU LISTEN.

YOUNGER SUSIE DUNN (V.O.)
GO TO HELL. JUST GO TO HELL...

Dunn SEES Meg approach the car as the memory trails off...

INT. THE BALLARD SCHOOL - HALLWAY - DAY

Dunn and Meg share a quiet stretch of hall.

MEG FITCH
Look, whatever is between us is between us. But let’s pretend we like each other today. Or at the very least that I’m just a parent and you’re just an FBI agent... So what do you need from me?

Dunn motions to the parents who are entering the auditorium.

AGENT DUNN
To take me into your world.

MEG FITCH
Let's go.
(they head to auditorium)
Is it true? About those secret service agents being involved?

AGENT DUNN
I can't tell you that.

Meg nods that she understands. They are nearly to the auditorium door when Meg says to Dunn.

MEG FITCH
Susie, all these people are used to being first in line. So get ready because they are all going to want answers and there will be no line.

AGENT DUNN
I think I can handle it.

INT. THE BALLARD SCHOOL - AUDITORIUM - DAY

Dunn in the midst of THE SWARM OF PARENTS. They all want answers from her, they all want to be first in line. They push and shove. There is no line. It is OVERWHELMING.

PULL BACK to look at the scene FROM ABOVE and now the image of the parents swarming Dunn in the auditorium is on a MONITOR. From a surveillance camera. SOMEONE IS WATCHING.

INT. MANSION - KITCHEN - DAY

A grand kitchen for a grand house. This is where the kidnappers have set up their HQ. Koz, Hurst and the three others. Lots of gun, the masks, pizza boxes.

On the wall of the kitchen: PHOTOS OF EACH PARENT with THEIR CHILD. Under each parents photo is their NAME AND OCCUPATION.

There are also ROWS of monitors. There are live feeds from the ballroom: the students, Gibson, Nash and the bus driver.

There are news feeds: CNN and the other Networks. And one monitor shows the LIVE FEED from the Ballard auditorium. Koz zooms in on Dunn and that swarm of parents AS WE COME TO:

END OF ACT TWO

ACT THREE

INT. BALLROOM - DAY

Pizza and drinks have arrived. Softer foods for those with sore mouths. People eat and drink in silence. Huddled in groups of no more than five.

Beth Ann and Ian eat with three other kids. Gibson comes over, pizza and a drink in hand. He is about to sit down but--

BETH ANN GIBSON
There's five here already.

IAN MARTINEZ
I can move.

BETH ANN GIBSON
No. That's OK.

An uncomfortable moment. The other kids look at their pizza.

BILL GIBSON
Sure... it's OK. It's fine.

Gibson goes off to sit with Nash and the bus driver.

One of the kids in Beth Ann's circle is (TIM). He has shaggy hair and a stoner smile. Tim points at Seth Devore who sits with Luke, Sloan and two lacrosse players and says--

TIM
We're going to die because of him. He's the reason they took us, right? And when his dad sends the troops to rescue him which one of us do you think they're going to make sure gets out of here alive?

BETH ANN GIBSON
Perfect, they can put collateral damage under my yearbook picture.

This kind of freaks out the lacrosse players and Sloan. They move away from Seth. Abandoned, Seth defends himself to Tim.

SETH DEVORE
You think this is because of me, Stoney? I wasn't even supposed to be here. My dad was supposed to go to some summit. In Ireland. I was going with him. It got cancelled two days ago. You think you figure all this out in two days?
(MORE)

SETH DEVORE (CONT'D)
This house? Those cameras? What happened on that bus? In two freakin' days? I don't know what it's about, but it isn't about me.

This gets everyone thinking. We look at Beth Ann looking at the faces of his fellow classmates. Now she says to Ian--

BETH ANN GIBSON
If it's not about the President's kid... who is it about?

But Ian does not answer her. Beth Ann turns to see that Ian is staring across the room at Amber. Of this Beth Ann says--

BETH ANN GIBSON (CONT'D)
You can sit over there if you want.

IAN MARTINEZ
Sorry.

BETH ANN GIBSON
You don't have to be.

IAN MARTINEZ
I was thinking about her mom.

BETH ANN GIBSON
And that's just weird.

IAN MARTINEZ
No, seriously. Amber's mom she's what? CEO of some billion dollar multi-national corporation. And...
(points to another kid)
Her dad runs some big company, his mom's at the UN...

BETH ANN GIBSON
...His dad is a like the captain of an aircraft carrier, his dad owns a basketball team and her parents are actual royalty... Seth's not the only one with a powerful parent with a kid worth taking.

INT. THE BALLARD SCHOOL - AUDITORIUM - DAY

Agent Dunn stands before the onslaught of those Ballard School parents and their questions. She tries to be heard...

AGENT DUNN
I KNOW YOU ALL HAVE... I KNOW YOU ALL HAVE QUESTIONS BUT--

Dunn cannot be heard over the parents' din. Now Meg, without a word, raises her hand (elbow bent, palm head high). Another parent sees Meg do this, raises her hand and stops talking. And another and another. It is a Ballard School thing. And-- Dunn watches as the parents fall silent. Dunn has the floor.

AGENT DUNN (CONT'D)
I know you all have questions and I know you are used to getting answers but I have none for you. If you want to help then you will stop talking and do as I tell you to do. Time is crucial and I need you to start thinking. Start thinking about the last few weeks of your lives. The agents you see are passing out recollection prompts.

The parents see FBI agents handing out PAPER BOOKLETS.

AGENT DUNN (CONT'D)
Fill these out. They will help you remember every phone call and text, every conversation, the car behind you at the light, the man next to you at Starbucks, new neighbors and the workmen across the street, the woman at your front door selling magazines... Each of you will have an FBI agent assigned to them. If you have information you believe to be relevant, tell them now. If not start thinking and fill these out.

A LARGE MAN(55) speaks up in a South African accent. He is--

JAKOB VRIES
We all know which kid you want to find. He lives in that big house on Pennsylvania Avenue. And I know this recollection prompt is crap.

Vries tears up the prompt and THROWS IT IN DUNN'S FACE.

JAKOB VRIES (CONT'D)
I will take care of this myself.

Vries stalks to the door making a cell phone call as he goes. Dunn looks to her sister. Meg informs Dunn who Vries is.

MEG FITCH
Jakob Vries. CEO of Red Iron. They do private contracting for the DOD. ...He's got his own mercenary army.
(MORE)

MEG FITCH (CONT'D)
If he says he is going to deal with it... he is.

AGENT DUNN
(goes after Vries)
Sir... Excuse me, Sir.

JAKOB VRIES (INTO CELL PHONE)
Bring everyone in... Everyone.

AGENT DUNN
Sir, I understand how you want to help but this only gets in our way.

Vries ignores her. Heads toward the door. She cuts him off.

JAKOB VRIES
I want a battalion by nightfall.

AGENT DUNN
(quieter)
I feel you've had a drink or two today, Sir, so I need you to slow down and get off that call. Now.

Vries thinks about it then he BACKHANDS Dunn so hard in the face she goes down. Like swatting a fly he hits her and moves on as the crowd gasps. The agents spring into action but--

Dunn is up and at Vries first. She gets him in the knees with her telescoping baton. As he goes down she gets him again across the temple. With blood in her mouth Dunn says to him--

AGENT DUNN (CONT'D)
I need you off that phone, sir.

All the parents look at Dunn with a bit more respect. Meg especially. Now Janice Gibson (Beth Ann's mom) steps up. Tired and worn and very much afraid, she clutches the FBI handout with her bitten fingers and says to the powerful--

JANICE GIBSON
Just fill it out. Do what the agent asks and fill the damn things out.

And from Janice Gibson at the Ballard School WE CUT TO:

INT. BALLROOM - DAY

Beth Ann Gibson in her circle of five. Tim says to her--

TIM
What about your dad, Beth Ann? What's he do?

BETH ANN GIBSON
He’s unemployed.

TIM
Oh, right. Tuition relief. You and Ian both. That must suck.

BETH ANN GIBSON
I used to think it sucked and then I got kidnapped at gunpoint.

CAMERA MOVES TO BETH ANN’S FATHER, about to take the last slice of pizza from a box but LUKE LEANS IN AND SCARFS IT.

LUKE
Yo, Mr. G. What’s up? The bad guys bought pizza. Kind of a mind roast.

Luke is a brute but timid Gibson sees past it to--

BILL GIBSON
Luke, this probably isn’t the right time but Beth Ann knows what it’s like to have separated parents. She might be good for you to talk to.

Luke chews his pizza and looks at Gibson then says--

LUKE
My parents aren’t split.

BILL GIBSON
Oh, huh, I thought your mother was-

Gibson realizes he has said too much but Luke smells blood.

LUKE
Thought my mother was what?

BILL GIBSON
I... I must be mistaken.

Luke takes a hold of Gibson and PULLS HIM CLOSE.

LUKE
Mistaken about what, Mr. G?

BILL GIBSON
I thought... I thought she was with someone else. I saw them and they seemed like... I must be mistaken.

LUKE
...Thought she was with who...

Luke tightens his grip. Gibson is scared. He can't help it. He looks at NASH. Luke sees where Gibson looks, now he looks at Nash. Luke lets go of Gibson and heads for Nash. Nash sees him coming, smiles then sees the look on Luke's face. Shit.

EXT. WOODS - A CLEARING - DAY

Finley and Anton emerge from the woods. In the center of the clearing is an old farm house. It looks vacant but--

FINLEY
They might have a phone. And if not that roof looks high enough to get cell reception if we get up on it.

ANTON ROTH
We? I've made it a life long policy not to climb on roofs.

FINLEY
I'll go up on the roof, Anton.

ANTON ROTH
I think that's the smart play.

They head for the house but now THEY HEAR a SOUND LIKE DISTANT THUNDER, coming closer and FOUR F-18'S SCREAM BY in the sky over head. Finley and Anton look up. Finley explains.

FINLEY
Combat Air Patrol, they must have raised the terror alert level because of the kidnapping.

The F-18's are so high and move so fast but Anton is a kid and the planes are hope so he waves his hands and calls out--

ANTON ROTH
OVER HERE!!! OVER HERE!!! HEY!!!

Then the planes are gone and all that remains is the echo of Anton's voice in the trees. ANTON KNOWS THIS WAS A MISTAKE.

FINLEY
Let's get to the house.

EXT. WOODS - DAY

Flip, rifle in hand, moves through the forest. On the hunt. Flip stops, LISTENS, THEN CHANGES DIRECTION and moves fast.

INT. BALLROOM - DAY

A livid Luke faces Mr. Nash.

LUKE
How long?

MR. NASH
Luke, now is not the time for this.

LUKE
No it is the time. It’s what you said that time when you called me out for cheating. Honesty is all we have. Mr. Nash, these might be our last moments be honest with me...

MR. NASH
It’s complicated, Luke. Adult emotions are complicated.

LUKE
...Complicated...

Luke PUSHES NASH ONCE, hard, in the chest, phase one of every school yard fight and gets all the kids on their feet. Ian looks at the surveillance cameras then says to Beth

IAN MARTINEZ
Maybe we should stop that.

BETH ANN GIBSON
“They” wouldn’t let us. It’s the jock code of the jungle.

“They” is Luke’s lacrosse buddies. They know fight protocol and gather behind Luke’s back. LUKE PUSHES NASH AGAIN.

MR. NASH
You need to calm down now, Luke.

LUKE
I’ve never been calmer in my life.

INT. FARM HOUSE - DAY

Finley and Anton stumble into the abandoned house and lock the door. They look OUT THE WINDOW to see Flip emerge from the woods, gun in hand. He’s found them. ANTON IS TERRIFIED.

ANTON ROTH
He’s here. We have to keep running. Out the back door. Into the woods.

FINLEY
No. We can’t run.

ANTON ROTH
Even if we got a call out they'd never get here in time. I can run. I promise. I'll run faster. I will.

FINLEY
I know you would... But that man out there is the only connection to the people who took your friends.

ANTON ROTH
They're not my friends, really.

FINLEY
If we get away from him that connection is gone. If rescue comes and it scares him off... that connection is gone.

ANTON ROTH
But... you promised to get me home.

FINLEY
I will get you home, Anton. But I need to get the others home too.
(re: Flip)
So we need to take him.

ANTON ROTH
(this is too much)
You're one of those people who can will himself to do things. I go to school with a lot of kids like that. I'm not one of those kids.

FINLEY
Today you are.

INT. BALLROOM - DAY

Luke, Lord Of The Flies now, PUSHES NASH ONCE MORE.

MR. NASH
I'm not going to hit you, Luke.

LUKE
You don't have to, Mr. Nash.

INT. MANSION - KITCHEN - DAY

ON THE MONITORS the kidnappers watch Luke push Nash again.

COMMUNICATIONS GUNMAN
Come on son... gonna hit or dance?

HURST
(to Koz)
You thinking of shutting that down?

KOZ
Let ‘em blow off a little steam.

INT. BALLROOM - DAY

Nash, enjoying the lack of school rules, PUSHES NASH AGAIN. School President Amber Fitch tries to intervene now.

AMBER FITCH
We have to stop this. What is wrong with you people? We have to stop--

Amber is too close, LUKE PUSHES NASH and Nash collides with Amber... it sends her sprawling. Luke doesn’t even notice but- Ian does. Ian runs to Amber real fast. Beth Ann watches Ian go to Amber and help her to her feet. AMBER LOOKS AT IAN.

AMBER FITCH (CONT’D)
I’m OK... I’m OK...

Amber and Ian look at each other for a MOMENT and then Mr. Nash has had enough. RAGE GETS NASH TOO. HE GOES FOR LUKE.

TIM
It’s a fight... in a ballroom... in a kidnapping.

ON BETH ANN: looking at Ian and Amber. She does not notice her father come and sit next to her. He touches her arm.

BILL GIBSON
Beth Ann, listen... I have a plan.

BETH ANN GIBSON
To stop the fight?

BILL GIBSON
To get you out of here. They can’t let this fight go on much longer. Someone will come out and stop it. They’ve already identified me as weak so they won’t be expecting it.

BETH ANN GIBSON
Expecting what?

BILL GIBSON
For me to take his gun and hold the rest off long enough. You need to get outside.
(MORE)

BILL GIBSON (CONT'D)
The government will have real time satellites looking for us. A group of kids on a lawn will trigger a red flag. You will be seen. They will send help.

BETH ANN GIBSON
That’s crazy, they’ll kill you.

BILL GIBSON
But not you, for some reason they want you kids alive... for now.

BETH ANN GIBSON
I don’t want you doing this for me.

BILL GIBSON
...I remember the last time you were happy. Your eleventh birthday.

BETH ANN GIBSON
Yes. I was. I was very happy.

INT. THE GIBSON HOUSEHOLD - NIGHT - FIVE YEARS AGO

FLASHBACK. A party for Beth Ann’s 11th. A few guests but what we notice is that ALL THE GIBSON’S (Bill, Janice, young Beth Ann) ARE HAPPY, SMILING, full of LOVE. A cake is set before Beth Ann. She GETS READY to blow out the candles as we hear--

BETH ANN GIBSON (V.O.)
...until I blew the candles out.

INT. BALLROOM - PRESENT DAY

Beth Ann looks at her father.

BETH ANN GIBSON
...Then it all changed.

BILL GIBSON
Just get everyone onto the lawn.

INT. THE BALLARD SCHOOL - DAY

All the parents paired off with individual FBI agents. Meg has Dunn. Dunn rubs her sore jaw as she questions her sister.

AGENT DUNN
And your company? Any enemies there that might benefit from this?

MEG FITCH
Everyone here will say yes to that.

MEG FITCH (CONT'D)
(re: Dunn's sore jaw)
You're tougher than I remember.

AGENT DUNN
It's been a long time.

MEG FITCH
You're tougher than me. I'm not sure I can keep this up. Not today. Maybe one of us can just say it.

AGENT DUNN
I know you wrote that book "Seven Stages of Success" and I know clarity is one of them. So for clarity? I am here to find your daughter Amber, to find all their kids. That is why I'm here... and I think... I think you'd be better served with another agent.

Before she can Dunn's phone rings. She answers it. It is...

FBI DIRECTOR OLSEN (ON PHONE)
We might have caught a break with the parent chaperone. He's an ex-CIA analyst. A friend at the agency peeked into his file for me. Gibson was too timid to be a field officer but he's smart. He knows the drill. He'll try to make contact. See what you can find out about him.

The Director hangs up and on Dunn's phone is Gibson's photo. Dunn shows it to her sister.

AGENT DUNN
Bill Gibson. You know him?
(off Meg's nod yes)
Is he our hero?

And Dunn has to watch as Meg shakes her head no fucking way.

INT. BALLROOM - DAY

The fight between Luke and Nash still rages. BETH ANN, looks at her father who sits across the room from her as THE DOOR from the kitchen opens and A BLANK MASKED GUNMAN enters.

Gibson looks across the room at Beth Ann. TIME TO BE BRAVE.

END OF ACT THREE

ACT FOUR

INT. BALLROOM - DAY

The MASKED GUNMAN has entered the room. His presence stops everyone in their place except for Luke who is focused on his fight with Nash. As the Gunman heads to break up the fight--

WE WATCH BETH ANN who watches her father. Gibson is looking at the Gunman. Gibson is waiting to make his move. Will he? The Gunman has reached the fight. He slings his rifle over his back in order to use both hands to grab Luke and Nash.

Beth Ann looks at her father. Gibson's gaze intent on the Gunman but now he turns to look at his daughter, he smiles at her with as much courage as he can muster and then--

Gibson moves toward the Gunman, quietly but quickly. Gibson comes up just behind him. Gibson reaches out for his gun and--

The Gunman senses Gibson, turns and it is not even close. The Gunman strikes Gibson in the throat. Gibson goes down. Now the Gunman goes to work on Gibson with his boot. What Luke did to Nash was high school. This beating is professional.

The Gunman kicks him harder as he points his gun at the hostages to keep them from coming to Gibson's aid.

ON Beth Ann as she sees her father beaten. ON the other hostages too... Ian, Amber, Luke, Seth, Nash... the rest. There is nothing they can do to help the poor man.

BETH ANN GIBSON
Stop it! STOP IT! STOP IT!

The Gunman stops. He looks at the hostages and says--

BLANK MASKED GUNMAN
He broke the rules.

The Gunman flicks open a knife, grabs Gibson's left hand and as everyone watches, he cuts off Gibson's pinkie finger.

Everyone reacts to the punishment. Beth Ann runs for Gibson but he bravely shakes his head at her "stay back". And then everyone watches as the Gunman drags Gibson from the room.

Stunned silence as what just happened sinks in. Ian goes to comfort Beth Ann as WE CUT TO:

INT. MANSION - KITCHEN - DAY

The Gunman drags a bleeding Gibson into the room and then-- Gibson holds out his left hand. Koz is there with bandages.

As Koz expertly bandages the wound Gibson says--

BILL GIBSON
Get me my book.

A computation book is brought to Gibson. With his right hand he opens it and turns page after page of handwritten notes, plans, lists, diagrams and... sketches of what has happened; the bus, the ballroom, the fight. The work of a mad genius.

KOZ
You want a pain killer?

Gibson has found a page in his book. A hand drawn sketch of a left hand with its pinkie finger cut off. Gibson draws a line through this sketch. Checking off that this has been done.

BILL GIBSON
No. I want an update.

What is going on? Gibson's tone is that of a man in charge. Gibson looks to that wall of photos, at the photo Anton.

BILL GIBSON (CONT'D)
Why isn't your brother back by now?

INT. THE BALLARD SCHOOL - DAY

All the parents with their individual FBI agents (Meg not with Dunn). The prompt booklets have been completed and boxed for processing. Dunn is on the phone with FBI Director Olsen.

AGENT DUNN (INTO PHONE)
All the parents are accounted for except one of the fathers. Morgan Roth. Kid's name is Anton. He won't answer his phone, wife hasn't heard from him. He swiped his keycard in at work this morning though. Never swiped out. I'm on my way there.

FBI DIRECTOR OLSEN (ON PHONE)
You think with his kid missing he'd check in, right?

AGENT DUNN (INTO PHONE)
I'm real curious about that myself.

Dunn hangs up. Thinks then... even though she does not want to do it, not happy about asking, she walks to Meg and says--

AGENT DUNN (CONT'D)
I need to get somewhere in a hurry.

MEG FITCH
Well, let me give you a lift.

EXT. FARM HOUSE - DAY

Flip, gun in hand, stands outside the farmhouse. He has good cover behind a tree as he calls out to Finley and Anton.

FLIP
Hey, I got a deal for you. Give me the kid and I'll let you live.

INT. FARM HOUSE - DAY

Finley and Anton listen to Flip calling out to them.

FLIP (O.S.)
Or I come in there, kill you and take the kid anyway.

This "deal" scares Anton down to his core. Finley calls back--

FINLEY
How about this instead? I kill you, I keep this kid and then I go get the rest of his classmates back.

Finley is tough. As way of an answer Flip pumps a few rounds into the cabin. FINLEY COVERS ANTON'S BODY WITH HIS OWN.

ANTON ROTH
...Don't let him take me.

FINLEY
I won't.

ANTON ROTH
He's going to come in here.

FINLEY
I know. I'll stop him.

ANTON ROTH
You don't even have a gun.

FINLEY
I don't even need one, Anton.

ANTON ROTH
(starts to cry)
I'm sorry. I can't help it.

FINLEY
That's OK. Let me see your phone.

Anton hands Finley his phone. Finley sees...

FINLEY (CONT'D)
No signal. None on mine either.

Finley looks up now. Toward the roof.

INT. BALLROOM - DAY

Amber, Meg's daughter, she has wrapped that pinkie finger in ice taken from bucket that holds the soda cans.

MR. NASH (O.S.)
That was smart.

Amber looks up. A badly bruised Nash is standing there.

MR. NASH (CONT'D)
Putting it in ice like that. Smart.

AMBER FITCH
Well that's what you put on my assessments right? I'm smart.
(Amber is... pissed?)
...Luke's mother?

MR. NASH
Amber, it's--

AMBER FITCH
Yes, I heard what it is, Mr. Nash. Adult emotions are complicated. Turns out teenage ones are too.

Amber turns from Nash and walks to where Ian and Tim sit with Beth Ann. Softly and gently Amber says to Beth Ann--

AMBER FITCH (CONT'D)
How are you doing, Beth Ann?

IAN MARTINEZ
She won't talk.

Amber looks from a silent Beth Ann to Ian and says to him--

AMBER FITCH
Would it be OK if I sat here?

Ian nods yes. Amber sits next to Beth Ann. Amber takes Beth Ann's hand in hers. And, almost to herself, Beth Ann says--

BETH ANN GIBSON
...After I blew out the candles... everything changed...

Ian and Amber look at Beth Ann and WE CUT TO:

CLOSE ON - T.V MONITOR - CNN IS PLAYING.

WOLF BLITZER interviews a panel of military and law enforcement talking heads about the kidnapping.

WOLF BLITZER
With all our government can bring to bear, how can anyone hope to get away with this? What agencies will be used? What resources? What hardware? What technologies? Bob?

TALKING HEAD BOB
The answer, Wolf, is everyone and everything. Thousands of men and women, satellites, listening devices. Programs and technology will be brought into play that up until this moment had not been authorized to be used on US soil.

INT. MANSION - KITCHEN - DAY

Gibson, Koz and the others. They watching that CNN report.

TALKING HEAD BOB (ON TV)
I can guarantee you that somewhere something is being taken out of a box and no one is asking if it's legal or not to use here at home. With the technology that is about to be brought down on these folks, they should give up right now.

COMMUNICATIONS GUNMAN
They do have something in the air, small plane, maybe a drone. It's seriously encrypted. I can't get into it. If it's coming for us there is no way I can stop it.

BILL GIBSON
Did you miss a GPS locator in any of those children?

KOZ
We were thorough but if it was small enough or a low emission composite?... It's possible.

Gibson takes this in and looks around the room. Only now WE SEE that HURST IS MANACLED TO HIS CHAIR. He is a hostage too.

HURST
Three trillion dollars spent on high tech warfare over the last decade. Now its all aimed at you. Something in your book for that? What's your little girl going to think of her daddy when he's sitting on death row?

Gibson opens his lab book. From his pocket he takes out a stop watch. He clicks it on and the second hand begins to run as Gibson makes calculations in his book. TICK. TICK. TICK.

BILL GIBSON
I make twenty three minutes before it has a lock on us?

COMMUNICATIONS GUNMAN
Damn, that's right. Maybe we should think about getting out of here.

Gibson turns a page in his book and says calmly...

BILL GIBSON
Why would we think of doing that?

INT. FARM HOUSE - DAY

Quiet. No sign of Finley or Anton. BAM, the door is kicked open and Flip, gun ready, makes a smooth tactical entrance.

INT. FARM HOUSE - CLOSET - DAY

Anton alone in the closet. Huddled in the corner. He hears Flip moving through the house. Anton has to stifle a cry.

INT. FARM HOUSE - DAY

Flip, clearing the space in front of him as he moves through the house stop and listens... does he hear a whimper?

INT. FARM HOUSE - BEDROOM - DAY

Flip enters and listens. Nothing. Then he hears it again. A soft whimper. It is coming from the closet.

INT. FARM HOUSE - CLOSET - DAY

Anton is so scared. He hears Flip in the house and tries to keep his cries to himself. He HEARS FOOTSTEPS DRAWING CLOSER.

END OF ACT FOUR

ACT FIVE

INT. MEG FITCH'S CORPORATE HELICOPTER - IN-FLIGHT - DAY

Dunn and Meg in the passenger compartment. Two sisters.

MEG FITCH
Remember the last thing you said to me?

AGENT DUNN
I said... go to hell.

MEG FITCH
No, you said something after that--

Dunn doesn't or doesn't want to remember. She looks out the window to see a SATELLITE DISH FARM in the distance coming up fast. Now Dunn looks back to her sister and Meg says...

MEG FITCH (CONT'D)
You should know I kept my word...

INT. BALLROOM - DAY

Amber, Meg's daughter, still sits holding hands with Beth Ann. And now Amber has had enough, she gets to her feet, looks RIGHT AT ONE OF THOSE SURVEILLANCE CAMERAS and says--

AMBER FITCH
(re: Beth Ann)
Just tell her how her father is. Can you do that? Can you at least just do that? Come out here and tell Mr. Gibson's daughter if her father is going to be OK. Can you just be a human being and do that?

INT. MANSION - KITCHEN - DAY

Everyone watches Amber plead her case on the monitor. And--

HURST
So which one are you Mr. Gibson? The one I saw out there desperate for his daughter's love or the one in here with that computation book?

BILL GIBSON
That's no concern of yours. What should concern you is that my daughter is not in here--
(re: his computation book)
But you are.

Gibson consults his stop watch then calmly calls out...

BILL GIBSON (CONT'D)
Seven minutes...

INT. FARM HOUSE - BEDROOM - DAY

Flip, quietly moves toward that closet. He hears a whimper.

INT. FARM HOUSE - CLOSET - DAY

Anton huddled in the corner. The kid is a pudgy ball of fear.

INT. FARM HOUSE - BEDROOM - DAY

Flip, gun in one hand, reaches out for the closet door with the other. He turns the doorknob, pulls open the door looks inside and sees... No Anton. Just Anton's cell phone on the floor of the closet playing a recording of Anton crying.

Flip realizing he has been fooled turns as Finley comes flying in from behind Flip. Finley gets one hand on the gun as he drives Flip into the closet. In those close quarters-- The two men begin to fight brutally as Finley calls out--

INT. FARM HOUSE - CLOSET

FINLEY (O.S.)
GO. ANTON. GO NOW!!!

Anton huddled in the corner where he has been hiding. This is a different closet from where Flip fights with Finley.

Anton hears Finley call, summons his courage, gets to his feet, runs from the closet, across the bedroom. Anton opens the window, sticks his head out and looks up toward the roof.

INT. FARM HOUSE - CLOSET - DAY

Brutally, close in, Finley and Flip fight. Flip has his knife out. He tries to drive it into Finley. Finley pushes back.

FLIP
Dude, what is your problem? Why couldn't you just lay on that road?

EXT. FARM HOUSE - OUTSIDE SECOND FLOOR WINDOW - DAY

Pudgy Anton, STRAINING, tries to pull himself onto the roof.

EXT. SATELLITE DISH FARM - DAY

Perched in the HIGH OPEN GANTRY of a huge satellite dish is--

Morgan Roth, Anton's father. He has his laptop cabled into the dish's controls. He looks scared and afraid. He holds a cell phone to his ear in near terror. He hears...

HEAVILY PROCESSED VOICE (ON PHONE)
Push the enter button, Mr. Roth.

MORGAN ROTH (INTO PHONE)
And what happens when I do?

HEAVILY PROCESSED VOICE (ON PHONE)
Then you see your child again.

The SOUND of rotor blades as Meg's chopper flies past then settles on the ground in the shadow of the huge dish.

HEAVILY PROCESSED VOICE (ON PHONE) (CONT'D)
You're a scientist, you understand the benefit of so much gained from such little energy expended. Push the enter button. Do it now...

Roth pushes the ENTER BUTTON on his laptop and gears can be heard engaging as the huge dish reorients itself. Roth looks over the edge of the dish to see Agent Dunn far below him.

MORGAN ROTH
Are you here to arrest me?

AGENT DUNN
Why? What have you done?

MORGAN ROTH
...I don't know.

And CLICK... the massive dish LOCKS INTO PLACE and...

EXT. SKY OVER MARLYAND - DAY

A Drone in flight. This UAV is next generation. Top secret stealth humming with sensors but now it's ENGINE TURNS OFF.

INT. SUBURBAN MARYLAND DINER - DAY

In here, patrons in booths enjoy turkey clubs, burgers and fries as just outside the windows a TOP SECRET STEALTH DRONE falls out of the sky and crashes into the parking lot.

INT. MANSION - KITCHEN

Gibson looks at his computation book. There is a hand drawn sketch of that stealth drone. Gibson draws a line through it.

INT. FARM HOUSE - CLOSET - DAY

Flip DRIVES A PUNCH INTO FINLEY'S WOUND but Finley twists Flip's knife hand back. For some reason Flip smiles then lets go of the knife. It falls. Finley watches it. Bad move. Flip elbows Finley in the face then... DIVES FOR HIS GUN.

EXT. FARM HOUSE - ROOF TOP - DAY

Anton, triumphant, has dragged himself to the peak off the roof. He has Finley's cell phone in his hand. Anton sees the phone has a signal. He dials 9-1-1 and waits for an answer.

9-1-1 OPERATOR (ON PHONE)
911. What is your emergency?

ANTON ROTH (INTO PHONE)
I'm... from the Ballard School.
Anton Roth... I've been kidnapped--

Anton stops speaking when he hears a GUNSHOT from below. It is so loud it freezes brave little Anton with renewed fear.

Anton HEARS someone coming for him, climbing up to the roof. Now a hand comes over the edge and now another. And now Anton sees Finley pull himself up onto the roof. Anton smiles.

ANTON ROTH (CONT'D)
Did you get him?

FINLEY
Yeah, I got him.

INT. FARM HOUSE - BEDROOM - DAY

Flip lays dead on the floor of the bedroom. Eyes wide open.

EXT. FARM HOUSE - ROOF TOP - DAY

Finley sits next to Anton, sees the phone in Anton's hand.

FINLEY
9-1-1?
(off Anton's nod yes)
You tell them who you are?

Anton nods yes. Finley takes the phone and speaks into it.

FINLEY (INTO PHONE) (CONT'D)
You let the FBI know we're going to leave this line open so they can go ahead and track us to right here.
(to Anton now)
I thought you didn't climb roofs?

ANTON ROTH
Today I guess I do.

Finley shows Anton a sophisticated walkie-talkie and explains-

FINLEY
I took it off that guy downstairs. I am going to have a little chat with whoever is on the other end.

ANTON ROTH
“Whomever”... is on the other end.

Finley smiles at Anton. Then keys the walkie and--

FINLEY (INTO WALKIE-TALKIE)
This is Secret Service Agent Marcus Finley speaking to *whomever* is listening. The man you sent after us is dead. You want to come for the body just follow this signal.

INT. MANSION - KITCHEN - DAY

Gibson and the others hear this on the speaker. LOOK AT KOZ as he hears that his brother is dead. RAGE IN HIS EYES. But look at Gibson, it is as if his curiosity has been piqued. And now they hear that Finley has more to say to them...

FINLEY (ON SPEAKER)
Just before I killed him...

EXT. FARM HOUSE - ROOF TOP - DAY

Finley and Anton. Finley speaks into the walkie-talkie.

FINLEY (INTO WALKIE-TALKIE)
...he asked what my problem was. My problem is you took kids. Children. What kind of person does that?

INT. MANSION - KITCHEN - DAY

Gibson and the others listen to Finley. WE LOOK real hard at Gibson as Finley tells him what kind of a person does that.

FINLEY (ON SPEAKER)
A bug. A bug that needs to be stepped on and stopped... You’re my problem. And now I am yours...
He didn’t get to hear the answer because he was dead by then but I thought you’d want to know.

Look close at Gibson as he hears Finley call him out. Now rage takes over Koz, he grabs a gun and...

KOZ
If he killed my brother I am going to make him hurt before I kill him.

Gibson holds up a hand to Koz “STOP”. Koz stops, barely. Gibson then grabs the mic but does not key it yet. He thinks--

EXT. SATELLITE DISH FARM - DAY

Dunn on the phone with the Director. Roth sits nearby.

AGENT DUNN (INTO PHONE)
He says he did it for his kid and that’s all he’ll say. I’m guessing he was forced to do it for his kid.

FBI DIRECTOR OLSEN (ON PHONE)
Forced or not what he did was take out a classified unhackable drone. Whoever is behind this has our playbook and they know how to use it. Who the hell can do that?

INT. MANSION - KITCHEN - DAY

Now Gibson keys the microphone and says--

BILL GIBSON (INTO RADIO MIC)
Yes... I am a bug.

EXT. FARM HOUSE - ROOF TOP - DAY

Finley and Anton hear that processed voice on the walkie.

HEAVILY PROCESSED VOICE (ON WALKIE)
I have always known that about myself. But today the bug is king.

Freaky. The transmission terminates as FINLEY takes it in.

INT. MANSION - KITCHEN - DAY

All eyes on Gibson as he draws a line in his book. One more thing done. Looking at Beth Ann on the monitor he says to Koz-

BILL GIBSON
Drag me back inside now.

END OF ACT FIVE

ACT SIX

INT. BALLROOM - DAY

Amber sits with Ian and Beth Ann as the kitchen door opens and Gibson, hand bandaged, comes back into the room. Beth Ann goes to her father. He looks at her. Will he get sympathy?

BETH ANN GIBSON
So what? This makes you a hero? Makes up for what you did to mom?
(she has hurt him but--)
If that's what you wanted they would have had to cut a lot deeper.

BILL GIBSON
What I wanted was to get you out of here. I love you, Beth Ann.

BETH ANN GIBSON
I don't know what that means.

Gibson looks at his daughter as SHE WALKS AWAY FROM HIM...

EXT. FARM HOUSE - DAY

Finley and Anton walk away from the house into the clearing.

ANTON ROTH
Why'd you pick me? When you pulled me into the woods. Why save me?

Finley looks at Anton... then Finley tells the truth...

FINLEY
You were the only one I could get to. The rest were on the bus.

ANTON ROTH
But if you had a choice you would have saved the president's kid.
(off Finley' look)
Don't feel bad, I've never been picked for anything before.

Finley looks at Anton. Is Anton standing taller. Finley TOUSLES Anton's hair. Anton SMILES up at him. But now they both hear the sound of helicopters coming low and fast over the trees. Now they SEE FBI choppers. The calvary is here.

FINLEY
Listen, Anton, I don't want you to worry about what happens to me.

The sound of the choppers so loud. They are landing.

ANTON ROTH
Why? What's going to happen to you?

Finley looks at Anton. Whatever is coming is going to be bad. FBI agents pour out of the choppers. Guns up aimed at Finley.

FBI AGENTS
FBI. ON THE GROUND. NOW.

Finley starts to get down but not fast enough. The agents THROW HIM DOWN and CUFF HIM. Brave Anton tries to get to Finley but is pulled away. From the rotor wash steps FBI Agent Dunn. She screams to Finley through the engines' roar.

AGENT DUNN
WHERE IS THE PRESIDENT'S KID?

FINLEY
...I lost him.

And Anton watches, heartbroken, as his savior Finley is dragged away in handcuffs and thrown onto an FBI chopper.

INT. BALLROOM - DAY

Beth Ann, Ian, Amber, Seth, Luke, Sloan, Jin, Tim, Mr. Nash and the rest. All in groups of five or less. Gibson LOOKS AT THE FACES OF THE KIDNAPPED as he HEARS people singing *Happy Birthday*. But it comes not from here. It comes from--

INT. THE GIBSON HOUSEHOLD - NIGHT - FIVE YEARS AGO

Everyone so happy as BETH ANN BLOWS OUT HER CANDLES. But now Gibson's cell phone rings. He looks at the ID then mouths "it's my boss" to Janice. Gibson steps away and answers it.

BILL GIBSON (INTO PHONE)
Hey Boss, what's going on?

The voice on the phone is AFFABLE. VERY FRIENDLY. But...

GIBSON'S BOSS (ON PHONE)
Listen Bill, the operation over there went sideways. It's real bad.

BILL GIBSON (INTO PHONE)
What happened?...
(no answer so...)
...just how bad was it?

Janice looks at her husband, concerned. He gives her the face husbands give wives "it's nothing" but... it is not nothing.

GIBSON'S BOSS (ON PHONE)
It's not your fault. Those here who know aren't blaming you but... we need you not to come in anymore. Someone has to be sacrificed and... it's for the good of the agency, Bill. You understand that... It's for the good of the country...

Gibson looks at his wife and daughter. They look back AND ALL THE BRIGHT BIRTHDAY COLOR DRAINS FROM THIS HAPPY MEMORY AS THE JOY DIES. THE SOUND BECOMES BRITTLE AS IF IT WILL BREAK.

INT. BALLROOM - DAY - PRESENT DAY

Gibson looks at the children of the powerful. Now he looks at his kid, Beth Ann. Gibson rises, cross the room and enters...

INT. MANSION - BATHROOM - DAY

Gibson locks the door, goes to the opposite wall and pulls a hidden latch... a hidden door swings open.

INT. MANSION - KITCHEN - DAY

Gibson steps into the kitchen. Koz hands him the phone.

INT. FBI HELICOPTER - PASSENGER SECTION - NIGHT

Finley in cuffs and across from him three FBI Agents. Two are in SWAT gear. Agent Dunn in just a windbreaker.

FINLEY
...My whole life all I ever wanted was to be a Secret Service agent.

AGENT DUNN
(no love lost here)
Well I hope you really enjoyed the one day you finally got to be one.

Dunn looks out the window. They are about to land on the rooftop of the FBI building. Armed agents wait for them.

EXT. FBI HEADQUARTERS - WASHINGTON D.C. - ROOFTOP - NIGHT

The chopper lands. Finley is hauled from it and under heavy guard is hustled into the building. Dunn follows.

INT. FBI H.Q. - CRISIS MANAGEMENT CENTER - NIGHT

Dozens of agents in hyperdrive. Flat screens show satellite maps of Maryland and LIVE VIDEO FEEDS from the kidnapping scene; the empty bus and the SUV still swarming with agents.

Dunn enters. STAY WITH HER as she moves through the chaos. SHE SEES a furious Director Olsen addressing the troops.

FBI DIRECTOR OLSEN
We don't know where they are. We don't know who took them. We don't know why. We do know we got beat today. Badly. So no one goes home. No one has a life except for this.

Except for Dunn who heads right for the elevator.

EXT. MEG FITCH'S HOUSE - NIGHT

Dunn stands outside the front door. Waiting. It opens and there is Meg. A look of horror comes over Meg's face.

MEG FITCH
Is it bad news?

AGENT DUNN
No. No. There's no news.

Relief floods over Meg but then is replaced with curiosity.

MEG FITCH
I heard they found Anton... And one of those Secret Service agents?

AGENT DUNN
I can't talk about that.

MEG FITCH
Then... why are you here?

AGENT DUNN
...That man at the school who hit me, he just wanted to see his kid. Then one of the other parents, he... he did something he never would have done because... because he just wanted to see his kid.

Emotion rises up in Dunn and this time she lets it come. Meg feels it too and in a voice so soft and tender Meg says--

MEG FITCH
And you just want to see your kid.

AGENT DUNN
I know I said I never wanted to. I--

Dunn wants to say more but can't find the words. Meg says *shh*, takes her sister by the hand and leads her inside.

INT. MEG FITCH'S MEDIA ROOM - NIGHT

Dunn stands before the projection screen upon which Meg boots up a video of Amber playing volleyball. Softly Meg says...

MEG FITCH
You were her age when you had her.

AGENT DUNN
(even softer)
I'm not sure I was ever that young.
(then)
The last thing I said was... I asked you to take care of her...

MEG FITCH
I did. Now you bring her home.

Tears on Dunn's face as she watches her daughter. Meg hears a phone ring. Meg moves to the other room to get it. Into the--

INT. MEG FITCH'S HOUSE - KITCHEN - NIGHT

Meg moves to answer the phone. She picks up the house phone but that is not the source of the ringing. She grabs her cell phone off the counter but that is not the source either. Meg moves to the stack of mail. THE RINGING GROWS LOUDER.

She shuffles through the mail and finds a sealed envelope. She looks at it as if she has never seen it before. Meg opens it and slides out a ringing pre-paid phone. Meg answers it.

HEAVILY PROCESSED VOICE (ON PHONE)
Meg Fitch. If you want to see your Amber again you will keep this call to yourself and do as I tell you to. You'll find a gun under the front seat of your car and I know you have access to the FBI building-

Meg SEES Agent Dunn in the media room watching Amber's video.

INT. MANSION - KITCHEN - NIGHT

Gibson on the phone, computation book in front of him. Wall of parent photos behind him. His daughter on the monitor.

BILL GIBSON (INTO PHONE)
You need to ask yourself right now;
What will you do for your child?
How far are you willing to go?

END OF PILOT *