

ENEMY OF THE STATE (1998)
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Draft February 10, 1997

FADE IN:

EXT. SHENANDOAH NATIONAL PARK, SCENIC VIEW LOT - MORNING

Shenandoah mountains. A cold dawn. TWO BLACK TOWN CARS sit side by side, facing a view of a farming valley below.

Two MEN in dark suits and long coats stand near the cars, casually on the lookout. If we caught a glimpse underneath the coat of the taller of the two, we'd see that he was carrying a 9mm. Glock.

INT. BLACK TOWN CAR - CONTINUOUS

In the backseat of the car sit HAMERSLEY and REYNOLDS, each well-kept and in his early 50's.

REYNOLDS

"I know thy works and thy labour
and how thou canst not bear them
that are evil. And thou hast tried
them who say they are apostles and
hast found them to be liars".
Revelations II.

HAMERSLEY

What the hell does it mean?

REYNOLDS

It means who's side are you on?

HAMERSLEY

You didn't ask me to meet you 30
miles from my office for a Bible
study class.

REYNOLDS

It's a bi-partisan issue. Everyone
needs to swallow hard. No one,
including you, wants to be fingered
as the one obstructing efforts to
crack down on terrorism, and--

HAMERSLEY

Fuck you.

REYNOLDS

What?

HAMERSLEY

I said fuck you.

REYNOLDS

Is that anyway to talk to an old school chum?

HAMERSLEY

You're gonna finger me as soft on terrorism? *Terrorism*, you unconscionable asshole?

REYNOLDS

There are planes falling out of the sky, buildings blowing up. *American* buildings. *Americans* getting bombs in the mail. What are we gonna do!?

HAMERSLEY

We're not gonna hand you and your band of lunatics the keys to the kingdom. I'm not gonna sit in Congress and write a law that allows the NSA to point a camera and a microphone at anything they damn well feel like. And the next time you have something to say to me, we do it above-board, in my office, like everyone else. Now get outa my car, I've got a committee meeting on the hill.

REYNOLDS regards HAMERSLEY a moment, then opens the car door--

EXT. PARKWAY - MORNING

HAMERSLEY's car snakes down the twisting mountain road.

INT. HAMERSLEY'S CAR - CONTINUOUS

HAMERSLEY MAKES VERBAL NOTES concerning the Reynolds meeting into his memo-recorder as he drives. He picks up his cellular phone and punches in a number.

VOICE (O.S.)

Senator Albert's office--

The line goes dead.

HAMERSLEY tries again but can't get a dial tone. Then, in the rear-view mirror, a BROWN SEDAN gains fast. Whoever the guy is, he's flying. Then a man with a rifle leans out the sedan's window. Aims.

HAMERSLEY flies into a blind curve. Tires SCREECH as he rounds the bend to see

A PROPANE TRUCK. Blocking both lanes of the road.

HAMERSLEY's eyes widen. He stomps the brakes, SKIDS and SLAMS into the truck. The EXPLOSION engulfs everything. HAMERSLEY and the car are consumed. The pursuing sedan slows to a stop. The men watch. The car's an inferno.

The MEN pull a 'U' and drive away.

INT. CRYSTAL CITY, VIRGINIA, TALL OFFICE BLDG. - DAY

A well-appointed big-city law office filled with citations of merit and pictures of a wife and child.

ROBERT DEAN, a likable young lawyer, sits behind his desk with his back to an OLDER MAN. He stares at a commanding view of Washington, D.C. as he listens to a tired, smoke and whiskey voice.

OLDER MAN (L.T.)

I don't know how much longer we can hold out, Mr. Dean.

DEAN

I don't know, either, L.T. Maybe you guys should get yourself a labor lawyer.

L.T.

Well that's why I'm here, Mr. Dean. 'Cause you're a labor lawyer.

DEAN

Good point.

L.T.

Last night, Larry Spinks, he works the Steel Press, he goes to a bar with his wife Rosalie to have a glass of chianti 'cause it's his birthday, and these two guys, these Guido mother-fuckers, they jump him when he goes to the bathroom.

DEAN
L.T., in this office I'd prefer you
say Italian-Americans.

L.T.
I'm sorry, Mr. Dean. But Larry's in
St. Lukes now, so I'm a little--I'm
not myself. The Union bosses say
unless we take Bellmoth's offer,
it'll only get worse.

DEAN
That's because your Union bosses
are those Guido mother-fuckers.

L.T.
I don't under--

DEAN
The Union's trying to railroad you
into accepting terms worse than
what you have now.

L.T.
Why would the Union--

DEAN swivels around in his chair and faces L.T.

DEAN
Because they've been paid off by
Bellmoth.

L.T.
Mr. Dean--

DEAN
My name's Bobby. I'm your lawyer.
Don't do anything 'till I talk to you.

DEAN gets up and walks a grateful L.T. to the door,
calling to his secretary as they go--

DEAN (CONT'D)
(calling)
Martha!

MARTHA appears in the doorway...

DEAN (CONT'D)
Larry Spinks, St. Lukes. Send him a
case of chianti from the firm. And
send his wife Rosalie some flowers.

EXT. RESTAURANT - DAY

RACHEL
How's the trout?

DEAN
It tastes like fish.

RACHEL
It is fish.

DEAN
I mean it tastes like every other
fish I've ever had. Every fish
tastes the same.

RACHEL
Do you like fish?

DEAN
Not that much.

DEAN dines in a booth with RACHEL BANKS, 30's. RACHEL
opens her briefcase, removing an 8x10 envelope.

RACHEL
Here's what you asked for. Brill's
note said it was everything you'd
need to, shall we say, coax DePinto--

DEAN
When do I get to meet him?

RACHEL
DePinto?

DEAN
Brill.

RACHEL
Never.

DEAN
That wasn't the answer I was hoping
for.

RACHEL
What answer were you--

DEAN is reaching inside his jacket pocket. He removes
an envelope marked "BRILL".

DEAN
"Soon". Or at least sooner than never.

RACHEL
It's how he works.

DEAN
Brill?

RACHEL
Yes.

DEAN
So you've said.

DEAN hands her the envelope.

DEAN (CONT'D)
Ten thousand cash. I don't know if
it's Brill's prices going up or
your commission.

RACHEL
I take a straight 15 percent.
Brill's fee varies with risk.
Perhaps you'd be more comfortable
using someone else.

DEAN
Other than Brill.

RACHEL
Other than me.

DEAN
Why would I--

RACHEL
Someone with whom you don't have
quite so personal a--

DEAN
I like our history. And I like you.
I'd probably like Brill if I ever
got to--

RACHEL
He doesn't work that way.

DEAN
I just want to make sure I'm not
breaking the law.

RACHEL
You're not.

DEAN
How can I be sure.

RACHEL
I wouldn't let you. Good luck with
DePinto.

DEAN
(pause)
Thank you.

RACHEL
Eat your fish.

DEAN (V.O.)
Mr. DePinto? My name's Robert Dean.
I'm an attorney with Seth, Silverberg.

EXT. BUSY STREET - DAY

DEAN weaves his BMW through D.C. bumper-to-bumper traffic as he eyes the photos that Rachel gave him which are lying on the passenger seat. The photos show DePINTO sitting in a motel lounge with TWO MOB TYPES. He's talking on the phone.

INTERCUT WITH:

INT. BELLMOTH STEEL OFFICE - CONTINUOUS

DEPINTO
What can I do for you?

DEAN
Well, I was hoping you might stop
by my office to swear out a
criminal deposition against some of
your friends and co-workers.

DEPINTO
(pause)
Is this a fuckin' joke?

DEAN
I don't believe it is, no.

DEPINTO
Why the hell would I--

DEAN

I've got photographs of you at the
Trenton Ramada looking very--

DEPINTO
That ain't me.

DEAN
It's not?

DEPINTO
You don't know who the fuck--

DEAN
That's not you having a whiskey
sour with Carmine Morada.

DEPINTO
This is fucked. You don't know
who's in that--

DEAN
You're right, Mr. DePinto, and
maybe I jumped the gun.

DEPINTO
You're goddam right you jumped the gun.

DEAN
That's probably not you in the
picture. I tell you what, I'll just
run the thing by the Grand Jury,
see if they can't--

DEPINTO
I want to talk to a goddam lawyer.

DEAN
Good news there, Mr. DePinto,
you're talking to one.

EXT. MOUNTAIN ROAD - DAY

News helicopters hover over Hamersley's wreck as police
direct traffic around the media circus.

INT. OLD CAR - CONTINUOUS

DAN ZAVITZ, looks older than he is, balding with a
weight problem, sweats behind SLAPPING wipers of a
beater car plastered with environmental issue stickers.
NPR drones on the radio as a police car crawls behind
him, SIREN YELPING, lights flashing, trying to get by.

ZAVITZ

Alright, alright already, I see you.

ZAVITZ POV: Wreckage surrounded by squad cars, ambulances and media circus. Something's happened. Something big.

EXT. SHENANDOAH NATIONAL PARK - DAY

A tall ladder leans against a dead oak. ZAVITZ sweats and climbs to a branch where a platform's been built supporting a large phony bird's nest. He lifts away the nest, revealing--

--Two microphones and three motion-activated digital video cameras and recorders. ZAVITZ checks the cameras' viewfinders to see--

--TIME-CODED VIEWS - WIDE, MEDIUM AND CLOSE of a squirrel's nest containing three newborns. The parents are nowhere to be seen.

ZAVITZ eyes the recorders. The video disks are spent. He ejects and pockets them, replacing them with fresh ones.

EXT. SOUTHEAST CAPITOL DISTRICT - DAY

An old building needing rehab. A SIDEWALK VENDOR does brisk business, we DRIFT to an apartment window above.

TV NEWSCASTER (V.O.)
Police are labeling it an accident
but promise a full investigation.

INT. ZAVITZ APARTMENT - CONTINUOUS

ZAVITZ is staring intently at his computer monitor. We don't know yet what he's looking at, but he's scared to death as we continue to listen to the NEWS REPORT...

NEWSCASTER (O.S.)
Don Hamersley, senior GOP
congressional leader, was serving
as a negotiator on the House/Senate
sub-committee studying the Anti-
Terror Bill...

ZAVITZ leans in a little closer to get a better look at his computer screen, not wanting to believe what he's seeing...

NEWSCASTER (CONT'D) (O.S.)
...the controversial legislation

that would give various law
enforcement agencies expanded
authority in the fight against
terrorism.

And now we see what ZAVITZ is staring at on his
computer monitor. The film he shot at SHENANDOAH PARK...

...the meeting between HAMERSLEY and REYNOLDS.

NEWSCASTER (CONT'D) (O.S.)
Known as the Voice of Caution,
Hamersley was an outspoken advocate
of...

ZAVITZ reaches over, picks up the phone, and punches in
some numbers with one hand. With the other, he punches
some keystrokes on the computer. The screen zooms in on
REYNOLDS, getting out of HAMERSLEY's car.

NEWSCASTER (CONT'D) (O.S.)
Sixty-eight years old, Hamersley
leaves behind a wife and four children.

ZAVITZ
(into phone)
Tell him it's Zavitz. I need to
speak to him. Tell him it's important.

INTERCUT WITH:

INT. NEWSPAPER OFFICE - SAME TIME

A cluttered office belonging to a radical, fringe
newspaper. ALFONSO, mid-50's, long, graying hair, works
at a computer.

ALFONSO
Zavitz, what? You want your old job
back?

ZAVITZ
Listen to me--

ALFONSO
Tired of chasing squirrels around
the park?

ZAVITZ
Listen--

ALFONSO
Lemme ask you something. I put a

bird feeder out in the yard, but
the squirrels, they keep taking--

ZAVITZ
Turn on CNN.

ALFONSO
They keep taking the bird seed. I
thought since you're the expert on--

ZAVITZ
Goddammit, shut the fuck up and
turn on CNN!

ALFONSO
Alright, I made a joke about
squirrels, don't get so--

ZAVITZ
Do it!

ALFONSO clicks his TV to CNN. The HAMERSLEY re-cap is
still on.

NEWSCASTER (V.O.)
Once again, police at this point
are calling Hamersley's death an
accident...

ZAVITZ
I was doing motion-activated taping
up in Shenandoah. That's where
Hamersley had his accident. He
wasn't alone. He met someone. They
argued.

ALFONSO
You've got it on tape?

ZAVITZ
Clear as day.

ALFONSO
Who else have you told?

INT. TECH ROOM - CONTINUOUS

A place with mind-boggling technology and high-tech
recording devices. DAT recorders spin silently.

ZAVITZ (O.S.)
(through speakers)
No one. But I'm a little nervous.

ALFONSO (O.S.)
(through speakers)
When can you get it here?

ZAVITZ (O.S.)
(through speakers)
I'm doing a transfer now.

ALFONSO (O.S.)
(through speakers)
Come straight here. Don't talk to
anyone.

ZAVITZ (O.S.)
(through speakers)
I'll come straight there.

ALFONSO (O.S.)
(through speakers)
Be careful, Danny.

INT. TOWN CAR - DAY

CLOSE ON REYNOLDS sitting in the back. Well-dressed and alone, he reviews a bible. His cellular phone RINGS. We HEAR static as two encrypted lines find digital compatibility. Finally, a confirmation TONE--

REYNOLDS
Go ahead.

INTERCUT WITH:

EXT. KENT ISLAND - SAME TIME

Misty forests sweep down a hill to the Chesapeake Bay. A road leads to a high-voltage security fence and guard-shack. Beyond are several windowless concrete structures bristling with microwave antennas and satellite dishes. A sign reads:

KENT ISLAND RESEARCH FACILITY
Prohibited Area. No Photos or Sketches.
Violators Subject to Immediate Arrest and Fine
Under Penalties of the Internal Security Act

SUPER:

NSA SIGINT INTERCEPT STATION - KENT ISLAND, MARYLAND

INT. TECH ROOM - CONTINUOUS

The banks of high-tech digital recorders record incessantly as a TECHNICIAN holds a phone to his ear.

TECHNICIAN
(into phone)
Someone had automated cameras in the park. A nature photographer.

REYNOLDS
Jesus H. Christ.

SILVERBERG (V.O.)
How're we with pre-trials. Ms. Saunders.

INT. DEAN'S LAW FIRM, CONFERENCE ROOM - DAY

Packed seats around a long conference table. The entire law firm reviews the proceedings. DIANE SAUNDERS answers the questions from her senior partner.

SAUNDERS
I'm expecting a favorable ruling this afternoon on the evidenciary motion, but I could use some more manpower with the interrogatories.

SILVERBERG
Mr. Dean, would you care to give Ms. Saunders a hand with the interrogatories.

DEAN
God knows I would, sir, but I have a previous engagement this evening.

SILVERBERG
And may I ask what could possibly be more important than Fawell Oil v. U.S. Environmental Agency?

DEAN
I have to go lingerie shopping.

STILWELL
Lingerie shopping?

DEAN
A Christmas present for my wife.

SILVERBERG
Go to Harrison's. They've got models that'll try the garments on

for you.

SAUNDERS

Bobby, this is a 40 million dollar client. I really need some help tonight.

DEAN

Diane, maybe you didn't hear Mr. Silverberg. They've got models that'll try on the garments.

(to SILVERBERG)

Thank you, sir.

SILVERBERG

Merry Christmas, son.

EXT. OLD BROWNSTONES - AFTERNOON

Establishing. Apartments on upper floors, businesses on lower.

INT. ZAVITZ APARTMENT - CONTINUOUS

Jacket on, ready to leave, ZAVITZ sits at his computer finishing a transfer. A TONE beeps as a COMPUTER TIME GRAPH sweeps to 'finished'. The screen reads: TRANSFER COMPLETE.

There's a KNOCK at the door...

...ZAVITZ looks over.

ZAVITZ

(pause)

Yes?

MAN'S VOICE (O.S.)

Federal Express for 'Zavitz'.

ZAVITZ

Federal Express?

MAN'S VOICE (O.S.)

For Daniel Zavitz. I just need a signature.

ZAVITZ

(beat)

How'd you get in the building?

MAN'S VOICE (O.S.)

The door was open, sir. I just need

a signature.

ZAVITZ disconnects a video digitizer, removes a game-cartridge containing the digitized video...

...and inserts it into a Gameboy.

He steps to the door and eyes the peep-hole.

ZAVITZ POV: A fish-eye view of a Fed-Ex man, JONES, looking bored.

ZAVITZ

Can you tell me who it's from?

JONES

(checking label)

Micro-Tel Electronics. Sunland.

ZAVITZ

Can you--would it be possible to leave it by the door?

JONES

Not without a signature.

ZAVITZ

(stepping to the window)

All right. Okay. Just give me a minute.

ZAVITZ POV: TWO DWP INSTALLERS hovering in a bucket across the street. Down below, a cargo van with a multiple roof antenna is double parked near a Fed-Ex van. Then--

--Through a street window's reflection, ZAVITZ sees his building's front entrance. SEVERAL TENANTS are being prevented from entering by TWO MEN, plain clothes, one with a radio communicator pressed to his ear.

Shit.

ZAVITZ backs from the window, seized by panic. He grabs his phone...

...dead.

He picks up his fax line. Also dead.

He grabs the GameBoy, goes to a small side window and opens it. A ledge snakes around the corner. An athlete he's not but there's no choice. He squeezes out.

INT. ZAVITZ BLDG. STAIRWELL - CONTINUOUS

PRATT, wearing a Fed-Ex uniform, is laying in wait.

RADIO VOICE (O.S.)
(through PRATT's earphone)
Go to three. Go to three. Package
is out the window.

PRATT sprints down the hall, pulling out his pistol, as

JONES kicks in Zavitz's door and rushes in. The
window's open. JONES looks out as the last of ZAVITZ
goes around the corner of the ledge.

RADIO VOICE (O.S.)
(through JONES's headset)
305 to 308. We've got the eyeball.

EXT. ROOFTOP - CONTINUOUS

It's the rooftop ZAVITZ is heading to. Two MEN crouch
behind a wall, watching ZAVITZ approach.

MAN #1
(into headset)
We'll take delivery from here.

ZAVITZ inches along, scared breathless. He looks back.

No one.

Maybe he was wrong.

A pigeon suddenly flies by...ZAVITZ loses his balance,
struggles...and falls.

He crashes through an awning and into a sidewalk fruit
stand.

Dazed, ZAVITZ crawls to his feet as passersby watch
speechless.

Things happen fast. The cargo van rips from the curb
but is suddenly blocked by a delivery truck. HORNS BLAST.

HICKS, 30's and athletic, leaps from the van.

Fears confirmed, ZAVITZ starts down the sidewalk,
shakes off pain, and moves to a run.

Except now there's someone in front of him. He's
trapped. Reaching a doorway, ZAVITZ pushes. The door

opens to--

INT. RESTAURANT SUPPLY SHOP - CONTINUOUS

ZAVITZ charges through and kicks open a fire door. An alarm blasts as he exits to--

EXT. ALLEYWAY - CONTINUOUS

A garbage truck screams up the alley. There's no way to outrun it. There's a fire escape above a dumpster. Breath rasping, he struggles on the dumpster, pulling himself up the ladder just as the truck OBLITERATES all below.

ZAVITZ struggles and climbs. Reaching a landing, he pauses for breath...

...and sees HICKS and two others just moments behind. ZAVITZ grabs a fire escape door, tugs, pulls and bangs it open to--

INT. A DILAPIDATED HALLWAY - CONTINUOUS

ZAVITZ hurtles by, trips, get up, runs again, adrenaline pumping as PURSUING SOUNDS near. He pitches down a staircase, shoves TWO PEOPLE and rips through--

INT. COFFEE SHOP - CONTINUOUS

He flies past the diners and exits into--

EXT. BUSY STREET - CONTINUOUS

HICKS and ANOTHER fly out of the diner, just in time to see ZAVITZ melting in with Christmas shoppers that are entering a department store.

We see that the large sign over the entrance to the store reads: "HARRISON'S".

INT. HARRISON'S DEPARTMENT STORE - EVENING

An upscale store packed with Christmas shoppers.

At a fashion ramp, a small crowd of mostly WOMEN have gathered to watch leggy models feature a particular line of lingerie. Mixed in among this group is DEAN, a shopping bag in each hand, his briefcase tucked under one arm, trying his best to affect an air of the studious shopper.

WOMAN'S VOICE (O.S.)

May I help you?

DEAN
(startled)

Hm?!

The WOMAN is sales clerk who's been in this situation before.

SALES CLERK
Do you see anything you like?

DEAN
I'm married.

SALES CLERK
That's fine.

DEAN
I'm married to my wife...of several years...and I'd like to buy...as a Christmas present...

SALES CLERK
You'd like to buy your wife some lingerie as a Christmas gift.

DEAN
Yes. I have her permission.

SALES CLERK
It's okay. I think it's a wonderful gift.

DEAN
Can you help me?

SALES CLERK
How 'bout Christian Dior?

DEAN
Is that good?

SALES CLERK
Very good.

DEAN
I don't know anything about this. Well, I mean, I know a little about--from a certain perspective. My point is, I don't want to do anything foolish.

SALES CLERK
It's a little late for that.

DEAN
I'll say.

SALES CLERK
What size?

DEAN
Pardon?

SALES CLERK
What size?

DEAN
Eight. Size eight.

SALES CLERK
I'll be right back.

DEAN
Thanks.

SALES CLERK
Remain calm.

DEAN
Okay.

The SALES CLERK goes around the counter to the rear area. DEAN glances at the fashion show when he glimpses--

ZAVITZ, hurrying through the women's dressing area, desperately looking for an exit. No luck. ZAVITZ moves toward DEAN, about to break for the front, but HICKS is there searching. Trapped, ZAVITZ ducks behind a display.

DEAN watches, unaware of ZAVITZ's pursuers. Then it clicks...

DEAN
Daniel?

ZAVITZ turns, frightened....

DEAN (CONT'D)
It's me, Robert Dean.
(beat)
From Seth, Silverberg. I worked on--

ZAVITZ
Bobby--

DEAN
It's been a few years.

ZAVITZ
Yeah.

DEAN
I'm just doing some Christmas shopping. It's for my wife, no kidding. Though, this isn't the main present, it's just, you know, a little--

ZAVITZ
I need help.

DEAN
Tell me about it.

ZAVITZ
How can I reach you?

DEAN
(beat)
Are you okay?

ZAVITZ
Are you still in Crystal City?

DEAN
Yeah, what's going on?

SALES CLERK (O.S.)
I think she'll like this very much.

DEAN
Listen, Daniel, hang on one second.

SALES CLERK
For that matter, I think you will too.

DEAN
(to the SALES CLERK)
Could you give me just a moment to talk to a friend of mine here? Not about this, but...Daniel?

DEAN looks around...

...ZAVITZ is gone.

EXT. HARRISON'S DEPARTMENT STORE - EVENING

Out on the street, ZAVITZ shoves into a group of shoppers waiting for the light. Then he sees HICKS and his PARTNER. They see him.

Fuck the light.

ZAVITZ runs into the street as--

--a BUS speeds through yellow. ZAVITZ is caught in its path.

BAM!

Only stunned witnesses remain.

DEAN exits the department store. He sees the commotion and makes his way over.

DEAN
(to a bystander)
What happened?

BYSTANDER
A guy got hit by a bus.

DEAN
Ah, Jesus.

SIRENS can be heard in the distance. DEAN eyes the ground where the body lays. He sees Zavitz's BLOODY JACKET...

DEAN
(quietly)
Ah...Jesus.

EXT. ANNAPOLIS - NIGHT

DEAN's BMW drives through a neighborhood of stately homes, all magnificently decorated for Christmas.

INT. DEAN'S BMW - CONTINUOUS

DEAN drives, a little shaken by events. The RADIO plays an AT&T COMMERCIAL relaying the joys of home teleconferencing. DEAN enters the driveway of his picture-perfect home.

INT. DEAN'S HOME/FOYER - NIGHT

DEAN enters with his shopping bags and briefcase. Searching for family members, he enters--

INT. DEAN'S HOME/DEN - NIGHT

DEAN's 8 year old son, ERIC and Eric's friend DYLAN sit by the big-screen TV, glued to a video game. A NANNY is nearby, lost in a magazine.

DEAN

Excuse me, have any of you seen an eight year old boy, good looking, about yea-big.

ERIC

Hi, dad.

DYLAN

Hi, Mr. Dean.

DEAN

Hello. Hello, Maria.

NANNY (MARIA)

Hello, Mr. Dean.

ERIC

We can't get to the fourth level. We keep getting vaporized by the Black Knight.

DEAN

You're learning a cruel lesson.

ERIC

Are those my Christmas presents?

DEAN

Some of 'em.

ERIC

Can I open 'em up?

DEAN

Sure, go ahead.

ERIC

Really?

DEAN

In your dreams.

ERIC

Dad!

DEAN
(to DYLAN)
You staying for dinner?

DYLAN
Is it okay?

DEAN
You got any money?

ERIC
He's kidding.

DEAN
Where's mom?

ERIC
She's in the kitchen.

INT. KITCHEN - NIGHT

The kitchen is in the midst of a remodel. A wall-mounted TV is showing "CROSSFIRE", where the two HOSTS are mediating a battle between TWO SENATORS.

STACY watches the show with one eye, cooks with the other.

SENATOR TASKEN (TV)
Laws service society and they need
to be flexible to meet changing
demands. We've got to be able to
deal with a terrorist threat before
it occurs.

DEAN enters...

DEAN
Hey.

STACY
This guy's a fat-assed Rotarian gasbag.

DEAN
Uh-oh.

STACY
Listen to him.

SENATOR TASKEN (TV)
This is no longer a theoretical
problem, it's a reality. Turn on
the news. Bombings, hostages--

DEAN
He's got a point.

STACY
Bobby!

DEAN
Not a very good one, but--

STACY
So you tap everyone's phone? You
use computers to probe financial
records? New Search and Seizure laws?

DEAN
Just for the criminals.

STACY
We won't suspend the civil rights
of the good people.

DEAN
Right.

STACY
You should take this seriously.

DEAN
I think you're taking it seriously
enough for both of us.

He kisses her. A good one.

STACY
(softer)
You're a lawyer. Don't you care
what's going on around you?

DEAN
Something bad happened tonight.

STACY
What?

DEAN
I saw a man die.

STACY
What do you mean?

DEAN
In front of Harrison's, he got hit
by a bus. I knew him. The firm did

some pro bono work for his
organization a few years back.

STACY
(beat)
I'm sorry.

DEAN
The thing is, when I saw him, it
seemed like he wanted to tell me...
(beat)
...he was upset about something and
he said...
(beat)
Doesn't matter now. I'm gonna wash up.

STACY
What'd you buy at Harrison's?

DEAN
A toaster. And no terrorist talk at
dinner. You're spookin' the kids.

DEAN heads upstairs...

REYNOLDS (V.O.)
"Do thou, O Lord, protect us--

INT. CATECHISM CLASSROOM - SAME TIME

REYNOLDS lectures a class of young CATECHISM STUDENTS.

REYNOLDS (CONT'D)
--guard us ever from this generation.
On every side the wicked prowl, as
vileness is exalted among the sons
of men." Psalms 12.7 and 12.8. Tell
me what this means, Mr. O'Brian.

O'BRIAN
It means--

REYNOLDS cellular phone rings. He opens his briefcase
and takes it out.

INT. HALLWAY - CONTINUOUS

REYNOLDS busts out of the room, phone to his ear. Two
MEN IN SUITS wait like pit bulls, ready for anything.
Over the phone, we HEAR CONNECTING HANDSHAKES as the
lines find digital compatibility.

INTERCUT WITH:

HARRISON'S DEPARTMENT STORE - CONTINUOUS

The store is now closed.

INT. SECURITY OFFICE - CONTINUOUS

HICKS holds a cellular phone as PRATT questions the SALES CLERK. Nearby, a monitor shows a time-coded surveillance tape of the lingerie section. DEAN and ZAVITZ are in playback, engaged in their earlier meeting.

Finally, a confirming tone...

REYNOLDS

What happened?

HICKS

He's dead. An accident. Hit by a bus.

REYNOLDS

What about the tapes?

HICKS

We found the originals.

REYNOLDS

The originals?

HICKS

There was a transfer.

REYNOLDS

Am I to understand--

HICKS

He never made it to the newspaper,
but there was private sector contact.

REYNOLDS

Who?

HICKS

Several indiscriminates and one
primary who we've ID'd as Robert
Dean. A Crystal City attorney.

(silence)

Mr. Reynolds?

(silence)

Sir?

REYNOLDS

Contact COINTEL. Profile. Assess

the threat. Then cross-check
against Zavitz. Red-flag the
intersects and anything we can
exploit. Also NRO. Pull up the
keyhole tapes. I need to own him. I
need to own him now.

EXT. NATIONAL SECURITY AGENCY, BLDG 227 - DAY

Establishing. Fort Meade. A massive complex surrounded
by razor wire and surveillance cameras.

SUPER: NATIONAL SECURITY AGENCY, FORT MEADE, MARYLAND

We PUSH IN on one building several blocks long. Its
roof is bristling with antennas, dishes and domes.

INT. BUILDING/A LARGE SPACE - CONTINUOUS

TIGHT ON MANILA folder stamped

TOP SECRET - UMBRA
HANDLE VIA COMINT CHANNELS ONLY
HAND CARRY - NO COPIES

A SKINNY MAN clutches the folder, walking by endless
cubicles of high-tech industriousness. He stops where
an ANALYST types on a terminal near a retinal scanner.
The ANALYST opens the folder to see a request for a
PRIORITY WRAP on ROBERT DEAN, followed by a Social
Security Number. The ANALYST enters in the number.

A MONTAGE OF IMAGES GAINING IN SPEED--

CLOSE on COMPUTER SCREENS showing in the harvesting of
DEAN's electrical identity. His phone bills scroll by.
Names, addresses, employment people called--

Months, years flashing by quickly. Other data banks are
probed. Insurance policies, credit histories, video
rentals, library checkouts, school transcripts, ATM
transactions, tax returns...everything. Irregularities
are red-flagged.

A matching ZAVITZ ITEM is found. DEAN's banking info is
red-flagged. He has large cash withdrawals with no
matching purchases. His withdrawal dates match up with
unaccounted-for cash deposits...

...in RACHEL BANKS' savings account.

CLOSE ON PRINTER. Conclusions spill out labeled "RISK".
More probes are recommended into the RACHEL BANKS/ROBERT

DEAN money connection.

CLOSE ON EYE BEING SCANNED - We HEAR a TONE.

PULL BACK to a PREGNANT WOMAN sitting with her head pressed to the scanner. A second verification TONE sounds. A poster above her work station reads:

IN A DIGITAL WORLD
NUMBERS DON'T LIE - PEOPLE DO

She enters a phone number in her terminal. The computer DIALS. She waits, snacking on rice cakes. Finally, another computer ANSWERS. On screen appears: PAC-TEL TESTING BOARD. The screen fills with choices. She highlights -

AT&T LINE-VERIFICATION REQUEST
LOG-IN ACCESS CODE

She enters another command. A new prompt reads: ENTER LINE REQUEST NUMBER.

Eyeing DEAN's folder, she enters the phone number and commands "ENTER". "RECORD".

The telephone tap is instant.

A VOICE GRAPH appears in-sync with CONVERSATION now coming over the speakers.

DEAN (O.S.)
(mid-conversation, over speakers)
Diane's instinct is that it's sabre rattling. I think they're gonna file suit.

She enters more commands. An Automated-Voice-Transcriber kicks in. DEAN's CONVERSATION is now transcribed automatically.

INT. NRO, KEYHOLE-12 LAB - CONTINUOUS

A massive, dark place growing with monitors and tech.

SUPER: NATIONAL RECONNAISSANCE ORGANIZATION, CHANTILLY, VIRGINIA

Names of world regions are posted above endless monitor screens displaying live, digital-image feeds of Earth coming in from the Keyhole-12 Spy Satellites. Every populated area of the planet is covered here. ANALYSTS attend the many feeds.

A poster reads:

THE KEYHOLE '12' SERIES
MAKING THE WORLD AN HONEST PLACE

On another poster, a man's running shadow in a target bulls-eye with a caption reading:

YOU ARE A SECURITY TARGET

Beneath a sign reading U.S. North-East Coastal Region, an ANALYST reviews time-coded, digital SAT videos of Washington, D.C. As seen from space, the Capitol appears to be nothing more than a greyish mass. The ANALYST keys commands into his system.

CLOSE ON MONITOR - The overhead SAT view of Washington moves in closer, soon streets are discernible, then cars and buses - then an accident in an intersection with flashing ambulance lights and a bus. A body lies twisted in the street - it's ZAVITZ.

The ANALYST enters additional commands. The ZAVITZ/bus accident freezes, then plays in reverse as if recorded by the eye of God. The scene continues reversing, following close on Zavitz as he back-tracks into Harrison's Department Store.

INT. ANOTHER VIDEO LAB - SAME TIME

CLOSE ON ANOTHER ANALYST facing three monitors showing additional views of ZAVITZ's escape as captured by a traffic camera, an ATM camera and the security inside Harrison's.

FIEDLER (O.S.)

We've checked everything. NRO tapes,
traffic surveillance monitors -

INT. IMAGE ENHANCEMENT LAB

TWO TECHIES huddle by a monitor overseen by FIEDLER, a computer expert. The monitor displays the Harrison's surveillance tape of the ZAVITZ/DEAN meeting.

FIEDLER (CONT'D)

- and two ATM cameras. The one
showing promise, though, is this
security camera from the department
store.

(to TECHIE)

Freeze there.

The TECHIE hits a command. ZAVITZ and DEAN freeze on screen.

FIEDLER (CONT'D)
Times ten.

The TECHIE boxes the area to be enhanced. He types commands. The boxed area increases ten-fold.

FIEDLER (CONT'D)
Focus on the drop.

The enlarged view shifts to DEAN's gift bags. The picture's fuzzy. Someone passes by, blocking the view at a crucial moment.

FIEDLER (CONT'D)
Enhance, then forward, frame by frame...

More keystrokes. The computer takes over, clarifying the image with passes of resolution.

HICKS leans in closer as the image of the bag inches forward.

FIEDLER (CONT'D)
Just before the view's blocked, Zavitz reaches in his jacket for something. When the view returns, there's a shape change in Dean's bag. See the shadow variance? We reverse imaged it--

FIEDLER points to another screen displaying a digitally-enhanced image of the shadowed object and its approximate shape.

FIEDLER (CONT'D)
Something's definitely been added.
It's not a video cassette, the shadow's wrong.

REYNOLDS steps forward. His eyes are red. It's been a long night.

REYNOLDS
What's your opinion?

FIEDLER
It's hard to say for certain, these things are--

REYNOLDS
I'm not asking you to say for certain.
This is what you're trained to do,
right?

FIEDLER
Yes sir.

REYNOLDS
Then what's your goddam opinion?

FIEDLER
(beat)
Zavitz had digital compression
equipment. He could've downloaded
into something. A disk, a chip,
anything small enough to put in his
pocket and run with. Whatever he
put it in, he dropped it in that bag.

REYNOLDS
(to HICKS)
Get it.

REYNOLDS heads for the door.

HICKS
We'd have to--

REYNOLDS
Get it.

INT. RANGE ROVER - NIGHT

DEAN drives with STACY as ERIC sleeps in the back seat.
Various hats and souvenirs tell us that they've just
come from a Redskins game.

They drive in silence for a moment before...

STACY
Bobby?

DEAN
Yeah.

STACY
How'd you get the information on
DePinto?

DEAN
What do you mean?

STACY
Who did you work with to get the--

DEAN
A guy named Brill. Same guy as always.

STACY
Yeah, but you said you've never met
him. How did you--

DEAN
Honey, I don't like to talk about
this stuff in front of Eric.

STACY
Have you been working with Rachel?

DEAN
No.

STACY
(beat)
Sorry.

DEAN
It's okay.

The RANGE ROVER pulls into the driveway.

INT. DEAN'S HOME/ENTRY FOYER - NIGHT

The DEAN's enter the doorway. ERIC and STACY are first.
They stop, faces shocked. DEAN hasn't noticed yet. His
hand automatically goes to the alarm key pad.

CLOSE ON THE PAD - The LED reads: ARMED. DEAN punches
the code -

STACY
Oh my God -

DEAN turns.

The house is ransacked. The ALARM suddenly BLARES,
adding mayhem.

CLOSE-UP ON THE CEILING VENT - The CAMERA PUSHES IN
TIGHT revealing a concealed, fiber-optic video lens the
size of a pin-head.

EXT. DEAN'S STREET - CONTINUOUS

Several cars and a florist van are parked on the quiet street.

INT. FLORIST VAN - CONTINUOUS

The van is really an electronic surveillance post jammed with the latest equipment. A TECHIE with headphones eyes a monitor.

CLOSE ON THE MONITOR showing the PIN HOLE SURVEILLANCE VIEW of STACY walking through a disheveled room in a state of shock while DEAN pulls out his cellular phone and dials.

DEAN

(through the TECHIE's headphones)

This is Robert Dean at 3325 Sutton Place. I want to report a break-in.

INT. RACQUETBALL COURT - MORNING

A black ball slams against a wall. PULL BACK to DEAN, who's angry, frustrated and drenched in sweat. He's embroiled in a hard, fast game with his friend, JERRY.

DEAN

They took the espresso machine. The *espresso* machine, Jerry! Which makes sense, you know, because the crooks probably wanted to make themselves a latte before fencing the stereo.

JERRY

Did they take your clothes?

DEAN

No.

JERRY

You've got a bunch of Armani suits, they didn't take 'em?

DEAN

No.

JERRY

Usually they take clothes.

DEAN

Why don't you give 'em a call.

JERRY

What about jewelry?

DEAN

They didn't take the jewelry. They took the computers. They took the big-screen TV, they took my blender.

JERRY

The blender?

DEAN

I love my blender.

JERRY

They didn't take the silverware?

DEAN

No, but they took my blender.

JERRY

Sounds like they didn't want anything that wasn't electric?

DEAN

What?

JERRY

They only took electrical appliances.

DEAN

Serve the ball.

INT. DEAN'S OFFICE BUILDING/LOBBY - MORNING

A busy lobby for a major complex. DEAN, freshly showered, steps from a door marked: TO PARKING LEVELS.

MALE VOICE (O.S.)

Robert Dean?

DEAN turns to see MORELOS, 40's, an obsessive man with a terminal smile.

DEAN

(beat)

Yes?

MORELOS

I didn't want to bother you during your racquetball game.

DEAN

(beat)

Thanks.

(beat)

Who are you?

MORELOS shows him his badge.

MORELOS

I'm sorry. Detective Morelos.

DEAN

Hey, did you guys find my stuff?

MORELOS

Your stuff?

DEAN

The robbery.

MORELOS

No, sir, I'm not involved with that.
I'm doing a quick follow-up on a
bus accident took place a few
nights ago. Your name keeps coming up.

DEAN

Oh...yeah, I didn't see the accident.

MORELOS

Witnesses said you were there, but
I notice you didn't file a report.

DEAN

A report?

MORELOS

A police report.

DEAN

That's 'cause I wasn't there.

MORELOS

You weren't at Harrison's Department
Store the night before--

DEAN

I was in the store, the accident
was outside. It was a bus.

MORELOS

Someone said you spoke to Mr.
Zavitz before he died. I thought
you might know something.

DEAN
About what?

MORELOS
About the accident.

DEAN
I'm no expert, but I'm assuming
that the impact of a moving bus
against his body caused--

MORELOS
Mr. Zavitz was in trouble.

DEAN
What kind of trouble.

MORELOS
You tell me.

DEAN
I can't.

MORELOS
Are you invoking attorney/client
privilege.

DEAN
I'm not his attorney.

MORELOS
Than why can't you tell me.

DEAN
Because I don't know.

MORELOS
I'm just trying to determine if Mr.
Zavitz was involved in something
more than a simple bus accident.

DEAN
Than why don't you talk to the bus
driver?

MORELOS
Why so edgy, Mr. Dean?

DEAN
Somebody took my blender.

MORELOS
We'd appreciate your cooperation.

DEAN
I'm happy to help you all I can.
But I didn't see the accident and I
barely knew Daniel Zavitz. I've
gotta go to work.

DEAN starts walking--MORELOS follows him.

MORELOS
Did he give you anything?

DEAN
No.

MORELOS
Anything at all?

DEAN
No, sir.

MORELOS
Was he with anyone?

DEAN
Not that I could see.

MORELOS
Nobody gave you anything?

DEAN
No.

MORELOS
Why'd you go to Harrison's?

DEAN
To buy lingerie.

MORELOS
For your wife?

DEAN
Yes, for my wife, what the hell
kinds of questions are these.

MORELOS
I thought maybe it might be for
Rachel Banks.

DEAN stops short and turns to MORELOS. He stares.

DEAN

I don't know what's goin' on with
Zavitz, but that was way, way outa
line.

(beat)
You understand?

MORELOS
Yes sir.

DEAN steps into the elevator.

MORELOS
(into concealed sleeve-mic)
403 to 401. He's coming up.

INT. LAW FIRM/CORRIDOR - DAY

DEAN walks down the hall toward his office. He stops by
PEERS as he enters his office.

PEERS
'Morning, Mr. Dean.

DEAN
Hey. Would you get me what I need
for Zwernickii and the Bellmoth
motions.

PEERS
Sure.

DEAN
And do me a favor. Find out what
you can about Daniel Zavitz. We did
some work for him a few years back
and there should be a file.

DEAN enters his office and turns his computer on. It
BEEPS, BOOTS and loads.

INT. BUILDING CORRIDOR - CONTINUOUS

LEVIN approaches the men's room. A MAINTENANCE MAN
cleans up broken glass and water by the door. A sign
reads: CLOSED FOR MAINTENANCE. Levin turns and leaves.

MAINTENANCE MAN
(into concealed sleeve mic)
402 to 401. Doorstep's clear.

INT. MEN'S ROOM - CONTINUOUS

Two more MAINTENANCE MEN kneel in a stall adjusting a

portable monitor and oscillator. They aim a directional antenna using slow, sweeping motions.

CLOSE ON THE MONITOR displaying the intercepted signal. It's Dean's computer screen with text being typed in. The words are hard to read due to horizontal drift. After adjusting the antenna, the signal smooths.

We PUSH CLOSER. The signal shows the current display of Dean's computer screen. We see Dean's O.S. command pull up his E-Mail. A prompt asks for a password.

XXXXXXX appears.

A switch is flipped. XXXXXXXX becomes PUCCINI. Dean's "secure" file opens. Entries appear.

MAN #1
402, this is 401. Password's "Puccini."

EXT. COURTHOUSE - DAY

Establishing. A large, busy place. LAWYERS and AIDES bustle in and out of this structure.

INT. COURTROOM - DAY

A busy morning as ATTORNEYS wait their turn to present motions before the JUDGE.

DEAN is seated next to LEVIN, making notes.

LEVIN
(whispering)
Dick Burns got a phone call this morning from someone wanting information on you.

DEAN
The police?

LEVIN
No. He said they were doing a credit check. Are you refinancing a loan?

DEAN
You remember Daniel Zavitz?

LEVIN
Yeah.

DEAN

He got hit by a bus.

LEVIN
What does that have to do with you?

DEAN
I honestly don't know.

ANOTHER ATTORNEY sits several rows back, watching the proceedings, briefcase in his lap.

CLOSE-UP on the ATTORNEY's EAR with a mini-receiver.
From it drift snippets of the DEAN/LEVIN conversation.

LEVIN (O.S.)
Was Zavitz in trouble?

DEAN (O.S.)
I don't know.

A pulled back leather flap on the ATTORNEY's briefcase reveals the tip of a concealed microphone.

LEVIN (O.S.)
You think there was a connection to--

DEAN (O.S.)
Jesus! I just told you. I don't know.

EXT. COURTHOUSE GARAGE - DAY

DEAN waits for the garage attendant to bring down his car.

PRATT (O.S.)
Mr. Dean?

DEAN turns. TWO MEN, PRATT and BINGHAM approach him.

DEAN
Yeah?

PRATT
(pulling out a card)
We'd like to ask you some questions
about Daniel Zavitz.

DEAN
Who are you people?

PRATT
(handing DEAN the card)
I'm an investigator with Pro-Tech
Security.

DEAN

I went through this with an investigator this morning. If I could--

PRATT

Mr. Zavitz was involved in an extortion scheme. We believe he passed you sensitive materials, possibly with your knowledge, and we need to--

DEAN

He didn't.

PRATT

We believe he did.

DEAN

You're wrong.

PRATT

We have good reason to believe that he passed you--

DEAN

If he passed me materials, I'd have them. I don't.

PRATT

We'd like to recover any materials Mr. Zavitz may have given you--

DEAN

He didn't give me--

PRATT

--otherwise we may have to--

DEAN

Otherwise you may have to what?

PRATT

We'd rather not--

DEAN

Fuck you. You may have to what?

BINGHAM

(beat)

We may have to explore additional avenues.

INT. TECH ROOM - NIGHT

We HEAR a recording of the conversation between DEAN, PRATT and BINGHAM while we're CLOSE on an INK NEEDLE measuring Dean's voice stress levels.

DEAN (V.O.)
He didn't give me--

PRATT (V.O.)
--otherwise we may have to--

DEAN (V.O.)
Otherwise you may have to what?

PRATT (V.O.)
We'd rather not--

DEAN (V.O.)
Fuck you. You may have to--

HICKS turns off the recorder. Standing with him is REYNOLDS, the Dean file and voice stress graph laid out before him.

HICKS
He's arrogant and threatening.
Voice stress points suggest he's
worrying.

REYNOLDS
Hiding something?

HICKS
It was in his bag. Now it's not.

REYNOLDS
Destroy his credibility before he
goes public. Neutralize him. I
don't want anyone listening to a
word he has to say. Tell me about
Rachel Banks.

EXT. EXMOOR COUNTRY CLUB - EVENING

Establishing. A massive clubhouse surrounded by expensive cars and tended grounds. We HEAR strains of Gershwin's "They Can't Take that Away from Me" from inside.

INT. COCKTAIL LOUNGE - CONTINUOUS

GUESTS mill about. DEAN and STACY are standing by the

reception table where name tags and seating assignments are laid out. DEAN picks up a card that reads: MR. AND MRS. ROBERT DEAN - TABLE 122.

JERRY steps over and puts his hand on DEAN's shoulder--

JERRY
Can I talk to you a second?

DEAN
Table 122?

JERRY
That's what I want to talk to you about?

DEAN
I wrote a check for a thousand dollars. You guys didn't have a table that was in the kitchen?

JERRY gently pulls DEAN to a quiet corner...

JERRY
The Congressman's very happy to have your support, but he's heard that there's an investigation.

DEAN
An investigation? It was a bus accident.

JERRY
He's heard that it's escalated.

DEAN
Into what?

JERRY
Your Bellmoth case. The FBI thinks there might be mob ties.

DEAN
I'm a labor lawyer. There are always mob ties.

JERRY
Just be cool.

INT. DINING ROOM - NIGHT

CLOSE ON and OLD MATRON carefully chewing her food near a table card declaring: 122. The gala swings everywhere

but here. DEAN and STACY are the only other diners at the table.

STACY
I don't understand why Jerry
couldn't clear this up.

DEAN
Well, you know--

STACY
He's got his priorities?

DEAN
There's just, clearly, some
administrative snafu. I'm sure this
is the worst of it.

EXT. DEAN'S OFFICE BUILDING - DAY

Establishing. A glass and steel high-rise reaching upward.

MARTHA (V.O.)
Mr. Dean?

INT. DEAN'S OFFICE - CONTINUOUS

DEAN sits behind his desk as his secretary MARTHA enters.

DEAN
Yeah.

MARTHA
It's Rachel Banks.

DEAN picks up the phone--

INTERCUT WITH:

INT. RACHEL'S CONDO - CONTINUOUS

RACHEL cradles a portable phone to her ear.

RACHEL
(into phone)
I got a call from my firm this
morning saying don't come in.

DEAN
(into phone)
Why?

RACHEL

There are reporters wanting to know
about my relationship with you and
how long I've worked for the mob.
The mob, Bobby!

DEAN
All right, look--

Before DEAN can respond, there's a knock at the door.

PEERS sticks his head in--

PEERS
Blake and Silverberg want you in
the conference room.

DEAN
(softly)
Shit.

INT. CONFERENCE ROOM - DAY

DEAN sits in the conference room by himself. He waits.

After a moment, SILVERBERG and BLAKE stride in.

DEAN
Listen--

SILVERBERG
I got a call this morning from a
source I trust. The Post is running
a lead this afternoon about your
involvement in the Bellmoth
investigation.

DEAN
I don't under--

BLAKE
We've also been informed that the
Grand Jury is going to call for an
investigation into your affairs.

DEAN
Why?

BLAKE
They want to hold you in Contempt
for ethics violations.

SILVERBERG
They claim you helped create a

shell company for Sam Vollotti in Zurich and that through your continuing relationship, the Gambino family's been able to exert influence and provide false witnesses to discredit our case.

DEAN
Oh, well, that's true.

BLAKE
It is?

DEAN
Except for the part about my setting up a company in Zurich and knowing anyone named Sam Vollotti and having any relationship whatsoever with the Gambino family.

SILVERBERG
Robert--

DEAN
Gimme a week and four guys from litigation and I'll have the Post pleading with us not to sue for libel.

BLAKE
Tell us about Rachel Banks.

DEAN
(stunned)
Rachel Banks?

SILVERBERG
The attorney?

BLAKE
Have you two been having an affair?

DEAN is speechless...

DEAN
What kind of a question is that?

BLAKE
A direct one.

DEAN
I have a professional relationship with Rachel Banks. She's the go-between for a private investigator

I use.

SILVERBERG
What's his name?

DEAN
Brill.

BLAKE
Why don't you just call Brill directly.

DEAN
I don't know who he is.

BLAKE
I'm told you had an affair with
Rachel Banks four years ago.

DEAN
Told by whom?

BLAKE
Considering the enormous exposure
to which you've subjected this firm,
I'd think you'd do best to simply
answer my questions.

DEAN
Really?

BLAKE
Yes.

DEAN
Well considering what a colossal
douche bag you are, David, maybe
I'd do best to simply kick your ass
all over the capitol.

SILVERBERG
Gentlemen--

DEAN
This is bullshit. Someone's mixing
up a bunch of half-truths to ruin
me and to ruin my case.

SILVERBERG
Who would do that?

DEAN
Maybe Bellmoth. Maybe the unions. I
don't know.

SILVERBERG
Well until we find, you're gonna
have to take a leave of absence.

DEAN
You're firing me.

SILVERBERG
A leave of absence. Until we've
sorted this all out.

DEAN
Put David on it. He seems anxious
to clear my name.

SILVERBERG
Bobby--

DEAN
Fuck off.

INT. DEAN'S HOUSE/FOYER - EVENING

DEAN enters.

DEAN
(calling)
Stacy!

JENNY, early 30's, heads him off--

JENNY
Robert--

DEAN
Where's Stacy?

JENNY
She doesn't want to talk to you.

DEAN
(beat)
What are you talking--

JENNY
She can't talk to you right now.

DEAN
(beat)
Why?

JENNY

Because she's reading the newspaper,
you asshole.

DEAN pushes past her and heads to the back patio--

EXT. BACK PATIO - CONTINUOUS

STACY stares blankly, eyes red. A copy of The Post is beside her. A picture of DEAN and RACHEL, arm in arm, accompanies a headline.

DEAN walks in--

DEAN
Stacy?

STACY
How could you let me find out like
this?

DEAN
Stacy, I found out like this. This
is the first I'm hearing of--

STACY
Robert--

DEAN
It's not true.

STACY
(reading)
"Sources revealed an FBI
investigation into a possible money
laundering scheme that may have
sent millions of dollars--

DEAN
I've seen it.

STACY
(reading)
"At the center of the investigation
are well-known Washington-area
attorneys Robert Dean and Rachel
Banks."

DEAN
Yeah...look--

STACY whips the paper at him--

STACY

You swore!

DEAN

I have lunch with Rachel once a month. She's my connection to an investigator.

STACY

I told you I didn't want you seeing her.

DEAN

I know.

STACY

You had an affair with this woman, Robert, we went to a fucking counselor for a year.

DEAN

I see her for business.

STACY

You told me you weren't seeing her at all.

DEAN

I didn't want you to be upset. I shouldn't have lied. Stacy, there's nothing between me and Rachel Banks.

STACY grabs another paper and shoves it across the table. DEAN picks it up.

DEAN'S POV: A black and white surveillance photo of DEAN and RACHEL on a hotel balcony.

STACY (O.S.)

The date stamp on the picture is last month. Is that where you and Rachel conduct business.

DEAN

(shaking his head)

It's not real...

(to STACY)

That's not me.

STACY

Oh, please--

DEAN

It's not a real picture, Stacy,

it's been doctored-up.

STACY
I think you should leave now, Robert.

DEAN
Stacy--

STACY
Leave this house.

EXT. HYATT HOTEL - NIGHT

Establishing. Downtown Washington, D.C.

INT. REGISTRATION DESK - CONTINUOUS

A busy night. DEAN stands at the registration desk facing a DESK CLERK.

DESK CLERK
(returning card)
I'm sorry, sir, this card's been declined.

DEAN
It's a brand new card.

DESK CLERK
Maybe it's not connected yet.

DEAN
(handing him another)
Here, you can use this.

The CLERK runs it through. Same result.

DESK CLERK
I'm sorry.

He returns the card, embarrassed for Dean. DEAN turns to leave...

...and stops dead. He stares at the empty floor by a pillar.

DEAN
My suitcase--

DESK CLERK
Sir?

DEAN

My suitcase is gone.

DEAN walks quickly around the area, looking at everything and everyone.

DESK CLERK

I'm sure we can locate it for you, sir.

DEAN

Don't count on it.

EXT. BANK MACHINE - NIGHT

DEAN stands at the ATM, waiting for cash. There's a short line of PEOPLE behind him. His bank card spits out. The monitor reads:

Temporarily Unable to Process
this Transaction

DEAN

(pounding the machine)
God Dammit!

The waiting PEOPLE back away...

EXT. CHEAP MOTEL - NIGHT

A weathered sign reads:

All Rooms \$39.95

An O.S. TV DRONES the latest AT&T COMMERCIAL--

TV ANNOUNCER

(soft and seductive)
Have you ever tucked your kid in
from a phone booth? You will--

INT. MOTEL ROOM - CONTINUOUS

CLOSE ON AN OLD COLOR TV. The COMMERCIAL ENDS. A NEWSCASTER returns to deliver the late-night news.

NEWSCASTER

(on TV)

In Richmond today, Senate Majority
Leader Sam Albert paid a visit to
promote the ten-billion dollar
Anti-Terror Bill.

The newscast cuts to SAM ALBERT, late 60's, standing on State Capitol Building steps delivering a speech to

community leaders.

SENATOR ALBERT

(on TV)

America is under assault, and this time it's from within. The gangs, the terrorists, the drug lords, the cults...

PULLING AWAY from the TV, we explore the room. Dimly lit and cluttered with tired furniture.

SENATOR ALBERT (CONT'D)

(on TV)

It's a war like any other war. A war with victims and a war that requires courage and strength.

Outside the window, a BUZZING NEON SIGN flickers red and blue. We finally end on DEAN, sitting on a sagging bed, rubbing his eyes...the newspaper with the doctored-up photo is sitting next to him.

EXT. BUILDING - DAY

Establishing. Italian area of Baltimore. A 40's era box-building. A sign reads:

Italian/American Legion - Members Only

INT. ITALIAN/AMERICAN LEGION - CONTINUOUS

Thread-bare chairs and a couch. SAL and FRANKIE, both meaty guys in shiny shirts, sit facing DEAN, who stands before them.

SAL

I'm sorry. I'm not sure I understand.
You wanna fuckin' what?

DEAN

I'd like to speak to someone about what's happening to me.

FRANKIE

(to SAL)

What'd this guy say his name was?

SAL

This is Bobby Dean, the Jew lawyer who squeezed DePinto.

DEAN

Actually, that's not true.

SAL
You didn't squeeze DePinto?

DEAN
No, I meant I'm Presbyterian.

SAL
Oh.

DEAN
My wife's Jewish. But that probably
doesn't matter right now.

FRANKIE
What is it you want?

DEAN
Someone's trying to destroy my life,
and I'd like to find out who.

SAL
And then what?

DEAN
I'll see if I can, you know, work
things out.

FRANKIE
Well we'd sure like to help you.

DEAN
You would?

FRANKIE
Yes. But we can't.

DEAN
Why not?

FRANKIE
Because we, and our associates,
have paid out hundreds of thousands
of dollars to shyster lawyers like
you, because of shyster lawyers
like you, and we'd just as soon sit
back and sip a beer while you get
ass-banged by as many people as
possible.

EXT. STATELY OLD BUILDING - DAY

Establishing. A sign reads:

The Audobon Society - National Headquarters

WOMAN'S VOICE (V.O.)
He shot wildlife footage--

INT. AUDOBON HEADQUARTERS/EDITING BAY - CONTINUOUS

MEG BURTON sits near an editing machine as two EDITORS review endless amounts of bird footage. DEAN sits next to her.

DEAN
I know, but--

MEG
Wildlife footage, for God's sake. I don't see how he could've slipped you something that the FBI would be interested in.

DEAN
That's my point.

MEG
What's your point.

DEAN
Well, I need to find out as much about Daniel as possible.

MEG
Why?

DEAN
Because my life is being ruined.

MEG
Daniel's life is already ruined. Maybe if you guys stopped thinking about yourselves for a change and--

EXT. THE GANG-PLANK BAR - DAY

Establishing. The Baltimore water front. A crusty bar overlooking the bay.

INT. BAR - CONTINUOUS

Sunlight slashes blinds revealing a place that is wrong during the day. JIMMY, a beefy bartender, takes stock of the liquor while RACHEL sits in a dark booth.

DEAN (O.S.)
Rachel?

RACHEL looks up...

RACHEL
Good. You're just what I need right now.

DEAN
You got a minute?

RACHEL
(getting up)
It's really not a good idea for me to be seen with you.

DEAN
Who's doing this?

RACHEL
I gotta go.

DEAN
(blocking the door)
Will you hang on just a second.

JERRY
Rachel? There a problem?

She looks at DEAN for a moment...

RACHEL
No. No problem.
(to DEAN)
Outside.

EXT. HARBOR CENTER - DAY

CLOSE ON a SURVEILLANCE CAMERA on a pole, sweeping, making automatic lens corrections.

RACHEL (O.S.)
There's a lot of people asking questions about you and me.

We drift down to the harbor walkway, a greenbelt with quaint hotels and bars on one side, Chesapeake Bay on the other. DEAN and RACHEL are strolling the walk.

DEAN
I know.

RACHEL
The IRS contacted me this morning.
They say my lifestyle and receipts
exceed my income.

DEAN
You being audited?

RACHEL
For the last four years.

DEAN
My firm'll represent you. Free of
charge.

RACHEL
You don't work there anymore, Bobby.

DEAN
That's temporary.

RACHEL
Bullshit.

DEAN
Rachel--

RACHEL
We're screwed.

DEAN
I'm gonna fix it.

RACHEL
How?

DEAN
Tell me about Brill.

INT. A ROOM - CONTINUOUS

A TECHNICIAN eyes a recorder spin as a monitor shows a
live feed from the park.

RACHEL (O.S.)
(through headphones)
I can't.

DEAN
(through headphones)
You have to.

RACHEL
(through headphones)
I've never met him?

DEAN
(through headphones)
Goddammit, Rachel, you assured me--

EXT. THE PARK - CONTINUOUS

DEAN and RACHEL on their stroll--

RACHEL
Fuck you. When you needed
information, I got it. You didn't
care how.

DEAN
I did care how.

RACHEL
This conversation's over.

DEAN
What're you gonna do, Rachel? You
gonna sit in a bar in Baltimore?
You want your job back? You want a
life?

RACHEL
I don't have a life, Bobby. I'm in
love with a married man.

DEAN
I'm sorry about that.

RACHEL
What makes you think it's you?

DEAN
It's not me?

RACHEL
You're a moron, you know that?

DEAN
Yeah.

DEAN smiles...and after a moment, so does RACHEL.

RACHEL
When I need to reach Brill, I chalk
the mailbox on 14th and Main.

EXT. CITY STREET - DAY

RACHEL is walking to the mailbox. She casually slashes the box with chalk and drops a letter inside.

RACHEL (V.O.)
When he sees the mark, he knows
there's a drop. The location's
always the same.

EXT. BALTIMORE PORT - DAY

Establishing. Wharves, ships, seagulls. A water-bus chugs dockside as PASSENGERS board for the trip across the inlet. DEAN stands in a ticket line with the other PASSENGERS.

RACHEL (V.O.)
The number twelve ferry to Glen
Burnie. Tuesdays or Fridays.

INT. FERRY - DAY

DEAN takes a seat. Across the deck is Seat 74. RACHEL takes the seat and casually slides an envelope behind it, her actions obscured by a bag she carries. The ferry BLOWS its departure horn.

RACHEL (V.O.)
The drop's behind Seat 74. I leave
something, he picks it up later.

The ferry churns water. RACHEL moves to a wind protected seat, leaving Seat 74 empty. DEAN keeps watch on the seat as he scans the paper.

DEAN (V.O.)
Any idea what he looks like?

RACHEL (V.O.)
My guess is male, somewhere in his
40's or 50's.

A MONTAGE of different people occupying Seat 74.

A middle-aged DRUNK passed out in the seat. A TEEN-AGED boy with glasses chats with friends.

RACHEL (V.O.)
Race, height, weight, you're on
your own.

An OLD LADY reads a book. She sees DEAN eyeing her and smiles nervously. DEAN returns to his paper.

RACHEL (V.O.)

Now I don't know how he's gonna
feel about someone tracking him
down. He's reclusive. I'm sure he
has his reasons.

DEAN's alone now. The ferry docks for the night. The last passengers, TWO NUNS, disembark. DEAN rises to go. Brill's a no-show.

INT. FERRY TERMINAL - NIGHT

DEAN walks down the ramp. It's dark in the empty terminal. Not the best place at this hour. Up ahead, TWO MEN stand in the darkness, then kissing. Down another hall, SOUNDS OF NEARING FOOTSTEPS. DEAN detours into--

INT. MEN'S ROOM - CONTINUOUS

Empty. DEAN stands at a sink, water running. He glances at the door. He splashes water on his face. Suddenly--

--DEAN's slammed forward, a silenced pistol is shoved into his ear, pinning his face to the mirror.

DEAN

Jesus! What?! You want money?!

MAN

Shut the fuck up.

Hands frisk DEAN. Up and down the legs, behind the back and chest. A wallet is removed, ID's looked at - then returned. DEAN turns to see--

A MAN, early 50's. He sweeps a signal frequency locator over DEAN's body. The needle reacts at DEAN's foot.

MAN

(gesturing)

Your shoe.

DEAN

My shoe?

MAN

Gimme the shoe.

DEAN complies with the strange request as the MAN flips

out a knife.

DEAN
Brill?

"BRILL"
Brill's dead. He died of small pox
when he was two and he was buried
in a Kansas field.
(prying away DEAN's heel)
My name doesn't matter.

CLOSE ON DEAN'S HEEL - a hollow compartment reveals a
miniature tracking device. The MAN removes it, then
returns the shoe.

"BRILL" (CONT'D)
A tracker. Thousand yard range.
They're close.

The MAN reaches in a trash can, removes a potato-chip
bag, wraps it around the tracker and flushes it down
the toilet.

"BRILL" (CONT'D)
C'mon.

"BRILL" goes through the window. DEAN eyes the window,
not sure. He eyes the door. Same feeling.

EXT. LOADING DECK - MOMENT LATER

DEAN crawls through the window to a loading dock.
"BRILL" motions him to follow as he moves off into the
shadows.

The sounds of the window OPENING behind them, followed
by FOOTSTEPS. "BRILL" shoves Dean behind a dumpster and
removes his gun as two men run by. The STEPS FADE.
"BRILL" looks. They're gone.

EXT. FERRY TERMINAL - NIGHT

Establishing. A closed farmer's market by the terminal.
Several cars are parked. One's a cab. "BRILL" opens the
driver's door. DEAN grabs the front passenger door.

"BRILL"
No. In back like you're a customer.

INT. CAB - NIGHT

"BRILL" sits in the driver's seat, eyes flickering to

all views, as DEAN climbs in the back. "BRILL" flips on the meter and guns into traffic.

"BRILL"

What happened?

DEAN

It started with the information you gave me on DePinto. After we talked, he agreed to resign. Next, a phony detective asked me about Daniel Zavitz. Then an investigator questioned me about an extortion scheme they claimed Zavitz was behind. The FBI started looking into mob connections. A doctored picture in the paper. Overnight, I'm ruined. Wife. job, bank accounts, everything gone.

"BRILL" eyes the mirror. A BLACK CHEVY appears several car lengths behind.

"BRILL"

DePinto's dead.

DEAN

Oh Jesus.

"BRILL"

They found him yesterday folded neatly in a car trunk. What about Zavitz?

"BRILL" starts to weave in and out of traffic. He looks in the mirror - the Chevy's also weaving several cars behind.

DEAN

I don't know anything about Zavitz.

"BRILL"

You said he was behind an extortion scheme.

DEAN

They said he was behind an extortion scheme.

"BRILL" whips the cab around a corner, accelerating.

"BRILL"

And you were the last one to talk

to him.

DEAN
Yes.

"BRILL"
What'd he say to you?

DEAN
Nothing.

"BRILL"
What'd he give to you?

DEAN
Nothing.

"BRILL"
Don't bullshit me, I can save your
life.

DEAN
I'm telling you, I--

The ride from hell gets worse as "BRILL" screeches
another turn. The car ahead stops and "BRILL" screeches
past on two wheels.

DEAN (CONT'D)
I just gave him my card.

"BRILL"
He didn't give you an address? He
didn't give you a phone number?

DEAN
Nothing. Two nights later I was
robbed. I'm pretty sure they were pros.

"BRILL" takes an impossible left into another alley.
The Chevy follows. "BRILL"'s good. The guy in the
Chevy's better.

DEAN (CONT'D)
Um...who's that?

"BRILL"
Don't know. Did you check everywhere?
Maybe it was hidden in something.
Maybe there was someone else--

DEAN
Someone else?

"BRILL"

Maybe you bumped into someone who
took it and you didn't even know.

The cab is rear-ended hard by the Chevy. Their necks
snap back from the force.

"BRILL" (CONT'D)

Shit!

WHAM! They're hit again. "BRILL" pulls out a communicator.

"BRILL" (CONT'D)

209 to anyone! I need some help here!

DEAN

Who are you calling?!

WHACK! "BRILL" back-hands DEAN with his fist, knocking
him silly as WHAM!--the cab's rear-ended again.

"BRILL"

(trying again)

This is 209! Does anyone copy?!

Then "BRILL" sees that the alley empties into a busy
street, then a bakery shop.

He slams the brakes. Tires screech smoke but it's no
use. The powerful Chevy pushes the cab, bumper to
bumper, toward the street. "BRILL" grips the wheel.
It's all he can do as the cab rockets into cross
traffic and--

BLAM! They're broad-sided by a delivery truck. The cab
is shoved sideways along the street and into a fire-
hydrant, finally stopping under jetting water from the
broken main.

DEAN slowly opens his eyes. Water pours in everywhere.
"BRILL" is sticking halfway through a window, not
moving. Seeing "BRILL"'s pistol, DEAN grabs it and
crawls from the wreckage.

EXT. STREET - NIGHT

DEAN climbs from the wreck as BYSTANDERS approach.

WOMAN

Look out! He's got a gun!

They back away as DEAN gets to his feet and looks

around. Off to the side he sees the Chevy, waiting like a coiled snake.

DEAN limps into the crowd. He rounds the corner to ANOTHER STREET and now he's running with all he's got left.

INT. DEAN'S HOUSE/STUDY - NIGHT

STACY is at the desk looking at the latest edition of the paper, which now has a photograph of DEAN and RACHEL walking in the park from the day before.

The phone rings and STACY reaches for it...

STACY
(into phone)
Hello?

INTERCUT WITH:

INT. HOTEL LOBBY - CONTINUOUS

DEAN stands at a pay phone--

DEAN
(into phone)
Stacy, don't hang up.

STACY
Do you know what I'm looking at Robert?

DEAN
Stacy--

STACY
I'm looking at a picture of you and Rachel taken yesterday.

DEAN
I know, but listen--

STACY
Was that doctored-up, too?

DEAN
No, I was with her yesterday. I want you to take Eric and go to our parents house. I want you to do it right now.

STACY
I went to the grocery store. My ATM and credit cards didn't work. I

couldn't buy food.

DEAN
I know.

STACY
I went to the bank to see why. They
said you emptied our accounts--

DEAN
It wasn't me.

STACY
This is science-fiction Robert! The
manager showed me the transfer
notice with your signature on it.

DEAN
Stacy, somebody's trying to kill me.
Now goddamit--

STACY
My father's put me in touch with an
attorney. He'll be--

A hand suddenly clicks down the phone hook. DEAN turns
to see a MAN, late 50's, gruff and alert. It's the guy
driving the Chevy.

MAN
Put the phone down. Do as I say.

DEAN does nothing, temporarily frozen. A pistol jabs
him hard.

DEAN
Alright, alright--

DEAN replaces the phone. The man removes DEAN's gun.
Nearby, two PEOPLE chat at a restaurant hostess desk,
unaware.

MAN
Move to the elevators.

DEAN does but is suddenly redirected through a roof-
access door.

INT. VAN - NIGHT

A TECHNICIAN sits in a van jammed with high-tech
surveillance gear. HICKS is next to him, a phone
pressed to his ear.

HICKS

We just picked up his call.

INTERCUT WITH:

INT. OFFICE - NIGHT

REYNOLDS, dressed in a tux, presses his cellular to his ear, while behind him MARSHAL and SHAFFER, also in tuxedos, have a heated discussion.

REYNOLDS

(into phone)

30 minutes ago you said we had him.
What in hell's goin' on out there?

HICKS

(into phone)

He had help.

REYNOLDS

(into phone)

Help from whom?
(he hears the answer)
Christ.

EXT. HIGH-RISE ROOFTOP - NIGHT

Eight stories up and deserted. The lit dome of the Capitol building shines like a beacon in the D.C. skyline.

DEAN suddenly slams against a wall--

DEAN

Hey!

MAN

Forget me, forget what I did for you. Don't ever mention my name or try to contact me again. Get it?

DEAN

I don't know you, I don't know your name, I don't know what the hell you did for me except hang up on my wife and slam me into a wall, but I'm getting pretty fuckin' sick of this! Get it?!

MAN

Seat 74.

DEAN
(pause)
You're Brill.

BRILL
You knew the deal. No contact.

DEAN
Who was that other guy?

BRILL
One of many people who would live a
word with you.

DEAN
Who are they?

BRILL
You've heard of the National Security
Agency?

DEAN
What do they have to do with this?

BRILL
That's who they are.

DEAN
The NSA?

BRILL
Yes.

DEAN
You're crazy.

BRILL
(starting to leave)
Okay.

DEAN
Wait.

BRILL
You drive a black BMW, license
plate SRK1339?

DEAN
Yeah.

BRILL
(reaching in his pocket)
I clipped this from your wheel well

just before they towed your car away.

BRILL pulls out a disk-shaped object the size of a walk-man.

DEAN
What is that?

BRILL
It's a SAT-tracker.

DEAN
I don't know what that means.

BRILL
Like a LowJack, but two generations ahead of what the police use. It pulses at 230 Giga-Hertz.

DEAN
I don't know what that means.

BRILL
230 Giga-Hertz. They use that band for the Aquacade Spy-SAT uplinks.

DEAN
I don't know what that means.

BRILL
It means the NSA can read the time off your wristwatch.

DEAN
Why are they after me?

BRILL
If I knew, they'd be after me.
Which they probably are right now.
'Bye.

DEAN
Wait. What do I do?

BRILL
Pal, you're cooked. It's over. What you did, who you were...that's done. I'd find a quiet job somewhere shoveling snow.

A helicopter hovers near the Washington Monument. BRILL eyes it cautiously.

DEAN
Why don't they just identify
themselves and tell me what they want?

BRILL
They're spooks.

DEAN
I don't know what that--

BRILL
Exposure. They can't have it. They
wanna learn what you know and then
deal with it.

DEAN
I don't know anything.

BRILL
No shit.

DEAN
What am I gonna do?! I mean, like,
for the rest of my life?!

BRILL
Hey, if you live another week I'll
be impressed.

DEAN
What if--

BRILL
Look, you gave me some work over
the last year. We'll call it even.

BRILL turns to leave--

DEAN
(blocking the exit door)
What if I find out what they're
after. You know these people, I don't.

BRILL
And you won't. Now move--

DEAN
I'll pay you.

BRILL
(taking out his pistol)
They froze your accounts. Get outa
my way.

DEAN continues blocking the door, maintaining calm even as BRILL's pistol is pressed firmly to his forehead.

DEAN
I've got a hundred-thousand dollars
in jewelry in a safe-deposit box
under a third party name.

BRILL looks at the ground. Torn.

DEAN (CONT'D)
How many years have you been hiding
from them? How many years have you
been running?
(beat)
What'd they do to you?

BRILL
(pause)
If you find something, chalk the
Baltimore Sheraton mailbox and go
to Temperanceville. It's South of
Salisbury.
(giving DEAN his pistol)
And take this.

And with that, he's gone.

DEAN eyes the gun. He walks to the ledge, looking at the city.

DEAN'S POV: Several vehicles quietly pull up to the building. MEN storm out and move inside.

DEAN quickly backs away.

INT. BUILDING CORRIDOR - NIGHT

DEAN races for the stairwell two steps at a time. He hears the SOUND of a DOOR OPENING somewhere below.

VOICE (O.S.)
303 to 301. Floor one secured.
Moving to two.

DEAN retreats upward, then he hears SOMEONE COMING DOWN. Trapped. He opens the door on '3' and is about to run when he sees a security camera directly above.

Grabbing a fire extinguisher, he pulls the pin. Spray coats the lens. Then he yanks a FIRE ALARM. A HORN BLARES.

DEAN runs for the second stairwell when he sees JONES stepping out. DEAN looks back at the stairwell he left. That door's opening as well.

Trapped.

Using the extinguisher, DEAN smashes the glass door to an office and goes inside. JONES starts to enter when a shot rips into the wall, convincing him otherwise. He retreats as the BLARING FIRE ALARM STOPS.

DEAN races through the suite of offices trying locked door after locked door. Finally, one opens and he rushes in and tries to lock it behind himself.

No lock.

He sees the MEN and they see him. He slides a desk against the door, then backs away, pistol ready.

JONES (O.S.)
(disturbingly calm)
Open the door, Mr. Dean. There's
nowhere to go. We'd just like to talk.

Seeing a phone, DEAN grabs it.

No tone. Just a RECORDING of Nancy Sinatra's song "These Boots are Made for Walking".

JONES (O.S.)
It'd be easier for all of us if you
just come out. Nothing'll happen.

DEAN heaves a coffee table up on the desk.

JONES (O.S.)
It's quite hopeless what you're
doing, Mr. Dean.

DEAN
I swear to God I'll shoot.

JONES (O.S.)
(chuckling)
I think you might be over-reacting
there, Mr. Dean. We just want to talk.

DEAN
Go ahead. I hear you fine.

The door pushes in--

DEAN (CONT'D)
I said I'll shoot!

The door keeps pushing.

DEAN FIRES high.

The pushing stops.

Then DEAN hears the distant sound of SIRENS approaching.
DEAN rips off his sweater, takes out a lighter, and
sets the sweater on fire.

He throws it into a garbage can and tosses styrofoam
cups in on top of it.

The pushing starts again, but before DEAN can fire, a
small cylindrical device drops into the room.

A STUN GRENADE.

DEAN ducks as a BLINDING FLASH rocks the room.

The window is blown open. Smoke billows out. DEAN,
temporarily blinded and deaf, struggles to a ledge as
fire engines arrive.

INT. VAN - CONTINUOUS

Fire trucks, police cars and an ambulance arrive
beneath DEAN as HICKS watches from his van.

HICKS
I don't fuckin' believe this!
(into radio-mic)
301 to all units. Everyone out! Now!
We'll take him at the hospital.

INT. AMBULANCE - NIGHT

DEAN sits in back with a PARA-MEDIC, covered in soot,
breathing hard through an oxygen mask as the ambulance
WAILES and weaves through traffic. He looks through the
rear window to see--

TWO CARS FOLLOWING, keeping pace. Off to the side, RFK
Stadium is emptying, a Redskins game is over.

DEAN rips off the oxygen mask--

DEAN
Tell him to stop the ambulance.

PARAMEDIC
Whoa there, fella. Just take it easy.

DEAN
Tell him to stop the ambulance.

PARAMEDIC
Now you're a little shaken up, but
we're gonna get you on your feet in--

DEAN whips out his pistol and shoves it in the
PARAMEDIC's face--

PARAMEDIC (CONT'D)
(to the driver)
--stop the ambulance.

DEAN
Thank you.

EXT. STREET - NIGHT

The ambulance pulls over and the back doors fly open.
DEAN leaps out into the crowd.

The OTHER CARS pull over and PRATT and JONES exit. They
scan the area and see DEAN descending a stairwell
marked: METRO.

INT. METRO STATION PLATFORM - NIGHT

DEAN stands at the end of the crowded platform. PRATT
and JONES work through the CROWD as the train pulls in.
DEAN slides on board. The departure HORN sounds. JONES
and PRATT step on.

INT. METRO - NIGHT

DEAN huddles in the back car, panic-breathing, as PRATT
and JONES move through the cars searching for faces.

DEAN looks for an out. He sees an emergency stop handle.

He YANKS it forward. PASSENGERS yell. The brakes lock
and SCREECH. The train slows. Then stops.

DEAN opens the door.

And jumps. He looks around. Just black curved track in
either direction. He starts running.

Then he hears it.

The horrible SCREECHING of an approaching train.

Trapped.

On one side, the train he left. On the other, a wall.

He runs down the track with all that's left.

PRATT and JONES reach the open door and see the oncoming train bearing down on DEAN. They duck in as the train SWISHES by.

DEAN lays flat between the tracks, his face kissing greasy ground as the train screeches over him.

Tons of angry steel are teasing his shirt fabric.

Then it's over. The train's gone. DEAN's alive.

He gets up to see PRATT and JONES leap to the tracks.

DEAN
(under his breath)
I hate these guys.

Then he sees an "EMERGENCY ACCESS" sign beaming in the darkness. A God-send. DEAN runs for it.

EXT. METRO EMERGENCY ACCESS EXIT - NIGHT

PRATT and JONES fly out the door and into a park.

It's empty. Quiet.

No Dean anywhere.

REYNOLDS (V.O.)
I'm confused about something. Maybe
you can help me out.

EXT. TERRACE - CONTINUOUS

The Lincoln Memorial is seen in the distance. REYNOLDS has broken off PARTY GUESTS and paces in his tux, an encrypted cellular phone pressed to his ear.

REYNOLDS (CONT'D)
I sit on top of the greatest
intelligence gathering organization
in human history. Why can't I bring
in a man whose name *is in the*
fucking phonebook?!

HICKS
He's clever. He had help.

REYNOLDS
He's clever? He had help?
(beat)
Oh.

HICKS
Sir--

REYNOLDS
No, no, I'm sorry. I didn't realize
you were hoping to be transferred
to a weathership outside Greenland.

HICKS
I just meant--

REYNOLDS
I don't care if he's Solomon with
Saint Joseph sitting in his lap. I
want the tape and I want him. Now is--

A WAITER with a tray steps out onto the terrace...

REYNOLDS (CONT'D)
(to the WAITER)
Yes?

WAITER
Puffed cheese?

REYNOLDS
No thank you.

WAITER
I also have tiny pizzas and
mushrooms stuffed with--

REYNOLDS
Do I look like I want a tiny pizza?

WAITER
No.

REYNOLDS
Then let's assume I don't.

WAITER
Yes sir.

The WAITER goes back inside.

REYNOLDS
(into phone)
Now is that clear?

WAITER
Yes sir.

REYNOLDS disconnects, breathes deeply, and goes back to the party.

EXT. RACHEL'S CONDO BUILDING - NIGHT

DEAN watches from the shadows. It seems quiet. He's about to move for the entrance when he sees--

A cigarette lighter flame-up inside a parked car. TWO MEN sit inside, watching. DEAN retreats into the shadows.

EXT. RACHEL'S CONDO - BACK ENTRANCE - NIGHT

Quiet. DEAN listens through the door and hears nothing. He KNOCKS softly.

No reply.

He tries the doorknob. It opens.

INT. RACHEL'S KITCHEN - NIGHT

DEAN enters. The place is still.

DEAN
Rachel?

No answer. DEAN drifts through the living room. A lamp is knocked over on the floor. DEAN keeps moving into the bedroom. He stops in the doorway - eyes fixed inside.

DEAN'S POV: RACHEL lies on her stomach, naked in bed.

DEAN
(approaching)
Rachel?

She doesn't respond. He touches her.

Nothing.

He turns her over. Her face is frozen, eyes open, neck purpled and bruised with signs of strangulation.

DEAN

Oh God--

DEAN wants to throw up but holds it down.

Then, under a night table, he sees a shirt. He grabs it.

DEAN'S POV: An oxford button-down. The inside collar is stamped with a dry-cleaner's marker reading: R. DEAN.

Panic overtakes horror as DEAN quickly searches for anything else of his that may have been planted inside the apartment.

Under the bed - a cufflink.

In the bathroom - a hairbrush.

On the desk - documents with his name on them.

DEAN shoves everything into a garbage bag. Grabbing a towel, he retraces his steps, wiping his prints from everything he touched.

Exiting, he wipes off the doorknob as--

A NEIGHBORS DOOR OPENS. A COUPLE stumbles out, laughing, kissing...and noticing DEAN leaving Rachel's condo.

INT. UNDERGROUND PARKING GARAGE - NIGHT

JERRY walks alone through the large underground garage on the way to his car. He pauses, thinking he's heard something.

Nothing.

He continues walking. He reaches his car. Suddenly someone comes up behind him fast. JERRY spins--

--it's DEAN.

DEAN
(whispering)
Jerry--

JERRY
Christ!

DEAN
Ssh!

JERRY
Bobby--

DEAN
It's the NSA. They're the ones
doing this.

JERRY
Bobby--

DEAN
The NSA's doing this 'cause they
think I have something. And they
killed--

JERRY
Calm down.

DEAN
They killed Rachel.

JERRY
(pause)
Rachel's dead?

DEAN
Yes.

JERRY
Jesus.

DEAN
My stuff's all over her apartment.

JERRY
Bobby--

DEAN
They're framing me.

JERRY
Why would they--

DEAN
I don't know. I mean--

JERRY
Why would the NSA--

DEAN
I don't know!

JERRY
You're tired.

DEAN
Jerry--

JERRY
Listen to me.

DEAN
You gotta--

JERRY
No, listen to me. You gotta let me
bring you in.

DEAN
No, I--

JERRY
You gotta let me bring you in to
the police.

DEAN
I won't make it to the police. They
won't let me get there. You go.

JERRY
To the cops?

DEAN
To the NSA. Make a deal. Tell 'em
to stop. Tell 'em I don't have what
they're after. Make a deal.

JERRY
Bobby, you're in way over your head.

DEAN
Go to 'em, Jerry.

JERRY
I have a family.

DEAN
So do I!

JERRY looks at the ground for a long moment...

JERRY
I'm sorry, man.

DEAN
No. No, it's okay.

DEAN starts to leave...

JERRY
Bobby? Piece of advice?

DEAN
Yeah?

JERRY
Turn yourself in.

DEAN
Jerry?

JERRY
Yeah?

DEAN
Go fuck yourself.

EXT. STREET - EARLY MORNING

Establishing. A quiet street in Dean's neighborhood. Several REPORTERS are camped in Dean's driveway entrance, sipping coffees. Farther down the street, a JEEP GRAND CHEROKEE is parked. The driver waits and watches.

EXT. BACKYARD - SAME TIME

DEAN sneaks between two large houses, ducking by windows and scaling a fence. Somewhere a DOG BARKS a warning as DEAN plows through a large hedge, entering the backyard to his home.

INT. DEAN'S HOUSE/KITCHEN - SAME TIME

DEAN quietly unlocks the door and enters. He listens.

The house is quiet. Empty.

INT. DEAN'S FOYER - DAY

KEYS JINGLE in the front lock. The door opens and STACY enters.

The TV suddenly REMOTES ON - VOLUME LOUD.

She turns as DEAN approaches fast--

STACY
Robert--

DEAN's hand cups her mouth as he pulls her into a

pantry closet.

INT. PANTRY CLOSET - CONTINUOUS

DEAN
(barely a whisper)
Listen to me. The house is bugged.
So we gotta be quiet, okay?

STACY nods understanding. DEAN slowly removes his hand.

DEAN (CONT'D)
(whispering)
Is Eric in school?

STACY
Yes.

DEAN
Has anyone been by? Police? FBI?

STACY
Just reporters.

DEAN
I wish you'd gone to your parents
like I asked you.

STACY
This is my house. Nobody's kicking
me out of my house. I picked those
drapes.

DEAN
I don't think anybody wants the
drapes, Stacy, I think the drapes
are okay.

STACY
What happened to your head?

DEAN
I was in a car chase and a small
explosion. Now listen to me: The
NSA is behind this. They think that
guy I told you about, Daniel Zavitz,
they think Zavitz gave me a tape or
computer chip of some kind that
could be damaging to them. So
they're doing all these things
electronically. The bank records,
the surveillance. They're the ones
who broke into the house. Now I

know there's no reason to believe
me. But I love you. And I love our
son. So just believe me anyway.

(pause)

Please.

STACY gently touches his forehead where he's been cut...

STACY

Does that hurt?

DEAN

Well...yeah.

STACY

Good.

DEAN

Stacy--

She grabs him and kisses him. The kiss lasts a good
long time before STACY smacks him on the arm--

STACY

I told you they could do this. I
told you they had this kind of
capability and that with this anti-
terrorism it would be just another--

DEAN

Stacy...Stacy...maybe now isn't the
best time for the I-Told-You-So speech.

She kisses him again.

STACY

I'm sorry I didn't believe you.

DEAN

That's okay.

STACY

I opened the present you got me
from Harrison's.

DEAN

You opened the thing?

STACY

The lingerie.

DEAN

That was for Christmas.

STACY
I was missing you.

DEAN
You're as bad as Eric. I've got an
entire family of people who root
through--

It dawns on him...everything starts coming together...

DEAN (CONT'D)
...who root through...uh...presents,
and...

STACY
What is it?

DEAN
Oh Christ.

INT. JEEP GRAND-CHEROKEE - DAY

The DRIVER continues to watch the area. Then--

DRIVER's POV: THE RANGE ROVER flies out of the driveway,
tires SCREECHING as it speeds through the quiet
neighborhood.

The REPORTERS stare at each other a beat--

--then leap for their cars.

DRIVER
(into sleeve-mic)
504 to 501. Rover's fleeing west on
Sutton. Driver appeared male!

JONES (O.S.)
(radio effect)
What's the wife's '20'?

DRIVER
She's off location with a friend.

JONES (O.S.)
Alright - move! 501 - all units.
Take him down!

EXT. STREET - CONTINUOUS

Unmarked cars of various descriptions rapidly appear
from nowhere giving chase.

ANOTHER AGENT (O.S.)
(radio effect)
502 to 501, I've got the eyeball.
He's approaching Ridgeview, we'll
take him at the intersection.

The RANGE ROVER speeds through the neighborhood.
Suddenly, two cars are out in front, blocking the way.
The Range Rover swerves and breaks as two more cars rip
up behind, boxing it in. An un-marked Trans-Am lags
behind, keeping reporters at bay.

Doors fling open. JONES and THREE MEN, all in plain
clothes, pistols and MAC-10 aimed at the Range Rover.

Nothing happens.

The MEN move closer--

JONES grabs the door and rips it open, revealing Dean's
PISS-FRIGHTENED NANNY behind the wheel in Dean's trench
coat and hat.

JONES YANKS her out, puts her hard to the ground, gun
jammed to her head, as other search the Range Rover for
Dean.

EXT. DEAN'S DRIVEWAY - CONTINUOUS

DEAN drives the Nanny's rusted, low-rider Dodge out of
the driveway. He pauses and looks. The streets are empty.

He turns onto the street and calmly drives away.

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

Establishing. A playground jammed with kids. A kickball
game's in progress. ERIC waits his turn to kick. TRACY,
a college-age teaching assistant comes over.

TRACY
Eric?

ERIC looks up...

TRACY (CONT'D)
Your father's here.

EXT. SCHOOL BUILDING - DAY

DEAN stands at the edge of the playground in clean,
casual clothes. ERIC runs over, face glowing.

ERIC
Dad!

DEAN
Do I know you?

ERIC
Where've you been?

DEAN
Having an adventure. I can't tell
you about it right now, but I'll
tell you about it soon.

ERIC
Are you and mom getting a divorce?

DEAN
No. We're never getting a divorce.
We were having a fight. It happens
sometimes.

ERIC
Who won the fight?

DEAN
Men don't win fights with women,
son, I'll tell you about that
sometime, too. In the meantime,
I've got a question for you, and
it's incredibly important that you
tell me the truth. Under no
circumstances will I be angry with
you. This is a total Get-Out-Of-
Jail-Free card. Ready?

ERIC
Yeah.

DEAN
Did you take anything--anything at
all--out of those Christmas bags I
brought home last week.

ERIC hangs his head...busted...then shouts to a GROUP
OF KIDS on the playground...

ERIC
(shouting)
DYLAAN!!

DYLAN comes trotting over, carrying his backpack...

DYLAN
Hey, Mr. D., what's happenin'?

DEAN
Dylan, I was just asking Eric if--

DYLAN
Oh, God, I knew it was stupid, I
knew we'd get caught. But the
Gameboy was just sitting there.
Right on top of the bag. Yes. Yes.
We took the GameBoy out of the bag,
but with every intention of putting
it back.

DEAN
(pause)
You're a tough nut to crack, Dylan.

DYLAN hunts through the backpack as DEAN and ERIC looks on. All kinds of junk flies out--candy, comics, game-cartridges--

DYLAN
It was broken when we found it, I
swear. I tried fixing it for you. I
even put in new batteries.
(pulling out the GameBoy)
The screen scrambles whenever you
boot up. I'd try to get your money
back.

DEAN eyes the pieces of the GameBoy, knowing that somewhere in the puzzle of plastic and chips is the key to his problems.

EXT. BALTIMORE SHERATON - EVENING

PEDESTRIANS walk on the sidewalk. A MAN comes along and drops a few letters in the corner mailbox.

From the other direction comes DEAN. Without stopping, he casually slashes the mailbox with chalk.

INT. MOTEL ROOM - NIGHT

DEAN's asleep. There's a SOFT SHUFFLING SOUND. The CAMERA EXPLORES for the source, moving by the windows, flashing neon, a TV and finally, the door.

We PUSH CLOSER as a MULE TOOL snakes under the door.

The tool pops upright against the door's inside. The strap drapes over the doorknob and tightens. The doorknob turns and opens.

SOMEONE slips in--

CLOSE ON DEAN asleep. A HAND covers his mouth. DEAN's eyes go wide.

Then he sees it's BRILL...

BRILL
(whispering)
Get dressed. We're leaving.

DEAN
(whispering)
You could knock on the door, you know, and I'd open it.

BRILL
Move it.

EXT. CAPE CHARLES - 4 A.M.

Establishing. The 10-mile Chesapeake Bay Bridge crosses the Bay like a serpent worming toward distant Norfolk. Traffic is thin at this hour.

NEWSCASTER (O.S.)
Dean, the attorney recently under investigation for a money laundering scheme, was seen leaving Ms. Banks apartment late last night.

We PUSH IN on a TOYOTA PICK-UP truck heading south.

INT. PICK-UP - CONTINUOUS

BRILL drives with DEAN riding shotgun.

NEWSCASTER (O.S.)
Police are seeking--

BRILL ejects as cassette from the dashboard and hands it to DEAN.

BRILL
I taped it off the 11 o'clock news.

DEAN
And you were worried about me.
That's nice, I appreciate--

BRILL
I was worried about my hundred and
twenty 'K'.

DEAN
We said a hundred.

BRILL
The price rises with the temperature
and right now you're smokin'. But
you're right, you should shop
around and get the best price. I'll
just let you out here.

DEAN
(agreeing)
One-twenty.

BRILL checks the rear-view mirror.

BRILL's POV: Car headlights following in the distance.

BRILL
Did you call anyone?

DEAN
What do you mean?

BRILL
I mean did you call anyone.

DEAN
Look, my wife is understandably--

BRILL
Jesus!

DEAN
I called my wife!

BRILL
What'd I tell you?

DEAN
I didn't use my name.

BRILL
What'd I tell you?

DEAN
I called from a payphone!

BRILL
What'd I tell you?

DEAN
You told me no calls.

BRILL
I told you no calls.

BRILL does a bootleggers U-turn. Several cars pass by in the opposite direction.

DEAN
Sorry.

BRILL
You don't get it. They go through your phone records. They fuckin' monitor everyone you called in the last--

DEAN
I didn't use my name.

BRILL
Oh, I'll bet that threw 'em off the scent. I sure hope you covered the mouthpiece with a handkerchief and used a funny voice!

BRILL turns off the headlights, does another U-turn, pulls off on an emergency road and stops.

He turns off the engine, rolls down the window, looks up into the night sky and listens.

BRILL's POV: A cloudy night. Silent except for the water and a distant fog-horn. No sounds of aircraft.

DEAN
(looking up as well)
I don't hear anything.
(on BRILL's silence)
Maybe you're wrong.

BRILL is staring upward...

BRILL
A hundred and fifty.

INT. NRO KEYHOLE-12 LAB - CONTINUOUS

Re-establishing. A massive, dark place filled with

glowing monitors.

CLOSE ON A MONITOR - displaying a live SAT feed showing a thermograph image of Brill's truck. The color heat image of BRILL looking upward is fairly clear. He pops his head back into the truck and pulls onto the road. The satellite continues tracking the truck.

BRILL (O.S.)
It's a consummated marriage.

INT. TOYOTA - NIGHT

BRILL drives along a high fence surrounding acres of empty warehouses, docks and rust-bitten fences. He's still on constant alert - looking for sign of their presence.

BRILL (CONT'D)
The NSA's been in bed with the
entire tele-communications industry
since the 40's. They've infected
everything: Banks, computers,
phones, mail, name it.
(stopping the car near
the gate)
The more technology we buy into,
the easier it is keeping tabs on us.
It's a brave new world.
(handing DEAN the keys)
At least it better be.

DEAN
How do you know so much?

BRILL
None of your business.

DEAN
You used to work for 'em, didn't you?

BRILL
I was a traffic analyst.

DEAN gives him a look that says, "I don't know what that means".

BRILL (CONT'D)
I intercepted phone calls.

DEAN
How'd you get around the tap orders?

BRILL

They can tap anything as long as it's an airwave intercept. Cellulars and pagers your kid can do.

(driving through)

Hard-line calls we'd pick off the relays as they were being fed into ground cables or fired up to the SATs. We'd suck in everything. All foreign, most domestic.

(DEAN re-closes the gate)

Domestic was my group. Druggies, radicals, loud-mouths. Anyone we wanted.

DEAN

(climbing back in)

How'd you have the manpower to--

BRILL

(driving again)

Meade has 18 underground acres of computers. They scan every phonecall for target words like "bomb" or "President". We red-flag phone numbers or voice prints...whatever we wanted. When the computers found something, it was bounced to comparative analysis.

DEAN

Jesus.

BRILL

That was twenty years ago. With digital? They can suck a salt grain off a beach.

DEAN

Why'd you leave?

BRILL

It was '72. I figured we had enough problems without monitoring a Berkeley kid's class schedule. So I sold my story to Ramparts and split.

DEAN

They come after you?

BRILL

(shrugging it off)

Well...there'd be too much disclosure to prosecute me. So they ruined my records and made sure I'd never hold a real job again.

The pick-up stops by a long two-story warehouse.

BRILL (CONT'D)
What do you think?

DEAN
Looks like Detroit.

BRILL
Welcome to Santa's Workshop.

INT. WAREHOUSE - NIGHT

BRILL and DEAN enter the 2nd story of a large, empty structure. DEAN is carrying a crumpled, brown paper bag.

In the center of the cavernous space, a windowless, cinderblock room built on 5-foot supports.

BRILL
I call it the jar. No phone or utility lines going in.

BRILL opens a side door revealing a mini-generator. He pushes the start button. The generator HUMS to life.

BRILL
Self-contained. Unplugged from the world.
(opening Jar door)
Nothing for a wire bug to piggy-back in on. That leaves only transmitters and signal sweep for those.
(turning on the light)
Now let's see what we got.

DEAN tosses the paper bag to BRILL, who empties its contents (the pieces of the GameBoy) on to the table.

EXT. DOCKS - DAWN

DEAN sits alone, smoking a cigarette, and watching Norfolk rise from dawn's fog.

In the distance we see BRILL coming down from the warehouse toward DEAN.

He stands behind DEAN for a moment before...

BRILL
That is one ugly sunrise.

DEAN
(pause)
It really is.
(pause)
Did you find anything?

BRILL
Yeah.
(beat)
Take a walk with me.

DEAN gets up and joins BRILL. The two of them start in the direction of the second warehouse.

BRILL (CONT'D)
Remember when Senator Hamersley
died in an accident up near Shenandoah?

DEAN
Yeah.

BRILL
The NSA killed him.

DEAN
Jesus. Do you have proof?

BRILL
Well, actually, you have proof.
Could you walk a little faster please.

DEAN
What's going on?

BRILL
They're here.

DEAN
Who?

BRILL
Them.

DEAN
Where?

BRILL
Here?

DEAN
Here?!

BRILL
In the warehouse. They're hiding in
a duct on the third floor. When we
go back inside, they're gonna kill
us. When they notice that we're
moving toward the car, they'll come
running out of the building.

DEAN
'Kay, well, could you walk faster,
please.

INT. WAREHOUSE - CONTINUOUS

JONES and THREE MEN are huddled in a duct.

VOICE (O.S.)
(through radio)
They're heading to the car.

JONES
Move it.

JONES and the three men start down the corridor, guns
drawn.

EXT. THE SECOND WAREHOUSE - CONTINUOUS

DEAN and BRILL are kneeling beside the Chevy, letting
the air out of the tires.

BRILL
Empty 'em 'till they're almost flat.
And turn your head. There might be
some debris flying your way.

DEAN
Why?

And with that, THE FIRST WAREHOUSE EXPLODES, sending a
fireball of debris in all directions.

DEAN
What the fuck?!

BRILL
They shouldn't have come without
calling first.

BRILL jumps into the Chevy, turns the key and the engine ignites. DEAN leaps in. BRILL stomps on the gas and tires screech. The Chevy hurtles through the warehouse toward a shut garage door. BRILL clicks a remote. The door rises.

OUTSIDE THE WAREHOUSE - The Chevy roars outward, screams around a corner, then speeds down a road lined with warehouses.

DEAN looks down an intersecting road to glimpse a Saturn sedan gaining on a parallel road.

BRILL
Where's your gun?

They pass an area with no warehouses. The Saturn turns, heading straight at them.

DEAN
Back at the warehouse.

The Saturn pulls on the road behind them. The MAN in the Saturn leans out and fires an assault rifle. The side window by Dean's head shatters.

BRILL one-hands the pistol and checks the load.

DEAN
(re: the pistol)
Gimme that.

BRILL
You sure?

DEAN
You're driving.

BRILL
Those are Feds.

DEAN
(taking the pistol)
I didn't see a warrant. Did you see
a warrant?

The Chevy enters a narrow lane, the Saturn right behind. With the Chevy's tires flat and flapping, the Saturn hugs their rear. DEAN looks back again as the RIFLEMAN FIRES--

The rear window EXPLODES. DEAN pops up and fires three quick, well-placed rounds.

The Saturn swerves and drops back. BRILL's impressed.

DEAN looks forward to see an exit road blocked by an iron cross-bar. BRILL, unfazed, pushes the Chevy faster. Beam or no beam, he's going through.

BRILL
Think we let out enough air?

DEAN
(realizing)
Oh my God...

BRILL and DEAN hit the deck as the Chevy's hood scrapes just under the beam. The windshield frame takes the full impact. The beam slices through steel and glass, decapitating the car. They emerge on the other side minus roof and windows as--

--the Saturn SCREECH-STOPPS inches from the beam and debris. A MAN leaps out, shoulders his rifle and aims--

--but the Chevy disappears around a building.

EXT. HIGHWAY - EARLY MORNING

A foggy morning. The rural highway's deserted at this early hour. The Chevy rumbles by...

INT. CHEVY - CONTINUOUS

DEAN and BRILL, windblown but alive, remove shards of glass. BRILL eyes the road behind him.

Empty.

BRILL
We lost 'em.

DEAN
That wasn't so hard.

BRILL
Fuckin-A.

DEAN
Let's not do the tire thing anymore,
okay?

BRILL
Yeah, I can see where that'd--

He stops talking.

He hears ROTOR THUMPS as a black HELICOPTER appears over a fog-laced hillside, swooping down.

BRILL floors it. The helicopter drops in closer as BRILL swerves back and forth while taking a curve at 70-plus on flapping tires. A helicopter SHARP-SHOOTER aims with an M-16.

A spray of high-powered slugs suddenly rip into the Chevy's hood. The engine starts knocking.

BRILL
These guys are incredibly persistent.

DEAN
Tell me about it.

The road straightens. Up ahead, a tunnel.

More bullets slice the hood. Radiator fluid starts hissing. The Chevy starts dying.

BRILL stomps the pedal, squeezing out every last kick of horsepower.

Rubber flaps. Tires shred. Steam hisses. Bullets fly.

The helicopter swoops in lower and lower for the kill shot.

INT. HELICOPTER - CONTINUOUS

The SHARP-SHOOTER lines DEAN in his sights.

The PILOT keeps pace, dropping closer. The SHARP-SHOOTER has the shot.

The Chevy reaches the tunnel's opening on sparking, screeching wheel rims.

The helicopter pulls up, missing the hill by inches.

But not the power lines. The PILOT sees them too late. The helicopter flies into a web of cables. The upper rotor slices neatly off. The helicopter's body rockets downward to the road where it bounces and skids like a rock on water until it meets an oncoming semi-truck head-on.

BLAM!

EXT. INSIDE THE TUNNEL - CONTINUOUS

BRILL tries steering but metal wheels on concrete don't work. The car shimmies like it's on ice. Sparks fly as they bash into the tunnel wall, grinding to a stop.

INT. DODGE - CONTINUOUS

A GRUNGE-DUDE blasts his car-stereo as he enters the tunnel, unaware of the mayhem behind him.

He slows, seeing a smoking wreck ahead.

Closer, he sees DEAN waving him down. He slows more. Bad move.

BRILL opens the rear door, leaps in, and points his pistol at the GRUNGE-DUDE's face.

DEAN leaps in front.

BRILL
Drive.

DEAN
We're not gonna hurt you.

BRILL
Drive.

DEAN
Tell him we're not gonna hurt him.

BRILL
Drive or I'll blow your fuckin' head off.

DEAN
No he won't.

BRILL
Goddammit--

DEAN
We're honest people and we need your help. I'll give you two-hundred dollars if you--

GRUNGE-DUDE
(leaping out)
Take it!

DEAN
Actually, I don't have two-hundred

dollars.

BRILL

Drive the damn car!

DEAN slides into the driver's seat, drops it in gear and goes.

The Dodge erupts from the tunnel.

Up ahead, the Saturn and another car approach fast in the opposite lane, speeding toward the tunnel's opening. The car's fly by, unaware of DEAN and BRILL passing in the Dodge.

The Dodge continues on, fading into the fog.

INT. NSA/CORRIDOR - DAY

REYNOLDS and HICKS walk down a white hallway three football fields in length, filled with bustling employees conservatively dressed.

HICKS

We found two sets of latent prints in the rubble of Brill's studio. One was Dean's. The other, we believe, belongs to Brill.

REYNOLDS

We believe?

HICKS

Well...his real name's Edward Lyle.

REYNOLDS

Lyle?!

HICKS

Yes sir.

REYNOLDS

You're kidding me.

HICKS

No sir.

REYNOLDS

Dean's with Lyle.

HICKS

And they have the video. That's confirmed.

REYNOLDS
So they know everything.

HICKS
If they've looked at the video.

REYNOLDS
Oh, let's assume that they have.

HICKS
If he's with Lyle it means he's got resources.

REYNOLDS
Resources, that's a good point.
He's got resources. All we've got is a *six-hundred billion dollar organization!* Now goddammit, Hicks, you find 'em. You find 'em and you end it now!

REYNOLDS walks off leaving HICKS to ponder his fate.

EXT. USED CAR LOT - DAY

Establishing. Plastic flags and PRICES SLASHED signs are everywhere. A blue Taurus pulls off the lot...

DEAN (O.S.)
We'll take the tape directly to CBS.
I'll hand it directly to the News Department.

INT. TAURUS - CONTINUED

BRILL
Listen to you, "directly". You're not gonna get near the News Department. And if you did, it'd never get on the air. Time-Life buried the Zapruder film for 15 years.

DEAN
What about newspapers and magazines?

BRILL
Same thing?

DEAN
So what do we do now?

BRILL

I was thinkin' about asking for my hundred and fifty grand and calling it quits.

DEAN
What if we do a mailing to Congressmen.

BRILL
It'd never get through. All packages are screened, x-rayed and then hand-searched for explosives. You didn't like my "give-me-my-money" idea?

INT. TAURUS - NIGHT

BRILL drives. DEAN thinks.

DEAN
What if we hand deliver to their homes or office?

BRILL
The area's wired for surveillance, they'll be looking for those moves.

DEAN
Well how do I know what they're--

BRILL
I know. I know what they're looking for and I'm telling you.

The car radio is playing a newscast...

NEWSCASTER (O.S.)
(from the radio)
--after which, Senator Albert will address a fund-raiser at Boston University.

DEAN
What if we put it on the internet?

BRILL
Have you seen how fuckin' slow the net is? It'd take ten minutes to unload enough video so that people know what they're seeing, and it'd take the NSA maybe 40 seconds to see it coming down and shut down the access.

NEWSCASTER (O.S.)
(from the radio)
--this will be the last stop on the
Senator's eight-city tour before
the Senate votes on Tuesday.

BRILL
(reconsidering)
But maybe if there were no phone
line--

DEAN has started listening to the radio...

BRILL (CONT'D)
What if we transmitted it over
cellular?

DEAN
Listen--

BRILL
Nah, they'd shut down the pin number.

DEAN
What if--

BRILL
If they couldn't do that, they'd
shut down the whole system, all the
relays.

DEAN
What if--

BRILL
They've done it before. Takes maybe
two minutes.

DEAN
What if--

BRILL
What if what?

DEAN
What if we just fucked with 'em?

BRILL
(pause)
How?

DEAN
Same way they did with you and me.

We take their biggest guy and turn
him into one of us.

BRILL
Reynolds.

DEAN
No.

BRILL
Who?

A MONTAGE OF EVENTS:

INT. MOTEL ROOM - DAY

BRILL educates DEAN on simple ways to alter one's
appearance.

DEAN (V.O.)
Senator Sam Albert, senior
Republican. Very well respected.

INT. BOSTON UNIVERSITY/AUDITORIUM - DAY

A large auditorium. Preparations are being made for
Senator Albert's upcoming speech. BRILL and DEAN
casually case the area for vulnerabilities.

DEAN
We'll play the NSA's game only
we'll play it badly.

EXT. LE MERIDIAN HOTEL, BOSTON - DAY

Establishing. A five-star hotel overlooking
Massachusetts Bay.

BRILL (V.O.)
You wanna get caught spying on Albert?

DEAN (V.O.)
No, I want the NSA to get caught
spying on Albert.

INT. HOTEL LOBBY - CONTINUOUS

CHRISTA HAWKINS, late 20's, the Senator's advance-
person, stands at registration securing rooms for her
boss and his team.

DEAN (V.O.)
We're gonna lead Albert by the nose

to one conclusion. And then when
he's pissed as hell, we're gonna
drop the tape in his lap. How fast
can you teach me what I need to know?

BRILL (V.O.)
How fast can you learn?

Next to CHRISTA, looking conservative and altered in
appearance, is DEAN, eavesdropping on the Senator's
room numbers and any other pertinent info.

EXT. RADIO SHACK - DAY

Establishing. One of those cheesy places in a mini-mall.

DEAN (V.O.)
Pretty fast.

BRILL
We'll have to re-stock some basics.

INT. RADIO SHACK - CONTINUOUS

BRILL and DEAN go shopping.

BRILL
Bugs, frequency scanners, contact
mics, transmitters, pin-holes,
fiber optics--

INT. MOTEL ROOM - DAY

The curtains are drawn. Devices cover the table and bed.

BRILL
What do you know about locking
cellular phone signals?

DEAN
I know my phone number and I know
the number for SportsPhone. Beyond
that--

BRILL
Shit.

INT. TAURUS - DAY

DEAN drives while BRILL sits with his open PC lap-top
connect to his cellular phone.

BRILL

A 'modified' OKI 900 interfaced
with a lap-top creates an enormously
powerful tool.

(referring to the cell-phone)
I got into the software, did some
code re-writing and turned it into
one of the best scan-looking
systems around.

CLOSE ON SCREEN - A street map appears with positions
of the network's relays. Lines appear indicating all
in-progress cellular calls along with their locations.

BRILL (CONT'D)
This is every call on the grid. I
can lock and position any one I
want and follow the hand-offs in
real time.

BRILL punches a number into the cellular and the phone
locks on the signal. Through the lap-top, we hear
RINGING and then an ANSWERING VOICE.

WOMAN'S VOICE (O.S.)
Super Shuttle.

MAN'S VOICE (O.S.)
This is Dr. Jonathan Phillips, 102
Stern Drive in Brockton. I need an
airport ride on Friday at 6 PM with
a return pick-up Monday at 5.
There'll be two of us and--

BRILL
(disconnecting)
Need a place to stay for the
weekend? A new TV?
(BRILL has repeated the process)

ANOTHER MAN'S VOICE (O.S.)
Triple-A Emergency Road Service.
May I have your name and membership
number?

YOUNG WOMAN'S VOICE (O.S.)
Colleen Crane. Card number 020-113--

DEAN
Unbelievable.

BRILL
All from a hundred dollar scanner
at Radio Shack. But it's time for

business.

BRILL dials his computer into a new line. TONES and
COMMANDS fly quick as Brill's computer modems into another.

DEAN
What are you dialing?

BRILL
AmeriTech's data-base.
(pointing on the screen)
There's Albert's D.C. office
address and his phone's identity
code. Now we just reprogram out
phone with his ID code and you know
what we've got?

SENATOR ALBERT (O.S.)
(mid-conversation)
--Don't think it could've gone any
better. Tell me, how's Deb? How're
my grandchildren?

BRILL
A receiver tuned permanently to the
Senator's phone.

EXT. FREEWAY - CONTINUOUS

A customized RV zips down the highway.

SENATOR'S WIFE (O.S.)
Melissa has a fever. When will you
be in the room?

INT. RV - CONTINUOUS

It's a plush affair befitting the Senator's position.
ALBERT speaks in the cellular phone while an aide,
PATRICK, reviews last minute changes for Albert's
upcoming speech.

SENATOR ALBERT
Not 'till later tonight. We're
going to the campus now.
(beat)
I'll call you after I've checked in.
(beat)
I love you too, dear.

INT. LE MERIDIAN HOTEL/LOBBY - DAY

CHRISTA stands at the front desk as the CLERK hands her

several faxes.

DEAN, disguised, sits across the lobby reading a paper.

DEAN's POV: CHRISTA exits the hotel to a waiting car.

DEAN
(into concealed sleeve mic)
She just left.

INT. HOTEL CORRIDOR - DAY

Numbered doors on each side. BRILL walks down the hall, hair slicked, mustache, wearing a suit and carrying a briefcase.

BRILL (V.O.)
The important thing about
installations is numbers.

INT. CHRISTA'S HOTEL ROOM - DAY

SERIES OF SHOTS:

BRILL entering CHRISTA's room and opening his briefcase revealing tools and listening bugs.

BRILL (V.O.)
They may find one, but they're not
gonna find 'em all.

--BRILL planting devices behind the headboard--

--Inside the telephone--

--Behind the desk--

--Inside the TV--

--BRILL rifling through CHRISTA's personal items, eyeing paper work, photographing interesting documents.

--BRILL opening a connecting door, picking a second lock, and entering the adjoining suite.

INT. CHRISTA'S HOTEL ROOM - NIGHT

A clock reads 1:28 AM. The lights are on and the bed unslept in. Christa's not seen. Then the connecting door opens--

CHRISTA steps from the Senator's adjoining suite in a silk robe, nothing underneath. She turns in the doorway,

revealing ALBERT, naked in a towel.

CHRISTA closes the door, climbs in bed and grabs the remote. She clicks on the TV.

FEEDBACK SCREECHES from the set.

She tries changing channels but the SCREECHING continues. She tries turning off the set, but it won't turn off. She grabs the phone and dials.

CHRISTA
(into phone)
Can you send someone up right away.
I'm having a problem with my TV...
It's screeching and I--
(beat)
It's screeching and I--

CHRISTA is noticing that her voice is causing the TV image to distort in sync.

CHRISTA (CONT'D)
It's screeching and I can't turn it off.

INT. HOTEL RESTAURANT - MORNING

SENATOR ALBERT dines with an aide as PATRICK approaches, a grave look on his face. PATRICK takes a seat.

SENATOR ALBERT
What happened to you last night?

PATRICK reaches in his case and pulls out one of Brill's listening bugs and hands it to ALBERT who puts on his eyeglasses.

PATRICK
Christa found it last night attached to her TV. It's a listening device.

SENATOR ALBERT
A bug?

PATRICK
Yeah.

SENATOR ALBERT
Jesus H.--

PATRICK

We should everything checked.
There's a company in Cambridge
called Baudmore. They're discreet.

Seated next to ALBERT's table is DEAN, unnoticed as he sips coffee, skims news, and eavesdrops on their MURMURS with a small, concealed parabolic mic and ear-phone.

SENATOR ALBERT
Well get somebody down here today.
I don't know what the hell this is
all about.

EXT. STREET CORNER - DAY

A phone distribution box is open, revealing a mass of circuit boards. BRILL stands at the box holding a circuit-dialer phone to his ear.

INTERCUT WITH:

INT. HOTEL LOBBY/NEWS STAND - CONTINUOUS

DEAN watches PATRICK approach a pay phone.

DEAN
(into sleeve mic)
He's going into the payphone
outside the restaurant. It's a
Cambridge company called Baudmore.

BRILL connects two alligator clips to a line inside the box.

BRILL
(into sleeve mic)
Got it.

BRILL's phone line immediately rings. He waits...then answers.

BRILL
(into phone)
Baudmore Consultants.

PATRICK
Is Jerry Delsano in?

BRILL
Who's calling?

PATRICK

It's Pat Cary. I work for Senator Sam Albert and I was given Jerry's name.

BRILL
Jerry's on vacation 'till Monday. I can give him the message when he gets back. That was Patrick and the last name--

PATRICK
The thing is...it really can't wait.

BRILL
My name's Neil. Maybe I can help you.

INT. SENATOR ALBERT'S HOTEL ROOM - DAY

CLOSE ON A FREQUENCY COUNTER sweeping a chest of drawers. The device starts BUZZING, indicating a transmitter.

BRILL, disguised, is on hands and knees, searching under a chest where he 'discovers' a bug he planted earlier.

BRILL
(removing the transmitter)
Oh yeah. Got another one here.

BRILL shows it to PATRICK, a very embarrassed HOTEL MANAGER and a very serious HEAD OF HOTEL SECURITY.

BRILL (CONT'D)
Nasty fella. A TX-703. Remote on-off, three-thousand foot range. Shit, you could listen from a shopping mall across the street.

INT. SENATOR ALBERT'S RV - DAY

BRILL stands in front of SENATOR ALBERT.

BRILL
Well, sir, I'm afraid it's not as simple as that. Your average newspaper guy or Hard Copy lady or whatever, they can't buy this stuff.

SENATOR ALBERT
Well then who can?

BRILL

Ah, sir, you know, it's not for me to say.

SENATOR ALBERT

What do you mean? Who can buy this kind of equipment.

BRILL

The thing is, Senator, and I don't want to get in the middle of nothing, but--

SENATOR ALBERT

What are you saying?

BRILL

Most of this stuff's only available to law enforcement.

SENATOR ALBERT

Law enforcement?

BRILL

FBI, CIA, NSA, local cops.

SENATOR ALBERT

Are you sure about this?

BRILL unwraps a towel revealing the grease-covered NSA tracker he removed from Dean's BMW.

BRILL

I yanked this off your RV. It's a Global Positioning Tracker.

SENATOR ALBERT

Oh my God.

BRILL

Tracks your location to the inch and works directly with--you know...

SENATOR ALBERT

With what?

BRILL

With spy satellites. I don't like saying these things Senator...

SENATOR ALBERT

(shaking BRILL's hand)

Neil, thank you for your help.

BRILL
Anytime.

PATRICK escorts BRILL out of the RV.

The SENATOR, fuming, opens a book, looks up a phone number and punches it into his phone.

SENATOR ALBERT
(into the phone)
This is Sam Albert. Put me through
to Langley. Dick Marshal's office.

INT. UNIVERSITY COFFEE SHOP - DAY

A place packed with STUDENTS, computers and TEACHERS.
DEAN sits in a corner reading a magazine, but what he's really watching is--

A WELL-DRESSED MAN at the counter, his back to DEAN,
ordering a cup of coffee.

The MAN glances at DEAN off the mirror behind the counter.

BRILL walks in and joins DEAN.

BRILL
Albert's primed. We'll let him stew
for a day and then drop the tape.

BRILL looks over at the WELL-DRESSED MAN.

DEAN
He came in four minutes ago.

BRILL
(pause)
C'mon.

They're about to start for the front door when an
unmarked police car pulls up in front.

A rowdy group of FRAT BOYS flood in, loud and busy. By
the time they pass, BRILL and DEAN are gone.

The WELL-DRESSED MAN scans the coffee shop and sees the
back door swinging shut.

EXT. STREET - DAY

DEAN and BRILL run down the street, through an alley
and over a fence to another street. They slow as they
approach the parked Taurus. BRILL takes the wheel with

DEAN beside him.

They pull into traffic. Things look good, but then the UNMARKED CAR and a SQUAD CAR scream up behind, lights flashing.

INT. TAURUS - CONTINUOUS

BRILL dumps the car into low gear and the Taurus comes alive.

INT. SQUAD CAR - CONTINUOUS

A COP picks up the radio-mic.

COP

One-Lincoln-Nine. In pursuit of two suspects, one matching description of Robert Dean, wanted in connection with a homicide. Suspects northbound on--

EXT. BOSTON STREETS - CONTINUOUS

Through alleys, down streets, under an overpass, down a one-way street, barely missing a head-on as they roar into a rail-yard traversing the waterfront. BRILL's at his best, putting distance between himself and the cops at every turn.

Finally, it looks as if they've made it as they race down an alleyway, only to realize it's a dead-end.

BRILL slams into reverse. They screech backward, tires smoking.

Too late. The squad car rips into the alleyway, boxing them in.

BRILL hits the brakes. He looks back at the dead-end and sees an empty flat-bed trailer with a ramp. BRILL gives it everything. If they can get enough speed and hit the ramp right, maybe they can clear the obstructing wall.

BRILL

Feeling lucky?

DEAN

Not particularly, no.

They hit the ramp full speed. The front end bottoms at the Taurus bounces skyward. Tires clip the wall as the

car flips and smashes into a parked rail-car filled with coal.

They aren't going anywhere.

Back in the alley, the squad car skids to a stop.

A ROOKIE climbs from his car, leaps the wall, draws his gun and nears...

Inside the Taurus, the windows are shattered. Steam hisses, gasoline drips and coal is everywhere.

DEAN shimmies out through a broken side window. He barely gets to his feet as he stumbles 20 yards or so.

His foot accidentally dislodges a large pile of coal, which buries him up to his waist and immobilizes him.

DEAN
Shit.
(to BRILL)
I'm stuck. Help me out.

He looks back to see that BRILL is hanging out the driver's side, bleeding badly and covered in gas.

COP
(on waist radio)
One-Lincoln-Nine, suspects TA'd
into a coal car at the Fullbright
rail-yards. Requesting back-up,
fire and ambulance.

An unmarked car with red-flashers races up the rail-yard and stops. The ROOKIE turns as JONES and KRUG hop out.

JONES
(flashing ID)
FBI. What do you got?

COP
Two murder suspects. One's wounded,
the other's maybe dead.

JONES
Thank you.

KRUG draws his silenced pistol and matter of factly shoots the COP dead.

JONES
(to KRUG)

Check inside.

DEAN is watching this all unseen, helplessly trying to dig himself out of the coal.

KRUG inspects the Taurus interior for anything of interest. JONES scans the area.

KRUG

(to BRILL as he searches.)

I hate doin' cops, I really do. You
I won't mind. Didn't mind that
Rachel Banks. Didn't mind doin' her
one bit.

(seeing DEAN's shoe)

Your lawyer friend buried over there?

BRILL can only gurgle blood. JONES pops the Taurus's trunk and looks inside.

KRUG digs quickly through the coal pile, searching for Dean. Then BRILL sees him--

BRILL's POV: DEAN down off the side of the coal-car, lodged in the coal pile. He's safe, but not once KRUG discovers he's not in the car.

BRILL pushes in the cigarette lighter.

JONES dumps everything from the Taurus into the unmarked car. SIRENS suddenly fade in.

KRUG digs faster, looking for DEAN, as JONES approaches with his pistol, clambering around for BRILL.

KRUG

Fuck him, he's dead in two minutes.
Find Dean.

JONES starts to back out, just as the Taurus's cigarette lighter pops out. BRILL grabs it.

KRUG eyes the glowing lighter. Then he eyes BRILL.

Shit.

BRILL ignites the gas. WA-WOOMFF!! A fireball explodes, consuming all - the car, BRILL, KRUG. JONES is blown off his feet from the concussion.

JONES

(scrambling away)

Fuck--

JONES wipes prints off his pistol and silencer and tosses it into the flames as the police cars approach.

DEAN watches from the shadows as flames incinerate everything.

MARSHAL (V.O.)

I just came from my office at
Langley. Senator Albert called me
there.

EXT. WASHINGTON D.C. RESTAURANT TERRACE - DAY

MARSHAL and SHAFFER dine with REYNOLDS at a restaurant overlooking the Potomac.

SHAFFER

I got the same call at the Bureau.
He's upset.

REYNOLDS

About what?

MARSHAL

About what? Do I look stupid?

REYNOLDS

Ken--

MARSHAL

Does Shaffer look stupid to you?

SHAFFER

We're not stupid, Reynolds.

MARSHAL

The fuck do you have goin' on with
Sam Albert?

SHAFFER

This guy's carrying the flag for
the damn terrorism bill. You think
this is the best time to piss him off?

MARSHAL

You have any idea what kind of
position this--

SHAFFER

He's carrying the damn flag.

REYNOLDS

We're not doing anything with Sam Albert.

MARSHAL
He thinks we're stupid.

SHAFFER
He found an NSA SAT tracker on his motor home today.

REYNOLDS
It's not ours.

MARSHAL
It was pulsing on your SAT frequencies.

SHAFFER
I don't know what's going on, but if you people have tripped over your own asshole again, you're not gonna get any help from us. It's ending at your doorstep.

HICKS (V.O.)
Brill's dead.

INT. TOWN CAR - DAY

REYNOLDS rides in the back of the car, a cellular to his ear.

REYNOLDS
What about--

HICKS (O.S.)
We don't know.

REYNOLDS
Explain that.

INTERCUT WITH:

INT. TECH ROOM - CONTINUOUS

The room is crammed with people as HICKS talks over the phone.

HICKS
Jones had to flee the scene before we could locate the second body.

REYNOLDS
What about the tape?

HICKS
We think it was on Brill. If it was,
it's destroyed now.

REYNOLDS
And if it wasn't?

ORGAN MUSIC can be heard as REYNOLDS snaps his phone shut.

PRIEST (O.S.)
Peace be with you.

EXT. SAINT PAUL'S CHURCH - DAY

Establishing. A beautiful church in an expensive neighborhood.

CHORUS OF PARISHIONERS (O.S.)
And also with you.

INT. CHURCH - CONTINUOUS

A crowded Catholic mass. The PRIEST delivers a sermon from an altar decorated with Christmas candles and evergreen.

PRIEST
The Lord said: I leave you peace,
my peace I leave you. Let us now,
in the spirit of these holidays,
turn to our neighbors and offer
them a sign of peace.

REYNOLDS stands in a pew beside his TWO DAUGHTERS and his WIFE. He turns to those immediately around him, shaking their hands.

REYNOLDS
Peace be with you...Peace be with you.

A disguised DEAN takes REYNOLDS hand and shakes it...

DEAN
Merry Christmas. It's me.

REYNOLDS
Do I know you?

DEAN
I'm Robert Dean. Within twelve
hours, you're gonna be in jail.

Peace be with you.

REYNOLDS is dumbstruck...

PRIEST

Let us now offer up thanks to the
Lord our God in the words our
Father gave us.

CONGREGATION

Our Father, who art in Heaven,
hallow'd be thy name--

STACY (V.O.)

Robert, is it safe to be talking on
the phone like this?

INT. A BEDROOM - NIGHT

DEAN sits on a bed while talking into a modified
cellular computer. The screen shows his current call
signal re-routing between relay stations.

DEAN

(into phone)

I've re-routed the call. They can't
trace it.

INTERCUT WITH:

INT. DEAN'S HOUSE/BEDROOM - CONTINUOUS

STACY

(into phone)

Are you sure you're safe?

DEAN

(into phone)

Yeah.

EXT. WASHINGTON D.C. - CONTINUOUS

CLOSE ON A SMALL GRAY CONE-SHAPED MICROWAVE ANTENNA

STACY (O.S.)

They're saying you killed that
policeman.

DEAN (O.S.)

That's gonna end tonight.

EXT. EXPRESSWAY - CONTINUOUS

CLOSE ON A MICROWAVE TOWER WITH NINE GRAY CONES pointing nine directions. The intercepted phone signals being relayed.

STACY (O.S.)
Where are you?

DEAN (O.S.)
I can't tell you that.

EXT. KENT ISLAND - CONTINUOUS

Re-establishing. A concrete building rising from the woods.

STACY (O.S.)
Can you tell me anything?

INT. CEMENT BUILDING - CONTINUOUS

CLOSE ON COMPUTER SCREENS showing hundreds of phone numbers scrolling by. A massive vacume cleaner of every cellular call being made in the state of Maryland. The computer scans for trigger numbers or words.

DEAN (O.S.)
I can tell you this: That anti-terrorism bill you were so worked up about? I don't think it's gonna pass.

A phone number locks on the screen--

TECHNICIAN
Got it!

INT. REYNOLDS BEDROOM - CONTINUOUS

The phone on the nightstand begins to RING. REYNOLDS wakes as his wife rolls to the other side of the bed. He grabs his scrambler phone and goes into--

INT. BATHROOM - CONTINUOUS

REYNOLDS closes the door and waits as scrambled lines connect. Finally, a confirming tone.

REYNOLDS
Yeah.

INTERCUT WITH:

INT. VAN - CONTINUOUS

HICKS is on the phone.

HICKS

Found him. Kent Island nailed the
call five minutes ago. He's stationary.

REYNOLDS

Do you have visual?

HICKS

Not yet. He's near "M" and 34th.
I've got an ELSUR unit on the scene
now. A residential building. Twelve
units.

REYNOLDS

What's your ETA?

HICKS

Three minutes. We're going in light.
Myself and two others. Everyone
else is held back in reserve.

REYNOLDS

He walked right up to me in church.
At the holiest time of the year. He
approached me in a sanctified place.
(beat)
Kill him now.

EXT. A VICTORIAN APARTMENT BUILDING - NIGHT

Establishing. Peaceful street, quaint apartments. THREE
MEN stroll to the entrance of a well-maintained
building. One jimmies the lock and a moment later
they're in.

INT. LOBBY - CONTINUOUS

HICKS, JONES and DAVIS prepare. All have miniature
earphones. DAVIS checks his silenced pistol. HICKS
activates a frequency locator. The needle snaps on. He
looks at DAVIS and JONES.

They're ready.

All hand signals, no words, as the trio ascend the
staircase.

One flight, two. Then HICKS stops. The needle says
they're close.

HICKS motions. Their target's on two. They move down

the hall - silent except for a creaking floor and a TV SHOW drifting from an apartment. Someone's up at this hour.

They move on. HICKS watches the needle as it moves. He motions DAVIS and JONES to a door. JONES puts a reverse-viewer against the peep-hole.

JONES's POV: A view of an entryway and living room. A light bleeds from an O.S. source. Beyond that there's no sign of life.

HICKS puts a contact-mic against the door and listens to FAINT CONVERSATION somewhere inside, possibly the phone call. HICKS nods to JONES who quickly picks the lock while DAVIS eyes the hall.

After a nervous moment, the door opens and HICKS, JONES and DAVIS enter.

INT. THE APARTMENT - CONTINUOUS

They spread out, searching the well-decorated condo for the target.

They near the room with light. Using a mini-mirror, HICKS looks around the bend to see--

A BEDROOM. There's a briefcase on the bed.

They enter.

From the bathroom they hear sounds of RUNNING WATER. They slowly approach. Wood again CREAKS beneath them.

DEAN's VOICE is heard through the locked door.

HICKS signals "on three".

He counts, and they SMASH the door open to see--

--a cellular phone taped to a Baby-Monitor. DEAN's nowhere in sight.

HICKS
The fuck is this?

INT. POLICE STATION/DISPATCH AREA - NIGHT

Spinning banks of reporters manned by POLICE DISPATCHERS. We move to one desk where a phone rings.

An LED immediately displays the caller's name; KRUGER,

JACK, along with his social-security number and date of birth.

DISPATCHER
Nine-one-one emergency.

OLD MAN'S VOICE (O.S.)
My name's Jack Kreuger, I'm at 1102
Grambling. I just saw three guys
break into the condo next door. It
looked to me like they had guns.

INT. VICTORIAN BUILDING'S BASEMENT - CONTINUOUS

DEAN has the phone circuit box open and is plugged in with a phone-line. Over the phone's mouthpiece, he holds an electronic Voice-Mask which alters his voice into an old man's.

DISPATCHER (O.S.)
We'll send a unit over there now.
If it's safe, sir, we'd like you to
stay by your phone.

DEAN
Yeah, I think I'll stay where I am.

INT. SQUAD CAR - NIGHT

DISPATCHER (O.S.)
(radio effect)
Any available unit. Armed 549 in
progress.

INT. VAN - CONTINUOUS

Three TECHNICIANS overhear the police radio call.

DISPATCHER (O.S.)
Three suspects now inside. 1102
Grambling, apartment 302.

TECHNICIAN
Shit.
(into radio)
201 to First Team. Pull out. We got
the cops.

INT. APARTMENT - CONTINUOUS

HICKS spins and heads for the door. DAVIS hits it first. He grabs the doorknob and pulls--

--and the knob rips from the door, trailing small wires.

DAVIS
Fuck me!

JONES
What'd you do?

DAVIS
It came off in my hand!

EXT. STREET - CONTINUOUS

TWO SQUAD CARS come rolling up and FOUR COPS get out and head into the building.

INT. THE APARTMENT

JONES is trying to pry the door open with his fingers. No use.

TECHNICIAN
(over radio)
Get outa there, guys!

While JONES continues on the door, DAVIS runs to the window.

Throughout this, HICKS will stand in the middle of the room and, simply, oddly, stare at the mantle over the fireplace.

DAVIS
Goddamit!

HICKS smiles...and now he starts laughing a little...

JONES
What's so fuckin' funny?

HICKS motions to a framed picture over the fireplace.

HICKS
It's over. We've been fucked with
our pants on.

The framed picture is of Senator SAM ALBERT and CHRISTA HAWKINS.

HICKS (CONT'D)
We broke into her condo.

DOOR WOOD EXPLODES inward. The TWO COPS roll in

crouched positions, weapons drawn.

COP #1
POLICE! FREEZE!

HICKS doesn't move, DAVIS freezes like a deer in headlights, JONES stares with cold, dead eyes.

COP #2
DROP THE WEAPONS! NOW!

Two more COPS arrive. JONES and DAVIS drop their guns.

COP #1
ON THE GROUND! NOW! FACE THE FLOOR!

They do so. COPS THREE and FOUR go room to room making sure no one else is lurking. In the bedroom, they find the briefcase. Inside the briefcase--

--listening bugs, installation equipment and compromising photos of the Senator with Christa.

CHRISTA (O.S.)
Oh my God! What's going on?!

Back in the living room, CHRISTA has walked through the broken-in apartment door to see JONES, HICKS and DAVIS lying on the floor at gun point.

COP #2
Ma'am, is this your apartment?

CHRISTA
What happened?!

COP #1
Would you step out in the hallway for a moment, ma'am.

CHRISTA
Oh God.

COP #2
Please. We'll be right with you.

CHRISTA backs slowly out of the apartment and into--

INT. HALLWAY - CONTINUOUS

CHRISTA holds her hand over her mouth and is shaking. A VOICE comes from an alcove...

VOICE (O.S.)
Christa?

She turns. DEAN steps out from the alcove.

DEAN (CONT'D)
You got a second?

CHRISTA
Who are you?

DEAN
My name's Robert Dean.

EXT. RESIDENTIAL STREET IN CHEVY CHASE - NIGHT

An up-scale neighborhood. Two inexpensive cars that don't seem to belong there sit in front of a large home.

INT. SENATOR ALBERT'S PRIVATE STUDY - CONTINUOUS

DEAN sits with a drink in his hand. Across from him are CHRISTA and PATRICK.

They sit in uncomfortable silence for a moment before SENATOR ALBERT enters in bathrobe and pajamas.

ALBERT
I understand we have a problem.

PATRICK
Senator--

CHRISTA
Senator, there were some things I couldn't tell you over the phone.

ALBERT
What kinds of things?

PATRICK
Mr. Dean has a video tape from the hotel room in Boston.

ALBERT
(pause)
I see.

DEAN
It's actually DH-1 Digitech
Pinpoint scanning with a frequency
modulator.

ALBERT
I don't know what that means.

DEAN
Me neither, but the upshot is I've got color live-action footage of you and Ms Hawkins and it doesn't look good.

ALBERT
So...how much money do you want in exchange for not ruining my life?

DEAN
I don't want any money. And believe me, I have no interest in ruining your life. I'm not interested in this tape.

ALBERT
You're not.

PATRICK
Then what do you want from the Senator?

DEAN
I want him to look at a different tape. People have been killed. Lives have been ruined.
(DEAN takes the computer chip from his pocket)
Senator, I want you to look at this. And I want you to bring the fury of God himself upon this man.

DEAN tosses the chip to ALBERT.

INT. REYNOLDS BEDROOM - NIGHT

REYNOLDS is asleep when the PHONE wakes him up. Once again, he reaches for his scrambled phone heads into the bathroom.

After waiting for the signal that the line's clear...

REYNOLDS
Yeah.

TECHNICIAN (O.S.)
Sir, we've just intercepted an FBI communication.

REYNOLDS

(into phone)
Well...what is it?

TECHNICIAN (O.S.)
Well, sir, it seems there's a
warrant out on--

The DOORBELL rings. REYNOLDS is alarmed.

Now there's BANGING at the door and DOORBELL RINGS again.

REYNOLDS WIFE (O.S.)
(from the bedroom)
Who is that, dear?

REYNOLDS snaps the phone shut and goes downstairs to the door.

When he opens the door he sees TWO FBI AGENTS with their ID's flapped open and six uniformed POLICEMEN backing them up.

FBI AGENT
John Reynolds?

REYNOLDS
What the hell--

FBI AGENT
You're under arrest. You have the right to remain silent. Anything you say--

REYNOLDS WIFE (O.S.)
(from upstairs)
Honey...?

INT. DEAN'S STREET - MORNING

A PAPERBOY tosses a newspaper at the Dean's door.

SENATOR ALBERT (O.S.)
Privacy and the right to privacy is
an inalienable right.

INT. DEAN'S KITCHEN - CONTINUOUS

Stacy has C-SPAN on the TV while she makes breakfast for ERIC. SENATOR ALBERT is addressing the SENATE.

ERIC
These guys are always making speeches.

STACY

It's an important speech, Eric.
There's gonna be a vote today.

SENATOR ALBERT

(on TV)

Today we face a threat to that
creed. Certain individuals in our
intelligence community believe
they're entitled to examine lives
in minute detail, and claim to do
it in the name of the common good.

ERIC

If they're voting today, hasn't
everyone pretty much made up their
minds.

STACY

Actually, this man appears to have
changed his mind dramatically.

ERIC

Why?

VOICE (O.S.)

He saw the light, my son.

ERIC and STACY whip around--

ERIC

Dad!

STACY and ERIC run to DEAN...

STACY

Is it over?

DEAN

It's over.

ERIC

How long can you stay?

DEAN

I'm not goin' anywhere, Eric. I
live here.

ERIC and DEAN hug.

STACY

Get ready for school, you're gonna
be late.

ERIC
Is it okay to use the phone now?

DEAN
It's okay to use the phone.

ERIC
Alright!

DEAN
No "900" numbers.

But ERIC has disappeared up the stairs...

STACY
It's really over?

DEAN
Albert's gonna get me my job back.

STACY
(pause)
I'm sorry about Rachel.

DEAN
Yeah.
(beat)
I wish you could've met...

STACY
Who?

DEAN
A friend of mine. I don't know his
real name. He's dead now.

STACY
You did good.

STACY points to the TV and DEAN watches for a moment...

ALBERT
(on TV)
I've lived through the dark ages of
Hoover's Watch-List and McCarthy's
Witch Hunts - men who used moral
crusades, fired by fear, to lay
waste to our freedoms.

STACY
C'mon upstairs. I've got a
Christmas present from Harrison's I

want to show you.

DEAN arrives as STACY takes him by the arm. They head upstairs as ALBERT continues on...

ALBERT

(on TV)

Our intelligence communities presently monitor our phones, computers, financial transactions, medical histories...all this and more. Some of you may say, "Fine. I'm not a criminal and I have nothing to hide." Well God forbid we ever edge to tyranny. God forbid George Orwell's version of America becomes a reality. We are that close.

ALBERT's speech continues as we...

ROLL END CREDITS.

FADE TO BLACK.