

PROJECT: SPLIT SECOND

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Episode Title

"In the Blink of an Eye"

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SUPER TITLE: "IN THE BLINK OF AN EYE, EVERYTHING CAN CHANGE."
-- BENJAMIN CHANCE --

FADE IN:

INT. CORNER GROCERY STORE: EARLY EVENING

The store is busy with after work patrons for last minute shopping. BENJAMIN CHANCE, (8) walks with his mother GAYLE CHANCE (mid 20's) through the store.

Benjamin stops, looks at a young couple curiously. Benjamin smiles. The woman reaches for a pregnancy kit. The man is stunned. He reaches out to hug her.

Gayle looks back, frustrated at Benjamin.

GAYLE CHANCE

Come on Ben. Keep up.

Benjamin snaps out of his gaze and moves up to her.

GAYLE CHANCE (CONT'D)

I swear sometimes. What goes through your mind?

Benjamin doesn't answer.

GAYLE CHANCE (CONT'D)

Let's go check out.

Both move towards the check out line.

EXT. CORNER GROCERY STORE: MOMENTS LATER - GRAY/CLOUDY DAY

ARMED ROBBER (40ish) scruffy looks, a pull-down hood on his head. He paces back and forth; he's nervous, fidgety. No ones around, he's got his courage up. He pulls down the hood to cover his face and reaches for the gun in his pocket.

ROBBER

I got this. I---got this...

INT. CORNER GROCERY STORE: MOMENTS LATER

The Armed Robber enters, holds the gun over his head and yells.

ROBBER

Nobody move. Don't move.

He swings the gun at the CASHIER (19) young Hispanic girl. She raises her hands, shakes with fear.

ROBBER (CONT'D)

You give me the money. NOW

INT. CORNER GROCERY STORE ISLE: CONTINUOUS

Benjamin just ahead. He sees the Armed Robber with a gun enters. Benjamin stops. His mind begins to phase out. His eyes blink in SLOW MOTION.

POV FLASH from the Armed Robber. We HEAR.

GUNMAN (V.O.)

Jesus, I'm really doing this. I'm bad-ass.

Robber hears cans crash to the floor. He points the gun and fires.

Benjamin snaps out of the flash. Benjamin yells

BENJAMIN

Mom.

Gayle turns to Benjamin; she knocks over cans from a display. Robber hears the cans crash. He turns, points the gun and fires.

Gayle is hit in the back by the bullet; she falls.

People scream, duck for cover. The Robber bounds to the register, he hastily grabs the money and runs out of the grocery store.

Gayle lies on the floor as blood starts to pool around her. Benjamin, by her side.

BENJAMIN (CONT'D)

Mom. Mom, I'm sorry. I didn't mean to.

Fading away.

BENJAMIN (CONT'D)

I didn't mean to...

FADE TO BLACK:

SUPER TITLE: 18 YEARS LATER

EXT. CIA HEADQUARTERS - DAY AERIAL VIEW

SUPER TITLE: CIA Headquarters

INT. CIA HEADQUARTERS - CONTINUOUS

HENDRIX (30's) walks quickly, tablet in hand. He enters.

HENDRIX

Sir, you need to see this.

Hendrix's opens a Surface tablet. Tragger watches.

TRAGGER

(stands) that's!

HENDRIX

Yes, sir.

TRAGGER

Get me.

HENDRIX

Done.

TRAGGER

Where?

HENDRIX

Cincinnati

TRIGGER

How?

HENDRIX

Delta, direct from Washington National to C-V-G. Local F-B-I alerted. Orders on the ground when you get there.

TRIGGER

My?

HENDRIX

Bug out bag, in the closet, right corner.

TRIGGER

Tell.

HENDRIX

Abby. Dinner will have to be postponed. Yes, sir. And sir. Don't be pushy.

TRIGGER

What?

HENDRIX

At least try to be polite. This time.

TRIGGER

Eighteen years, Hendrix.

Tragger disappears out the door.

EXT. ANY MID-WESTERN, RUSTBELT TOWN: DAY

A miserable drizzle of endless rain falls over the city. The skies are gray with clouds. The trees are bare and lifeless.

INT: BENJAMIN'S DINGY APARTMENT: MOMENTS LATER

A hoarders nest of stuff and electronic junk. Curtains closed, little light gets in. Empty pizza boxes litter the floor, tables. Empty Fireball whiskey bottles everywhere.

Benjamin, seated at his desk, head down, asleep. An instant message PINGS from his computer. Benjamin looks up bleary-eyed. He ignores it.

The instant messenger pings again, then again, and again. Benjamin raises up.

BENJAMIN

Christ. Alright. Alright, I'm up.

Benjamin looks at the screen. He types on the keyboard. Murmurs under his breath.

BENJAMIN (CONT'D)

Who the hell is this?

Benjamin presses another button, a synthesized voice emanates.

SPEAKERS

My name is Gaelin Tragger.

Benjamin types.

BENJAMIN

(murmurs)

Who? Never heard of you.

SPEAKERS

Watch the video.

BENJAMIN

What?

SPEAKERS

Please watch the video.

BENJAMIN

Wait! NO...

The computer monitor begins to stream video.

HELEMET CAMERA POV a dark hallway. Soldiers lined up ready to go. An explosive charge clears the door.

Soldiers burst through. Gunfire fills the air. Men bark commands. Mass confusion. Men appear out of the shadows they're dispatched. Dead

Two soldiers burst through a door. Seated, is a MAN (40's) of middle eastern decent.

Benjamin begins to phase out. POV from the man. He SEES the soldiers; he raises his gun.

MAN (V.O.)

Allah. Be with Ahmed...

The man is shot. The video screen goes black.

Benjamin snaps out of his trance.

BENJAMIN

That was live!

SPEAKERS

What was he thinking?

BENJAMIN

What?

SPEAKERS

What--was--the man--thinking?

BENJAMIN

No!

SPEAKERS

I need you to tell me what his last thoughts were.

Loud knocks at the door. Benjamin looks over.

SPEAKERS (CONT'D)

Open the door Mister Chance

Benjamin looks back at the monitor; it's blank. Louder knocks.

SPEAKERS (CONT'D)

Open--the--door...

Benjamin stands, goes to the door. He looks out the peephole. POV, a MAN stands dressed in an overcoat.

BENJAMIN

(loud)
Who is it?

GAELIN TRIGGER (O.S.)

Gaelin Tragger.

Benjamin steps back from the door, concerned.

GAELIN TRIGGER (CONT'D)

Mister Chance. I'm not here to hurt you.

BENJAMIN

I don't know that.

INT. HALLWAY: CONTINUOUS

GAELIN TRIGGER (early 50's) wears a long dark overcoat.

GAELIN TRIGGER

Mister Chance. We need to talk.

BENJAMIN (O.C.)

Who's we.

GAELIN TRIGGER

You can open the door, now. Or, I'll knock it in... Your choice.

INT. BENJAMIN'S APARTMENT: CONTINUOUS

Benjamin moves cautiously. He unbolt several locks. He opens the door slowly.

Gaelin Tragger stands at the door. Hands up to his sides.

GAELIN TRIGGER

You see. There's nothing in my hands. I'm not here to hurt you.

BENJAMIN

Who are you?

GAELIN TRIGGER

I'm someone whos' been very interested in your ability.

BENJAMIN

I don't know what you're talking about.

GAELIN TRIGGER

Mister Chance. Please, Split Second.

Benjamin steps back away from Tragger.

BENJAMIN

I don't know what you're talking about. I. I.

Tragger opens the curtains a little.

GAELIN TRIGGER

Mister Chance. Do you want to live like this, in this apartment for the rest of your life?

BENJAMIN

I'm fine.

GAELIN TRIGGER

No outside contact with anyone, family?

BENJAMIN

Leave my family out of this.

GAELIN TRIGGER

May I come in? Just to talk.

Benjamin steps aside.

GAELIN TRIGGER (CONT'D)

Oh, so you do want change! I'm here to offer you that.

BENJAMIN

You... And who else?

GAELIN TRAGGER

Now you're starting to think.

Benjamin closes the apartment door. He relocks every lock.
Tragger looks on amused.

GAELIN TRAGGER (CONT'D)

Mister Chance. My I call you Ben?

BENJAMIN

Benjamin!

GAELIN TRAGGER

Benjamin, it is. May I ask you what
the man was thinking? Just before...

BENJAMIN

You killed him!

GAELIN TRAGGER

(smug)

I didn't kill him. I was going to
say dispatched.

BENJAMIN

You know what I mean..

GAELIN TRAGGER

He was a terrorist. A terrorist
bent on destroying our way of life.

BENJAMIN

I got nothing against him.

GAELIN TRAGGER

Your way of life too. Your
families...

BENJAMIN

Leave--my--family out if it. I
don't care.

Tragger has a quizzical look.

GAELIN TRAGGER

His name was Akmed Mohammad Khalif.
He led a terrorist cell in Yemen.

BENJAMIN

You're in Yemen?

GAELIN TRAGGER

I have a team in Yemen.

A look from Benjamin. He doesn't like to be corrected.

BENJAMIN

Who are you? CIA? NSA? NCS?

GAELIN TRAGGER

The NSA doesn't do our kind of
clandestine work.

BENJAMIN

You're National Clandestine
Service. Central Intelligence
Agency.

GAELIN TRAGGER

You're smart too. You put obscure
pieces of information together and
come to correct conclusions as well.

Benjamin reaches for the Fireball; he takes a long hard pull
from it.

GAELIN TRAGGER (CONT'D)

It's a bit early for that... Isn't
it?

BENJAMIN

None of your business.

Benjamin looks at his watch.

Three knocks on the door. A ten-second pause, two knocks.

BENJAMIN (CONT'D)

Pizza?

GAELIN TRIGGER

What?

BENJAMIN

Do you want pizza?

Benjamin goes to the door looks through the peephole. He unlocks the door. One last look through the peephole, he opens the door.

A pizza box sits alone on the floor in the hallway. Benjamin quickly scoops up the pizza and hands the box to Tragger and locks the door.

Benjamin grabs the pizza box from Tragger.

BENJAMIN (CONT'D)

Pizza?

GAELIN TRIGGER

For breakfast?

Benjamin opens the pizza box.

BENJAMIN

So it is.

GAELIN TRIGGER

Breakfast pizza.

BENJAMIN

Deliveries twice a day at eight.

GAELIN TRIGGER

Eight in the morning and eight in the evening I take it.

BENJAMIN

Now---you're starting to think.

Tragger, a look, he doesn't like to be one-upped.

GAELIN TRIGGER

He's a creature of habit? Not mentioned in the report.

Benjamin chumps on a slice. He holds up a slice for Tragger.

BENJAMIN

(muffled)
Excuse me...

GAELIN TRIGGER

Uh, no thanks. I didn't know Domino's pizza delivered this early in the morning?

BENJAMIN

They do for me. I won some promotional thing a while back. Well, lets say I fixed it so's I'd win.

GAELIN TRIGGER

Did you hack it?

BENJAMIN

Oh. I'd call it appropriations and acquisitions. Your terms. No?

GAELIN TRIGGER

(very low tone)
He's a smart ass too...

BENJAMIN

Excuse me.

GAELIN TRIGGER

Not talking to you.

Four sudden knocks at the door.

BENJAMIN

I'm not expecting anyone. Are you?

Benjamin looks concerned at the door.

GAELIN TRIGGER

Ah---

Benjamin places his finger to his mouth to hush him. More knocks at the door. Benjamin calls out.

BENJAMIN

Who is it?

STRANGER (O.S.)

Whiskey delivery.

BENJAMIN

You can leave it at the door.

STRANGER

Um... There was a problem with your credit card sir.

GAELIN TRIGGER

(low tone)

Do you have whiskey delivered this early?

Benjamin manically jesters NO.

BENJAMIN

I'll call the store and straighten this out.

STRANGER (O.S.)

Sorry, sir. I was told to get your credit card information personally.

GAELIN TRIGGER

(clenched teeth, low tone)

Stand Down.

BENJAMIN

What?

Benjamin looks through the peephole. He sees a MAN (30's), nervous, jittery, looks up and down the hall. Benjamin phases out.

Benjamin jumps at Tragger and knocks him over, both fall to the floor. Tragger grunts loudly as he hits the floor. Bullets pierce through the door.

Benjamin pulls Tragger on top of him, reaches under the couch for a Glock strapped underneath.

The front door crashes open; the man steps in. He fires a UZI Mini Machine gun with suppressor.

Benjamin raises the Glock, fires twice. The man crumbles to the floor.

GAELIN TRAGGER

You used me as a shield.

BENJAMIN

The correct term is cover. We've got to get out of here.

GAELIN TRAGGER

No, wait.

Tragger turns to the window, and nods

GAELIN TRAGGER (CONT'D)

There's more coming into the building.

BENJAMIN

I know what to do.

GAELIN TRAGGER

I've got my men entering.

BENJAMIN

Another bloodbath.

WE HEAR GUNFIRE echo from the stairwell. Men shout. Benjamin pushes Tragger out of the apartment.

INT. HALLWAY: CONTINUOUS

Tragger bounces off the hallway wall. Benjamin passes him and runs to the janitors closet. Tragger close behind.

The stairwell door opens. Two MEN with guns. They fire their guns at Benjamin and Tragger.

Benjamin first to the closet door. He pulls Tragger in as bullets hit the wall and metal door as it shuts.

INT. JANITOR CLOSET: CONTINUOUS

Mops, brooms, and buckets along one wall. Shelves hold cleaning supplies. Sign on the back wall. "PLACE GARBAGE IN PLASTIC BAGS HERE FOR PICK-UP."

Benjamin reaches up to the ventilation grate and pulls it off.

GAELIN TRAGGER

The ventilator shaft? Really?

BENJAMIN

Shut up.

INT. HALLWAY: CONTINUOUS

The two men at full speed bounce into the closet door. One pulls the door handle. It doesn't open. Both begin to pull hard on the door. No luck.

INT. JANITOR CLOSET: CONTINUOUS

Tragger grabs his Sig Sauer.

BENJAMIN

You won't need that.

GAELIN TRAGGER

We're going up then?

BENJAMIN

Nope we're going down.

Benjamin doesn't answer. He moves to the back wall. He pulls piece of wire. The back wall opens to the trash chute cover.

GAELIN TRIGGER

No, we're not. I'm not going down that...

BENJAMIN

Yes, we are.

Benjamin opens the cover. The smell is pungent. Tragger covers his nose.

GAELIN TRIGGER

Ahhh... No.

Benjamin pushes Tragger through the chutes opening.

BENJAMIN

You're lucky I live on the first floor.

Benjamin closes the false wall and dives into the chute.

INT. HALLWAY: CONTINUOUS

Both men shoot the doors' lock. They enter guns up to SEE the empty janitors' closet. One MAN looks up at the ventilator shaft. He raises his radio

MAN

They're in the ventilator shaft.

Both turn, run to the stair well.

INT. STAIRWELL: CONTINUOUS

Both bound through. The air is filled with gun smoke, and head up the stairs.

INT. BASEMENT: MOMENTS LATER

Benjamin and Tragger climb out of the trash dumpster. Tragger brushes off trash from his coat.

GAELIN TRIGGER

Ah, Crap, how do I expense report this?

BENJAMIN

You need to get out of here.

GAELIN TRIGGER

Not without you.

BENJAMIN

You're on your own.

GAELIN TRIGGER

You're coming with me.

BENJAMIN

No. I'm not.

GAELIN TRIGGER

We're in the basement.

BENJAMIN

Why did you say that?

GAELIN TRIGGER

Listen. This crew and the people behind them are coming after you.

BENJAMIN

Who are they?

GAELIN TRIGGER

We don't know.

BENJAMIN

We? How did you know they would come after me?

GAELIN TRIGGER

We heard traffic, and your name was mentioned. We can protect you.

BENJAMIN

Traffic! My name? How long?

GAELIN TRIGGER

A long time now.

BENJAMIN

Again. You're on your own. I can
take care of myself.

GAELIN TRIGGER

You're better off with me.

BENJAMIN

Not happening.

Gunfire thunders close by. It grabs Tragger's attention.

GAELIN TRIGGER

They're getting close. We've got to
leave.

Tragger turns back. Benjamin is gone.

GAELIN TRIGGER (CONT'D)

Fucking Houdini.

Tragger, an angry look, speaks out.

GAELIN TRIGGER (CONT'D)

Stand down.

The gunfire stops.

GAELIN TRIGGER (CONT'D)

He's gone.

No. I don't know where!

Benjamin lays in a dark chamber curled up in pain.

FADE TO BLACK:

FADE IN:

SUPER IMPOSE: SIX HOURS LATER

INT. A DARK ROOM: NIGHT

The room looks like a mini command center. Monitors with CCTV security footage beam in from all directions.

Windows are blacked out with black paint. The same black paint is painted on all of the walls.

A television drones the local news in the background. Benjamin, busy as he types at a keyboard, he searches the internet.

Benjamin types. "APARTMENT SHOOTOUT" No results. He types "LOCAL APARTMENT SHOOTOUT" No results. "MAJESTIC ARMS APARTMENT SHOOTOUT" Just local ads for vacancies.

Benjamin, out of frustration types. "NOTHING HAPPENED" The search result. "YES, IT DID."

BENJAMIN

Ah, crap.

Benjamin hastily pulls the cable out of the wall. He gathers his things and beats it to the door for another escape.

INT. LOCAL CONTROL CENTER: MOMENTS LATER

A handful of SUITS (various ages), is a manned FBI Local Control Center. Gaelin Tragger paces back and forth observing.

GAELIN TRAGGER

What just happened! What just happened?

VANCE DOPLER (30's) looks over at two computers, he reads the screens. "SCAN INCOMPLETE"

VANCE PERRY

He got wise to us.

GAELIN TRAGGER

Did we get his location?

VANCE PERRY

No sir.

GAELIN TRAGGER

How did he get wise to us then?

VANCE PERRY

I'm going over his online searches.

Vance types instructions. The screen displays. "YES, IT DID."

VANCE PERRY (CONT'D)

Crap!

GAELIN TRAGGER

What? What is it?

Vance turns the screen to Tragger.

GAELIN TRAGGER (CONT'D)

Oh for crying out loud!

GAELIN TRAGGER (CONT'D)

Who did this?

The suits look around confused.

GAELIN TRAGGER (CONT'D)

(louder)

WHO--DID--THIS?

Vance fires off a few keystrokes on the computer.

VANCE PERRY

Sir. Mister Tragger, sir it didn't come from here.

GAELIN TRAGGER

Where did it come from? And how did they know?

FADE TO BLACK:

EXT. CITY STREET, MISTY RAIN: NIGHT

Benjamin walks down a street. He stops in front of a Starbucks coffee shop. He pretends to look at the coffee menu. Actually, he looks at the activity across the street.

A MAN (late 20's) dressed in a black trench coat, stops and looks at a reflection in a shop window.

Benjamin fixates on him. It's suspicious. Benjamin looks up and down the street, then at the man. The man turns and crosses the street, he heads straight for Benjamin.

A dark van turns the corner at the same time. Benjamin reaches into his pocket.

The man strides closer-and-closer. The man jumps over some water and up to the side walk.

Benjamin immediately sprays the man with MACE. The man drops back he coughs, then gags, He reaches as he falls.

A WOMAN (early 20's) crashes out of Starbucks and yells.

WOMAN

What the hell are you doing to my boyfriend? Are you crazy? You're crazy!

BENJAMIN

I'm sorry. I'm sorry he startled me. Look, I am really sorry.

Benjamin reaches into his pocket, pulls out two one hundred dollar bills.

BENJAMIN (CONT'D)

Here. Take this.

He hands to the woman.

BENJAMIN (CONT'D)

Let me pay for dinner. Please. I'm sorry. My mistake.

Before she can answer, Benjamin, rushes off. The woman pulls her iPhone out.

WOMAN

Hello. Nine one-one. I'd like to report an assault.

FADE TO BLACK:

INT. LOCAL CONTROL CENTER: MOMENTS LATER

The control center is busy with activity. Vance watches the hustle and bustle of the agents.

An alert blinks on his computer monitor. Vance types on the keyboard.

VANCE DOPLER

Mister Tragger.

Tragger, with a report in hand.

VANCE DOPLER (CONT'D)

(louder)

Mister Tragger.

GAELIN TRAGGER

(abrupt)

What? What is It?

VANCE DOPLER

There's been a reported assault in the vicinity of our last known location of Benjamin Chance. The preliminary report fits the description of him.

Tragger move to Vance.

GAELIN TRAGGER

What else?

VANCE DOPLER

Searching social media right now.

Tragger paces.

VANCE DOPLER (CONT'D)

Here we go.

A video. The scene outside Starbucks shows the confrontation between Benjamin and the young man and woman. Benjamin hands the woman something and runs off.

GAELIN TRIGGER

C. C. T. V.

VANCE DOPLER

On it.

More keystrokes.

VANCE DOPLER (CONT'D)

Here we go.

The video shows Benjamin. He walks swiftly and looks over his shoulder. He looks up at the street camera. Then disappears down a dark alley.

GAELIN TRIGGER

What? That's it? What about surrounding cameras?

VANCE DOPLER

Working on them.

Images flip across the monitor. Nothing appears.

VANCE DOPLER (CONT'D)

We've lost him.

GAELIN TRIGGER

What do you mean we lost him?

VANCE DOPLER

He's not anywhere around there.

GAELIN TRIGGER

Not anywhere! Not anywhere?

VANCE DOPLER

He's not popping up on any of the corresponding cameras in the area.

(MORE)

VANCE DOPLER (CONT'D)

He may still be there, or around there.

GAELIN TRAGGER

Call for a seven block box. Have them work there way in. And, I want him alive.

VANCE DOPLER

Sir. What about.

GAELIN TRAGGER

Mannix, loose canon. Going John Wayne back the apartment. I had control of the situation. And who wrote up Chance's habit profile? They didn't catch that he only gets three deliveries a day. The pizza in the morning and the pizza and liquor delivery in the evening.

VANCE DOPLER

I'll look into that.

GAELIN TRAGGER

But better. And I want his ass in my office in the morning. Got Me!

VANCE DOPLER

What about Officer Mannix's father?

GAELIN TRAGGER

What about his father?

VANCE DOPLER

Charles Rockford, Deputy Director of clandestine operations.

GAELIN TRAGGER

What?

VANCE DOPLER

You know the...

GAELIN TRIGGER

(abrupt)

I know who he is. But,

VANCE DOPLER

His step son.

GAELIN TRIGGER

Christ. For crying out loud. Why
wasn't I briefed about him?

He shakes his head. He reaches up with both hands to rub his
temples.

GAELIN TRIGGER (CONT'D)

My head is pounding. Anyone have an
aspirin?

The shadow of some one moves off to fetch aspirin.

VANCE DOPLER

He'd only been here a week. He was
green. His first field operational
experience.

GAELIN TRIGGER

You put an F-N-G on my op!

VANCE DOPLER

Sir.

GAELIN TRIGGER

(mummers)

Frickin hill country.

VANCE DOPLER

Excuse me sir?

GAELIN TRIGGER

What's his condition?

VANCE DOPLER

Critical at the moment. He may not
make it.

Tragger looks up, knows he has to explain it to Rockford.

GAELIN TRAGGER

For the moment our attention is on
Benjamin Chance.

(louder)

Benjamin Chance, got it.

Some in the center acknowledge.

INT. ABANDONED SUBWAY LINE: LATER

Under the city streets is are abandoned subway tunnels.
Abandoned since nineteen twenty-eight, ninety years ago.

Benjamin walks alone in the complete darkness. A solitary
light shines from his head lamp to lead the way. The light
bounces in all directions.

Benjamin approaches upon a station platform. He maneuvers
himself up and walks over to the steel door of the station
office.

Benjamin searches the office and plugs his laptop computer
into an old phone socket. We HEAR the old style internet
connection. Benjamin starts to type.

INT: LOCAL CONTROL CENTER: MOMENTS LATER

Vance Dopler is glued to his computer His eyes, blurry from
the computer for a long time.

An alert starts to blink. Vance, excited, moves in closer.

VANCE DOPLER

Sir. Mister Tragger, we've got him.

GAELIN TRAGGER

Were is he?

VANCE DOPLER

I've been monitoring his internet
service provider, in case he logged
on.

GAELIN TRAGGER

And?

VANCE DOPLER

His laptops internet protocol address has appeared.

GAELIN TRAGGER

Excellent. Where is he?

VANCE DOPLER

Brussels.

GAELIN TRAGGER

No. That's impossible.

VANCE DOPLER

No, wait. Amsterdam. No. Ibadan.

GAELIN TRAGGER

Ibadan?

RICHARD TRACY, (late 30'S) wears glasses. Cuts into the conversation.

LANCE TRACY

Nigeria

GAELIN TRAGGER

What?

RICHARD TRACY

Ibadan Nigeria.

VANCE DOPLER

Now Taechon. Really!

Tragger is perplexed.

RICHARD TRACY

North Korea.

GAELIN TRAGGER

What are you? A geography major!

RICHARD TRACY
Geospatial analyst.

VANCE DOPLER
He's bouncing through different I-S-
P hubs. He's in Aasiaat.

Tragger looks to Richard Tracy.

RICHARD TRACY
(matter of fact tone)
Greenland.

MICHAEL STONE another analyst in his (30's).

MICHAEL STONE
Wait a minute.

GAELIN TRAGGER
What? Why?

VANCE DOPLER
Ndolo.

RICHARD TRACY
Congo

VANCE DOPLER
Daharki.

RICHARD TRACY
Pakistan.

MICHAEL STONE
Break the internet connection. NOW.

GAELIN TRAGGER
What? Wait!

VANCE DOPLER
Why?

MICHAEL STONE
Bait and switch.

VANCE DOPLER

What?

MICHAEL STONE

Bait and switch. He's uploading a virus on to our systems.

VANCE DOPLER

Everybody. Shut down NOW!

GAELIN TRIGGER

What, what's going on?

VANCE DOPLER

Bait and switch. He's distracting us so he can upload a virus to our system. So, he can watch us. Take the first letter of each city.

Tragger looks up into the air.

VANCE DOPLER (CONT'D)

It spells bait and.

GAELIN TRIGGER

He didn't finish. How do you know he was going to spell switch.

RICHARD TRACY

Obviously for our distraction. It was the next logical word.

MICHAEL STONE

It recently started showing up on the dark web.

GAELIN TRIGGER

What are you saying?

MICHAEL STONE

By the time you spell out bait and switch. That's how long it would have taken to upload the virus to any networked computer system.

GAELIN TRIGGER

Jesus.

RICHARD TRACY

More like holly sh...

GAELIN TRIGGER

I get it..

(pause)

Appropriations and acquisitions.

VANCE DOPLER

I'm sorry, what?

GAELIN TRIGGER

Nothing. Inside joke. I like this
guy.

To everyone else in the control room. Benjamin Chance is the enemy.

INT. ABANDONED SUBWAY OFFICE: MOMENTS LATER

Benjamin SEES the connection is broken. He types a few more keystrokes to see if there is a back trace.

Benjamin satisfied, no back trace, he stands and walks out of the subway office. He shines his head lamp along the wall and sees a switch.

Benjamin walks over and flips it on. Light stands on the platform begin to flicker on. As the lights brighten WE SEE an arsenal of various weapons on a rack on the wall. Next to the weapons rack are stacks of boxed Meals Ready to Eat (MRE's). Next to the MRE's a bench with all kinds of electronics.

At the end of the platform is a wall of sand bags. Several body silhouette targets are attached.

Benjamin grabs a nine millimeter Sig Sauer, a fully tactical M-4 semi automatic weapon. Benjamin steps over and loads a magazine into the Sig.

He takes a steady stance and begins to fire in rapid succession. Benjamin quickly empties to clip. He places the Sig on a stand.

Benjamin picks up the M-4, loads it and aims at the next target. This time, he performs a slower, more deliberate rate of fire.

One target SHOWS all BODY shots. The other target has all HEAD shots. Guess which weapon was the head shots.

INT. LOCAL CONTROL CENTER: MUCH LATER

The condition of the agents in the control center is tense, on edge. Whenever they hear voices in the hallway outside, it sends a chill through the room. Everyone stops what they're doing and looks at the door.

Tragger enters and looks around the control room. No one wants to make eye contact with him. Tragger barks.

GAELIN TRAGGER

What's the latest with Benjamin
Chance?

Everyone pretends to be busy.

Vance Dopler reluctantly steps up to him.

VANCE DOPLER

Nothing to report sir.

GAELIN TRAGGER

Really! Nothing to report! Three
weeks now. Three weeks! What have
all of you been doing for the past
three weeks?

Crickets.

GAELIN TRAGGER (CONT'D)

Anyone? Anyone!

VANCE DOPLER

Sir, we're watching everything. Bus stations, railway stations, airports - big and small. There's no activity on his bank account. He has one credit cards, no activity. No contact with anyone either.

GAELIN TRIGGER

He doesn't know anyone else.

VANCE DOPLER

We have facial recognition on all of the C-C-T-V cameras throughout the entire city. We're about to send out a A-P-B to law enforcement and O-G-A's.

GAELIN TRIGGER

No. A-P-B's to locals, or any agencies. None. You hear me?

VANCE DOPLER

Yes, sir.

GAELIN TRIGGER

Okay. Well, have you tried looking under any rocks?

Tragger being a smart ass.

VANCE DOPLER

Excuse me!

GAELIN TRIGGER

Underground. Any underground groups he can go to?

VANCE DOPLER

In the middle of the United States.

Richard Tracy interrupts.

RICHARD TRACY

Yes, the underground.

Tragger and Dopler look at each other then back to Tracy.

RICHARD TRACY (CONT'D)

This city has underground tunnels and chambers all over it. They were used by the breweries and during the prohibition days. He could be in any one of them.

GAELIN TRAGGER

Finally. Someone is starting to think around here.

Everybody in the center doesn't like that dig directed at them.

GAELIN TRAGGER (CONT'D)

Dopler, get me a C-S-S-O task team here, A-S-A-P.

VANCE DOPLER

Sir that's going too...

GAELIN TRAGGER

I don't care. Get it done. You read me?

VANCE DOPLER

Loud and clear sir.

Tragger repeatedly snaps his fingers. He points.

GAELIN TRAGGER

Maps. Get maps of the underground tunnels and chambers. Go to city hall if you have to. If any one down there asks what you're doing, direct them to the F-B-I with some cock and bull story. Everybody, be on the same page with the same story. Have the folks in PSYOP's create the back story for us.

VANCE DOPLER

Sir, is this really necessary? He's just one man.

GAELIN TRIGGER

With an ability, nobody here would ever comprehend or understand.

Another dig that they're all idiots in his mind.

VANCE DOPLER

And what about the F-B-I? They'll want to know what's really going on. Local law enforcement?

Tragger rubs his chin.

GAELIN TRIGGER

I don't know! Some kind of urban exercise I guess. Make it believable.

VANCE DOPLER

And what about the tactical team showing up all over the city?

GAELIN TRIGGER

For crying out loud! Prove to me that you and your team here can figure something, anything out.

Ouch. The digs keep coming from Tragger.

Anger and tension start to build in the operations center.

FADE TO BLACK:

INT. SUBWAY PLATFORM: UNKNOWN

More signs of life on the station's platform. Police scanner sounds off in the background. Several TV's tuned to local and regional news outlets.

Benjamin sits at his work bench building some kind of electronic concoction.

On another table maps of the surrounding areas. With distinct locations marked out in different colors.

Benjamin concentrates at the task at hand. He begins to day dream.

BEGIN FLASHBACK:

INT. HOSPITAL ROOM: NIGHT

Benjamin (8) sits by his mother's side as she lays comatose in the bed. He overhears.

DOCTOR

She' in a comma from swelling of the brain when her head hit the display case and the floor. Bullets lodged in her spine. We couldn't get to it. Continue I-V fluids with antibiotics for now.

NURSE

Yes Doctor. Her prognosis?

DOCTOR

I'm not sure. It's not very good. She, she has a very slim chance if any.

Benjamin hears the conversation, he clasps her hand. Benjamin starts to phase out. He SEES his mother surrounded in blood on the floor of the store. He HEARS his mother.

GAYLE CHANCE (O.S.)

It's his fault.

Benjamin jolts and releases his mother's hand. He stands back.

BENJAMIN

I'm sorry mom. It will never ever happen again.

Benjamin leaves the hospital room. He walks to the exit out into the cold night.

EXT: OUTSIDE HOSPITAL EMERGENCY ROOM: NIGHT

Benjamin doesn't notice the man who walks past him. Benjamin brushes into the man. Benjamin looks back at the man who enters the hospital. Benjamin adjusts his coat and walks off in to the dark, cold night. His mother and family, never to see him again.

END FLASHBACK.

INT. SUBWAY PLATFORM: UNKNOWN

Benjamin snaps back to reality. He shakes his head. He rubs his temples and goes back to work on his gadget.

To Benjamin's right, a red light starts to blink.

Benjamin SEES the light and walks over to a panel, He flips the switch. A scratchy image appears on a TV monitor. Benjamin watches the activity.

INT. INDUSTRIAL BASEMENT: UNKNOWN

A group of UNIFORMED MEN, N.C,S C-S-S-O's (Contracted Specialized Skills Officers) plausible deniability, (various ages), they look around the basement. Some tap walls, others check every nock and cranny.

Off to the side three men in suits. One man, in particular, directs the uniformed men.

A man points out what appears to be a bricked in archway.

One of the uniformed men takes a device out of a hard case. He attaches it to a power cable and places the device on the wall, and moves it side-to-side.

INT. SUBWAY PLATFORM: UNKOWN

Benjamin is concerned. He turns, grabs his head lamp and starts down one of the pitch black tunnels.

INT. INDUSTRIAL BASEMENT: UNKNOWN

Tragger directs the movement of the men.

GAELIN TRAGGER

Well. Anything?

UNIFORMED MAN #1

We have to calibrate the scanner first. That will take a few more minutes.

Tragger impatient. He barks.

GAELIN TRAGGER

Dopler. Is there anything new?

Vance is already regretting his answer.

VANCE DOPLER

No Sir.

GAELIN TRAGGER

I expected that.

VANCE DOPLER

We're going over other law enforcement agency records. Those who have reported on Benjamin Chance and his activities over the years.

GAELIN TRAGGER

He was a boy scout.

VANCE DOPLER

We have no record of that.

GAELIN TRAGGER

Not literally, Dopler. I've already read all of those reports too.

VANCE DOPLER

Did you glean anything from them, sir?

GAELIN TRAGGER

What have you found?

VANCE DOPLER

There's nothing so far.

GAELIN TRAGGER

Yes, I know.

VANCE DOPLER

(hesitant)

Sir, may I ask you a question?

GAELIN TRAGGER

Go ahead. It just might be the first intelligent thing you've done since we started. Go ahead.

VANCE DOPLER

Sir. How--how did you know he was in this city?

GAELIN TRAGGER

Social media.

VANCE DOPLER

He's on social media?

GAELIN TRAGGER

NO. Of course not.

Frustrated.

GAELIN TRAGGER (CONT'D)

There was a video of him saving a young boys life at a street crossing.

VANCE DOPLER

Someone was following him?

GAELIN TRIGGER

NO! A bride and her groom were being videoed getting into a limousine. They just happen to record Chance saving the boys life in the background.

VANCE DOPLER

But...

GAELIN TRIGGER

Facial recognition. We monitor everything, remember.

UNIFORMED MAN #1

Sir, we've got the first images coming through.

GAELIN TRIGGER

What do you see?

UNIFORMED MAN #1

It appears to be a large chamber of brick and debris from what I can tell. But, it's just the first scan.

GAELIN TRIGGER

First scan!

UNIFORMED MAN #1

Yes, sir. We'll do several scans that will allow us to create a two dimensional image.

GAELIN TRIGGER

Only two?

UNIFORMED MAN #1

Yes, sir. We can only get three angle's not the full six that are needed for the three dimensional.

(MORE)

UNIFORMED MAN #1 (CONT'D)

Based on that image we can still get a better understanding of the size and structure of the chamber itself.

Gaelin Tragger

How long will that take?

UNIFORMED MAN #1

Three scans at fifteen minute intervals. Forty five, fifty minutes at most.

Tragger gets more impatient. He shakes his head.

INT. PITCH BLACK CHAMBER: UNKNOWN

A light bobs and weaves from a tunnel. It approaches the chamber. Benjamin appears as his headlamp illuminates the chamber.

Benjamin walks over to the large pile of rocks, dirt and debris. He looks closely at it. He pulls out a LED flashlight and shines it on the corners of the wall in front of him.

Benjamin then shines the flashlight at a back corner. He SEES the camera he has placed for his security. He pulls a hand monitor to SEE the men on the other side of the wall.

INT. INDUSTRIAL BASEMENT: FIFTY MINUTES LATER

Uniformed men look around and inspect the basements nooks and crannies. One of the Men looks up and spots a pen camera.

UNIFORMED MAN #2

Sir.

Tragger looks back.

Gaelin Tragger

Yes, what is it?

The man steps over and pulls out the pen camera from the wall. A wire trails it.

UNIFORMED MAN #2

It's a pen camera imbedded in the wall.

Tragger walks over. The man hands it to him, he inspects it.

UNIFORMED MAN #1

Mister Tragger. You need to see this.

Tragger walks back.

GAELIN TRAGGER

What is it?

UNIFORMED MAN #1

The final two dimensional image of what's on the other side. Look.

He points to the screen.

GAELIN TRAGGER

That... That's.

UNIFORMED MAN #1

Someone standing on the other side.

GAELIN TRAGGER

(orders)

Get this wall down, NOW. That's Benjamin Chance. He's on the other side.

VANCE DOPLER

How do you know?

GAELIN TRAGGER

I just know. Everybody move it. Break through it. NOW!

The men follow his orders.

INT. CHAMBER: MOMENTS LATER

Benjamin can HEAR the hollow sounds of picks and shovels.

Benjamin walks back into the tunnel. He goes about twenty feet in. Benjamin reaches down and pulls a cord.

The tunnel starts to collapse. He continues down about another one hundred feet. Reaches down and pulls another cord. It collapses more of the tunnel behind him.

INT. LOCAL CONTROL CENTER: THREE DAYS LATER

Tragger sits in the back of the center. In front of him. Richard Tracy briefs the rest of the crew.

RICHARD TRACY

As you can see. This is from today.

A picture pops up on the screen.

RICHARD TRACY (CONT'D)

After we cleared the collapse.
There was another one hundred feet
later. We encounter this.

Another collapse.

GAELIN TRAGGER

Are you kidding me?

RICHARD TRACY

No sir. We have no reason to
believe that Benjamin Chance was
ever in the chamber at this point.

Tragger, shoots out of his seat.

GAELIN TRAGGER

Show me slide eleven.

The slide pops up.

GAELIN TRAGGER (CONT'D)

What's that look like to you?

RICHARD TRACY

It, it looks like someone is
standing there.

GAELIN TRIGGER

You think! There was another pen camera there. Explain that?

Tracy looks to Dopler who sits off to the side. Dopler mouths. "Don't answer." With a slight no shake of his head.

GAELIN TRIGGER (CONT'D)

Well, Mister Tracy. It looks like my faith in your abilities is starting to erode.

Tracy wants to rebut badly, but holds it back.

INT. SUBWAY PLATFORM: UNKOWN

In the tunnels with no visual reference of days and weeks.

Benjamin is fixated on his work at the electronics bench he doesn't notice the motion sensor light panel flash.

INT. TRAIN TUNNEL: UNKOWN

Streams of red laser beams flash back and forth in the complete darkness.

The uniformed C-S-S-O's, move with stealth down the tunnel. They are prepared with full tactical battle rattle and wear night vision goggles.

POV helmet cams record the tactical moves in the dark.

The C-S-S-O TEAM LEADER stops the team's movement. He SEES a light way off in the distance through a mini monocular.

He whispers over his P-R-C-D (personal radio communications devise).

TEAM LEADER

We have a light down the tunnel.
Maybe three quarters of a mile.
We'll do this slow and easy. Full sound and light discipline until we determine what that is.

The team whispers all-calls one-by-one.

THE TEAM

Roger.

TEAM LEADER

I want flash bangs ready. And remember this is capture order, not a kill order. Capture at all costs.

The team acknowledges.

INT. SUBWAY PLATFORM: MOMENTS LATER

Benjamin fights to stay awake and continues to work on the device he's started. There's a rhythmic hum in the back ground, and Benjamin begins to sway, back-and-forth.

Benjamin fights it, but succumbs and falls asleep at the bench.

Minutes pass when suddenly four flash bang grenades explode one after the other. Men yell.

TEAM LEADER

He's on the platform.

As Benjamin is roughly grabbed.

Benjamin bolts up from the bench with his Sig Sauer up and fires it down the tunnel until empty.

Benjamin says to himself.

BENJAMIN

Jesus. I've been down here to long.

FADE TO BLACK:

EXT. CITY STREET, MISTY RAIN: NIGHT

Benjamin wears a hoody with a baseball cap underneath. He heads to the entrance of a liquor store. He looks up and down the street before he goes in.

He avoids the security cameras being careful not to look up at them. He walks back to the whiskey shelves and picks up a bottle of Fireball Whiskey and a six pack of Coke.

Benjamin steps up to the cashier to pay. He pulls out a fifty dollar bill. A PUNK KID (19) walks in and stands directly behind Benjamin. Too close for comfort.

Benjamin turns and gives a quick look. Benjamin's head jerks. He starts to phase out.

CASHIER

Sir... Sir... SIR.

Benjamin snaps out and turns.

BENJAMIN

You should leave.

PUNK KID

What! What you sayin.

BENJAMIN

You should leave before this gets out of control.

PUNK KID

Screw you man.

The punk kid starts to raise his arm. Benjamin knees the punk kid in the groin. The gun goes off. The man bends over in pain.

The cashier is shocked. Thinking, What's going on.

Benjamin knees the kid in the face and the punk kid uprights. Benjamin follows with a forearm across his jaw. We HEAR the jaw break.

The gun slips out of the kid's hand. Benjamin picks up the gun and hands it to the cashier.

BENJAMIN

He was here to rob you. What do I owe you for the Fireball and Coke?

The cashier stammers.

CASHIER

Na, Nothin. On me man.

Benjamin leaves the fifty dollar bill on the counter, he rushes out the door.

The cashier reaches for the phone.

CASHIER (CONT'D)

Nine one-one. I have a robber out cold on my store's floor.

Kid on the floor with a bloody face, displaced jaw.

CASHIER (CONT'D)

Nah... One of my customers did it.

INT. LOCAL CONTROL CENTER: TWO HOURS LATER

The center is busy with anticipation and anxiety at the same time.

The anxiety just walked into the center, Tragger. Instantly

GAELIN TRAGGER

What do you have for me?

Vance Dopler looks up at a screen.

VANCE DOPLER

This sir.

Video from the liquor store plays. Tragger watches the scene unfold. The fight starts.

A collective.

CENTER PERSONEL

OHHH.

Just that fast.

GAELIN TRIGGER

That's Benjamin Chance?

VANCE DOPLER

We believe it is. However, there's not enough facial recognition to be sure.

GAELIN TRIGGER

It's him alright. I know it is. What about the cities C-C-T-V?

VANCE DOPLER

We followed him into the alley next to the store, he disappeared.

GAELIN TRIGGER

Disappeared?

VANCE DOPLER

There's a pattern here sir. We have to figure out what it is. I've requested a profiling analyst.

GAELIN TRIGGER

Who?

VANCE DOPLER

Jordan Hedison. She's the top profile analyst at Langley.

GAELIN TRIGGER

I've heard of her. She's good. Finally showing some initiative, eh Dopler. Who's with the clerk?

VANCE DOPLER

Cashier. Agents Mason and Ironside. I have a car outside to take you over to talk to him.

Tragger turns and walks out. The tension in the room is now one of relief. Richard Tracy walks over.

RICHARD TRACY
What are you thinking?

VANCE DOPLER
I have a hunch this guy is much
smarter and capable than we've been
led to believe.

RICHARD TRACY
How so?

VANCE DOPLER
Can't quite put my finger on it.
But when I do, you'll know.

S-S-O OFFICER
(steps up) That our target?

VANCE DOPLER
Yes.

S-S-O OFFICER
He former agency?

VANCE DOPLER
No. Why?

S-S-O OFFICER
The way he moved and incapacitate
the guy. We do it the same way for
no kill orders.

VANCE DOPLER
I really want Tragger and this
Benjamin Chance out of here so we
can get back to normal.

That's not going to happen when they figure out the truth.
"Oh, what tangled webs we weave."

INT. LIQUER STORE: LATER

Tragger enters.

CASHIER

Dude. He was like some ninja dude.
You know what I'm sayin. The man
moved like lighting. I'm sayin.

Tragger grabs a bottle of Dalmore twelve year old scotch. He
steps to the counter to pay.

CASHIER (CONT'D)

Dude, never seen anything like it.
Like, like outta a movie, I'm
sayin. Sixty-five bucks.

Tragger pays and heads for the door.

EXT. OUTSIDE LIQUER STORE: MOMENTS LATER: DAY

Tragger steps out from the liquer store. Mason and Ironside
dutifully follow. Tragger carries the paper bag with the
bottle of scotch.

GAELIN TRAGGER

Come on. Let's go down the alley
Chance was last seen entering.

The alley, like any big city alley. Trash dumpsters line it
on both sides. A pungent smell of trash and urine wafts in
the air. A vagrant or two claim cardboard homes in the alley.

Tragger walks over to a cardboard box and knocks on it.

VAGRANT

Go away.

GAELIN TRAGGER

Sir.

VAGRANT

Ain't no ones home.

GAELIN TRAGGER

Sir. I'd like to talk to you.

VAGRANT

Leave me alones. I don't talks to nobody.

GAELIN TRAGGER

Sir, I have a very expensive bottle of scotch for you if you talk to me.

VAGRANT

Lets me see it.

The Vagrant lifts the cardboard box to look. Tragger holds the bottle of Dalmore twelve year old scotch up.

VAGRANT (CONT'D)

Holy crap. That's the really good stuffs.

The Vagrant flips the box out of the way and reaches for the bottle. Tragger pulls it away.

VAGRANT (CONT'D)

Hey---

GAELIN TRAGGER

Are we talking?

VAGRANT

Yes, mister. I'll talk. Lets me have a taste.

GAELIN TRAGGER

What!

VAGRANT

Lets me have a taste, please.

Tragger opens the bottle and hands it to the Vagrant who takes a very long swig of it. A look of satisfaction and euphoria on his face.

VAGRANT (CONT'D)

What ya wanna know?

GAELIN TRIGGER

Did you see a man walk down this alley last night?

VAGRANT

I seen lots of men's walks down this alley at night.

Tragger looks frustrated.

VAGRANT (CONT'D)

Howevers, they walks out of this alley too. cept'in one mans I see's a couple times. He walks inta that building over there. I never seen him come out though.

GAELIN TRIGGER

There. That building over there?

VAGRANT

That's the only one I'm pointin at ain't it.

GAELIN TRIGGER

(turns)

Tell Dopler to send the team of C-S-S-O's here, now.

Tragger hands the bag to the Vagrant. He's in heaven.

INT. THE ABANDONED BUILDING: DAY

Benjamin stands next to a window overlooking the alley. He watches Tragger's conversation with the Vagrant. He knows he has to go back underground. This time he will leave a calling card.

INT. THE ABANDONED BUILDING BASEMENT: HOURS LATER: NIGHT

The team of C-S-S-O's stand at a door in the basement.

S-S-O OFFICER

Listen. These are the last three rooms here in the basement. It's been to easy so far. Keep your heads on a swivel. Look at everything closely. Matt, you're up.

MATT DONAVAN (mid 30's) steps forward to inspect the door. He feels around the frame. He steps back with a thumbs up. The men put their NVG's on. Four men stack at the door.

One man nods, the door is swung open. Another man tosses in a flash bang grenade. After the explosion, they file in and sweep in all direction. The point man leads out, towards the next door.

One-by-one they move slowly, precise. The lead man unknowingly steps on a black perimeter trip wire.

The entire room is hit with flood lights. The men grunt from the sudden flash of light through their NVG's.

The men step back to recover and approach the next door with caution.

A more aggressive approach this time. One team member closely inspects the door. A shape charge is placed on the door. The men step back, and the door explodes off its hinges.

They enter and spread out.

A few feet in, the point man goes down and hits with a THUD and shouts in pain. The rest start to move to their sides. One man then another and another fall, they call out on pain as well.

The rest of the men stop their movement. They take the NVG's off and turn on their flashlights. On the floor an arrow shape pattern of tangle foot barbed wire.

S-S-O OFFICER (CONT'D)

Bastard.

The other men step up to help their comrades. A little worse for wear now.

Another man cuts the barbed wire out of the way. They approach the next door. Not taking any chances they place a shaped charge to it. They step to the side, when.

S-S-O OFFICER (CONT'D)

Everybody, back out slowly.

GAELIN TRIGGER (O.S.)

What are you doing?

S-S-O OFFICER

Two rooms booby trapped. We're using robotics for the next room, sir.

GAELIN TRIGGER (O.S.)

No, you're not. Get going.

S-S-O OFFICER

I'm not going to put my men in additional danger.

(pause)

Each room is getting more lethal.

We do it my way, or we walk.

EXT. OUTSIDE THE ABANDOEND BUILDING: MOMENTS LATER: NIGHT

Tragger paces, he's mad.

GAELIN TRIGGER

I hate Dixie Cups. He's getting away.

VANCE DOPLER

It's the right call, sir. It's protocol.

GAELIN TRIGGER

Yeah, I know.

INT. ABANDONED BUILDING: MOMENTS LATER

The C-S-S-O's have the robot assembled. One of the Men flirts with the controls. The robot springs to life.

The C-S-S-O team leader has his Microsoft Surface tablet up for the rest to SEE.

S-S-O OFFICER

Okay. The blueprints show that that's the last door here in the basement.

MAX ASHER (30's), holds the wide camera head rotating surveillance camera. He rotates it three hundred and sixty degrees. The signal is carried as a WIFI signal to the team leaders Surface Pro. He nods it's clear.

GLEN KEHOE (late 30's), takes the controls, the robot heads to the door. The door is opened slowly. The General Robotics DOGO Remote Surveillance robot all of ten inches high enters the room and begins its sweep.

GLEN KEHOE

Looks clear Boss. No tripwires. No tangle foot, or Infrared beams lights either. However, there is an opening at the back wall

S-S-O OFFICER

One more sweep.

GAELIN TRAGGER (O.S.)

Can you hurry it up in there!

The S-S-O officer ignores Tragger.

GLEN KEHOE

The second sweep is---done. We ready?

S-S-O OFFICER

What about the open wall?

GLEN KEHOE

Clear. No tripwires, tangle foot or infrared. Good to go.

The Boss nods affirmatively.

The men feel pretty confident, everything checks out, "all clear."

Unknown to the team though, two black painted motion sensors are in the corners. Its set higher at two feet above the floor. The robots maximum height, ten inches off the floor.

Kehoe parks the robot by the door, like a sentry on duty. The robot has a secret though. A nine millimeter Sig Sauer rises up. It points to the hole in the wall.

Three men enter as Asher leads them in. As he gets to the center of the room a simultaneous flash and bang of a shot gun erupts.

Asher rushes forward the other two instinctively have their guns up and fire past Asher. Kehoe however, jerks, on the control board, and the Sig Sauer shoots. Asher is hit in the back.

ALBERT VAN DANHOUSEN, the oldest team member, rushes past Max. He SEES Benjamin Chance about twenty meters away. Albert raises his M-4.

Suddenly an explosion next to Benjamin occurs a split second later another explosion. Benjamin disappears in a cloud of dirt and smoke. Albert lays on the ground unconscious.

FADE TO BLACK:

EXT. OLD BUILDING: MINUTES LATER: NIGHT

The team carries out Albert and Asher. Asher is dead.

GLEN KEHOE
It's my fault. My fault.

GAELIN TRIGGER
What! What's your fault?

GLEN KEHOE
I shot Asher.

GAELIN TRIGGER

So...

Kehoe lunges at Tragger. He's pissed. He wants to pummel Tragger. The team jumps in to stop him.

GAELIN TRIGGER (CONT'D)

Lead, we need to talk.

S-S-O OFFICER

Not in front of my men.

Both step away out of ear shot of the men. The conversation is animated. Vance Dopler has to come between them. The S-S-O walks back to his men. A deep look of anger.

MATT HECKLER (30's) steps up.

MATT HECKLER

Sup Boss?

S-S-O OFFICER

It's now a kill order.

MATT HECKLER

But.

S-S-O OFFICER

It's a kill order.

MATT HECKLER

I don't think he's alive after that explosion.

S-S-O OFFICER

He's alive. I know it. We're not done here.

FADE TO BLACK:

SUPER TITLE: END OF PART ONE