

CO-WRITE SCRIPT part 7

INT. CABLE'S OFFICE - DAY

Cable sits at his desk, talking on the phone. He doesn't look happy.

CABLE  
(into phone)  
Yeah, okay. I'll be right over.

He hangs up. Rubs his temples.

There's a knock on the door, and an underling walks in.

UNDERLING  
Sir? We have units at every residence, including all the locations you gave us. But so far nothing.

CABLE  
Keep checking the hospitals and clinics. And I want you to dig up everything you can on this Bernstein kid. School records, internet usage, what he likes on his toast.

The underling nods and leaves. Cable sits there, brooding.

CABLE (CONT'D)  
Where are you, Ava...

Cable's computer beeps at him. He turns and he sees a message: "ENCRYPTED FEED, PASSWORD REQUIRED".

Cable enters a password. His monitor is suddenly filled with the face of CHIANG TSU, a very serious looking Chinese man in a no-nonsense suit.

TSU  
Is this feed secure?

CABLE  
For my sake, it better be.

TSU  
For your sake you better have good news.

CABLE  
It's just a hiccup. I'll have the plans shortly.

TSU  
This is what you said a week ago.

CABLE

I know, but--

TSU

This is what you said twelve months ago, after the first payment. I just hope for your sake you have not already spent the money.

CABLE

Everything will be delivered as promised.

TSU

It better, Mister Reign. Or we will be making a special delivery of our own. To your FBI. You have forty-eight hours.

The screen goes black.

Cable slams his fist down on the keyboard.

EXT. AVA'S SAFE HOUSE - NIGHT

An old brick house snuggled amongst thick trees. Ava's black sedan is parked in the driveway outside a double-door garage.

Hidden in one of the trees, a small SURVEILLANCE CAMERA begins to pan...

INT. AVA'S SAFE HOUSE. COMPUTER ROOM - SAME

...and the image it's bringing back is being displayed on one of several COMPUTER MONITORS, along with other video feeds from other cameras on the property.

Freddie sits at the keyboard, controlling the camera remotely with the mouse. The smile on his face says it all.

FREDDIE

Sweet.

Jonas enters the room.

JONAS

Okay, so I told my mom I'm staying at your place.

FREDDIE

And my folks think I'm at yours. I told them we had to pull an all-nighter for an exam.

Nora enters the room.

NORA

Well that went better than I thought.

JONAS

So what did you tell your mom?

NORA

I just told her I'm involved in some covert operations thing and I'm hiding out from a bunch of mercenaries who want to kill me and it's all a matter of national security.

Jonas and Freddie stare at her in disbelief.

FREDDIE

You're kidding.

NORA

Why? Was that wrong?

JONAS

And what did she say?

NORA

She said, "don't get shot."

EXT. AVA'S SAFE HOUSE. PATIO - NIGHT

Ava watches as DOC, an elderly physician used to working on banged-up agents, examines Walters.

DOC

Well, for a guy who got blown up you've looked a lot worse.

WALTERS

Oh yeah? Like when?

DOC

Like on your wedding day.

AVA

Very funny.

DOC

Eat the pills, use the ointment, and stay away from explosions.

Doc puts his tools back in his bag.

WALTERS

Thanks for coming on such short notice, Doc.

AVA

And apologize to Marge for me.

DOC

Are you kidding? She was hoping I'd bring home some of your famous cookies.

AVA

Come on. I'll bag you some.

Ava and Doc go back in the house just as Jonas comes out onto the patio.

JONAS

Cookies?

WALTERS

She can kill a man in two moves, and makes a mean oatmeal-raisin.

Jonas sits down next to Walters.

WALTERS (CONT'D)

Thanks again for pulling me outta there, kid. It took guts. Not many people could've done it.

JONAS

Yeah well, I'm sure if I'd had time to think...

WALTERS

You were running on instincts. That's good. Sometimes that's your most valuable asset.

Jonas nods.

WALTERS (CONT'D)

And if you want to keep your instincts sharp, I'd think twice about that piece of candy you keep drooling over.

JONAS

What? You mean Nora?

WALTERS

Kid, in this business a woman in your head is just a place-holder: for the bullet that's eventually gonna hit you right between the eyes.

JONAS  
My head's crystal clear, Mr. Walters.

WALTERS  
Yeah? Then tell me. Who can you trust?

JONAS  
I trust you.

WALTERS  
No. Who can you trust?

JONAS  
Well... I trust Freddie--

WALTERS  
No. Who can you trust?

Jonas sighs. He leans back in his chair.

WALTERS (CONT'D)  
That's right. No one. Do you understand?

JONAS  
My mother.

WALTERS  
Oh come on. No one lies to us more than our parents. Listen Jonas. In this game, trust is a liability. It can get you killed. Today was a perfect example.

JONAS  
You told me to trust McMann.

WALTERS  
I was talking about Julian. He's a program. And even a program has an agenda.

JONAS  
I don't know, Mr. Walters. It's hard for me to think like that.

WALTERS  
Well then you better think twice about this path you want to follow.

Jonas shakes his head. He gets up and goes back inside.

INT. AVA'S SAFE HOUSE. KITCHEN - CONTINUOUS

Jonas brushes past Ava. She turns to him.

AVA  
Hey kid, what's up?

JONAS  
Nothing.

He walks on. Ava reaches into her pocket.

AVA  
Jonas.

He stops and turns, just in time to catch a set of keys that Ava has tossed at him.

AVA (CONT'D)  
Why don't you go get us some dinner.

He looks down at the key chain. It has a stylized "A" symbol on it.

AVA (CONT'D)  
It's in the garage.

INT. AVA'S SAFE HOUSE. GARAGE - NIGHT

Jonas enters the garage. It's dark.

He flips the light switch, and sees a small car covered with a grey tarp.

Jonas walks over to it. He pulls the tarp off to reveal a classic 1960's convertible roadster. But it's been worked on. Enhanced. Loved.

JONAS  
Oh man.

Jonas walks over to it. He looks in and sees buttons and switches and secret panels. There's also a miniature TV screen set into the middle of the dash.

Jonas is beaming. It's a fully-loaded SPY CAR.

NORA (O.S.)  
Hey Jonas, can you get me some--

Jonas turns and sees Nora at the door to the garage. Her eyes go wide at the sight of the car.

NORA (CONT'D)  
I'm coming with you.

EXT. AVA'S SAFE HOUSE - NIGHT

The garage door opens. The roadster is revving inside.

Two headlights pierce the night. Then the roadster bursts out of the garage and down the driveway, with two very happy-looking teenagers in the cockpit.

INT. LABORATORY - NIGHT

Raul leans on a table next to Julian, dabbing at a nasty scratch on his face with a towel. Some of his clothes are also shredded.

Cable looks at him in disgust.

CABLE

A dog.

RAUL

It was a cougar. Alright? And you weren't there.

McMann looks seriously at Cable.

MCMANN

We need that data prism. Or else all our plans are just a pipe dream.

CABLE

Look, McMann. This little dream of yours is quickly turning into a nightmare. These aren't a bunch of venture capitalists we're dealing with. We've already spent millions of dollars of another country's money, and in less than forty-eight hours they're going to want something for it.

RAUL

Why do you want to hand Conquest over to the Chinese anyway?

MCMANN

Conquest is just a means to an end. Let the Chinese have their little flying toy. When they're flying their killing machines through the air we'll be coming into their offices. Their factories. Even their homes. And like puppet masters we will be the ones pulling the strings.

RAUL

You're crazy. Look, I could care less about whatever it is you guys have going on here. But even I know when things are getting out of hand. Call it self-preservation.

MCMANN

Is that so. Julian? Will you teach mister Raul here something about self-preservation?

JULIAN

Certainly.

Raul turns to Julian.

RAUL

Save it, Einstein. There's a reason I dropped out of school.

He turns to Cable and McMann.

RAUL (CONT'D)

I don't like being lectured to. And I'm through taking orders.

Then from behind Raul -- Julian STANDS UP.

RAUL (CONT'D)

So consider this my resignation. And also consider this: that based on everything I know about your little venture here...?

Julian walks up to Raul, his body is still attached by wires.

RAUL (CONT'D)

...let's just say I will be expecting a very substantial severance package--

Julian grabs one of the wires and WRAPS IT AROUND RAUL'S NECK.

Raul is in shock. He looks at Cable and McMann wide-eyed with fear and confusion. He kicks and squirms, self-preservation kicking it into high gear.

Julian continues to pull hard on the wire. A few parts of his shell begin to crack and break apart from Raul's flailing about.

Then Raul sputters a few final gurgles, and finally goes limp.

MCMANN  
Resignation accepted.

Julian releases Raul, who collapses to the ground.

CABLE  
Well that was money well spent.

EXT. PIZZA PARLOR - NIGHT

The roadster screeches in from the street and slides into an empty parking spot right in front of the parlor doors.

NORA  
Where did you learn to drive like that?

JONAS  
XBox.

Jonas turns off the car.

JONAS (CONT'D)  
I'll go get the pizza.

He jumps out and heads into the parlor.

Nora turns on the radio. She relaxes into her seat.

Then she begins checking out all the switches and buttons in the dash. Curious, she flicks one -- and suddenly the glove compartment opens up and a Colt .45 slides out.

NORA  
Whoa.

She hits the switch again, and the gun slides back inside.

She sees another switch, labelled with a red star. She flicks it and suddenly a red button appears. Flashing.

She looks up at Jonas, who's inside talking with the PIZZA GUY at the front counter.

She looks down at the flashing button... and the temptation is just too strong.

She hits it.

Suddenly a small MISSILE shoots out the back of the car and a garbage dumpster EXPLODES behind her!

Jonas comes running out. He sees the dumpster in flames.

NORA (CONT'D)

Oopsie.

EXT. AVA'S SAFE HOUSE. PATIO - NIGHT

Ava joins Harry out on the patio, carrying two cups of coffee.

WALTERS

You read my mind.

She hands him a cup, and sits down next to him.

AVA

I'm sorry I did this to you, Harry.

WALTERS

Hell, I had nothing better to do.  
Besides, I knew the risks.

AVA

I'm not talking about Conquest.

They look at each other. A tender silence.

WALTERS

I knew the risks.

Ava nods. She takes his hand.

INT. DOC'S HOUSE - NIGHT

Doc comes in through his front door, carrying his medical kit and a brown paper bag.

DOC

Marge? I'm back. And guess what I  
got...

He comes into the kitchen, waving the paper bag...

...and stops when he sees that his wife, MARGE, is having a cup of tea with someone.

MARGE

Oh here he is. Honey, someone dropped  
by while you were out.

Cable Reign turns around, holding his tea cup.

CABLE

Hey Doc.

Doc is frozen in his spot.

CABLE (CONT'D)

You know, this tea could really use some cookies.

EXT. CITY PARK - NIGHT

Jonas and Nora are parked by a tree, sitting in the roadster and eating some pizza. Music plays on the radio.

NORA

So what's with you and all this spy stuff?

JONAS

It's not just "spy stuff". To me it's a chance to do something important. Serve my country.

NORA

There's plenty of other ways to serve your country.

JONAS

What, like... serve them pizza?

NORA

At least you wouldn't have people shooting at you.

Jonas raises an eyebrow.

NORA (CONT'D)

...typically.

JONAS

You know, my father was a very cautious man. He was in insurance, so you can just imagine. We had a fire extinguisher in almost every room. He never drove more than twenty-five miles per hour. He always threw food out two days before the expiration date, just in case. He really did look both ways before crossing the street. That was his life.

(beat)

Then one day he was at a stoplight. The light turned green, he waited two seconds before advancing, which is what he always did... but he should've waited three because a huge semi burned the red and burned right through my dad's car.

NORA

Oh no.

JONAS

His whole life was one big cautious moment after another. And in the end it didn't matter. I don't want to walk through life, wondering what might be around the corner. I want to race out there, guns blazing. Because until that semi comes gunning for me, I want to say that I truly lived. And that I had some fun doing it.

NORA

And are you having fun, Jonas?

He looks at her. And smiles.

JONAS

I really am.

A moment. Nora looks perfect in the moonlight.

He leans over, closer to her, testing the waters...

...and the water's just fine, because Nora leans over too. Their lips are just about to touch when --

FREDDIE (V.O.)

Hey guys!

-- Jonas and Nora jump in their seats.

Freddie's face is smiling at them on the mini TV screen.

FREDDIE (V.O.) (CONT'D)

(from screen)

What's holding up the food? We're all starving over here.

JONAS

Freddie?

NORA

Can you see us?

INT. AVA'S SAFE HOUSE. COMPUTER ROOM - SAME

Freddie is looking at Jonas and Nora in a window labelled "CAR" on one of the monitors, where a small webcam is anchored.

FREDDIE

Yeah. I'm telling you, her set-up here is totally wicked.

JONAS (V.O.)

(from monitor)

Okay, we're on our way. We just stopped to uh--

NORA (V.O.)

(from monitor)

Get some gas.

JONAS (V.O.)

(from monitor)

--get gas, yeah.

FREDDIE

Sure, gas. Uh huh.

Then Freddie notices something from the corner of his eye. Some movement on one of the other screens.

FREDDIE (CONT'D)

Hello...

Freddie moves the mouse to control the camera, to get a better look. He zooms in, the image focuses...

...and it looks like several ARMED MEN, making their way across the front lawn.

FREDDIE (CONT'D)

Hey. There's some guys...

JONAS (V.O.)

(from monitor)

Freddie? What guys?

Freddie looks over at the other security feeds. Now there's MOVEMENT IN EVERY WINDOW. AGENTS coming up the driveway, coming out of the trees, smashing in a window --

FREDDIE

Oh no.

-- and then Freddie hears the window being smashed, and heavy FOOTSTEPS running somewhere through the house --

VOICES (O.S.)

Go! Go! Go!

EXT. AVA'S SAFE HOUSE. PATIO - SAME

Ava and Walters hear it too. They look at each other.

AVA  
I'm so stupid.

Ava bolts back into the house and into the  
KITCHEN

where she goes right for a specific drawer. She opens it --

CABLE (O.S.)  
Looking for this?

-- and looks up to see Cable standing there, holding a gun.

EXT. SPY CAR - SAME

Jonas and Nora are watching Freddie on the screen. They can hear the ruckus going on behind him.

JONAS  
Freddie? What's going on?

Freddie looks at them, with fear in his eyes.

FREDDIE (V.O.)  
(from TV)  
Jonas, you still got the prism?

JONAS  
Yeah.

Jonas pulls it out of his pocket and shows it to him.

FREDDIE (V.O.)  
(from TV)  
Don't let them get it.

Then Jonas and Nora see THREE ARMED AGENTS burst into the room behind Freddie.

AGENT (V.O.)  
(from TV)  
On the ground! On the ground!

They throw Freddie to the ground.

JONAS  
Freddie!

INT. AVA'S SAFE HOUSE. COMPUTER ROOM - SAME

One of the agents turns to the monitor. He sees the video feed from the car, and Jonas holding the data prism.

EXT. SPY CAR - SAME

Jonas quickly reaches over and flicks a switch next to the screen, turning it off. The image of the agent's face disappears.

NORA

Oh my God.

They look at each other.

NORA (CONT'D)

What are we going to do?