

MISSING

"THE LAST STOP"

TEASER

FADE IN:

1 INT. BUS TERMINAL - DAY 1

SUPERIMPOSE: BOSTON. BUS TERMINAL. 8:30 AM. The Rolls Royce of BUSES is loading up, bound for Atlantic City. The driver, FRANK HARVEY, 50s, looks more like a chauffeur than a bus driver as he helps people aboard. TIM BLAKE, 30s, leads his VERY PREGNANT WIFE MARA, also 30s, to the door, where the OTHER FESTIVE PASSENGERS, all wealthier and more elegantly dressed than this couple, are lining up to get inside. Tim is lucky to have such a beautiful wife who finds his obsessive worrying kind of charming. *

TIM

You shouldn't be traveling.

MARA

I'm going to be in a leather recliner, sipping champagne and eating shrimp cocktails.

(off his look)

I'm joking about the champagne.

TIM

What about the shrimp? Mercury levels in shellfish are--

MARA

(interrupting)

I'll stick to the sauce. I'm not going to hurt the baby. Honest. *

TIM

I know. I just don't *like* this. Three weeks to go, and you'll be going 80 miles an hour down some highway... *

FRANK

(overhearing this)

Sixty-five, sir. We never exceed the speed limit... unless we're behind schedule because a passenger won't get on board. *

Tim looks around and realizes all the other passengers have boarded -- Mara's the last one left. *

(CONTINUED)

1 CONTINUED:

1

TIM

Who goes to Atlantic City to be a
matron of honor? In fact, who wants
to be a matron of anything?

Mara gives him a kiss on the cheek.

MARA

And think how much I could lose at
the slots.

Frank the Driver helps Mara on the bus, then gets on himself.
A moment later, the doors close and the BUS goes off. As
Tim watches, his worries unabated, TWO POLICE CARS roar past,
SIRENS WAILING. He reacts for a second, then ignores them
to focus on the receding bus. And we DISSOLVE TO:

2 EXT. FIELD - DAY

2

SUPERIMPOSE: VANDERBURG, NEW JERSEY. 6:00 PM. A rural
setting, pristine, golden, iconic. A TEENAGE BOY tosses a
BALL for his DOG. The ball flies up on a hill. The dog
races up the hill, snatches up the ball, and freezes, ears
perked up. The boy joins his dog.

BOY

What is it, Murphy?

The boy reaches the rise, stands beside his dog, and looks
down. We PULL BACK to REVEAL:

THE BUS

Sitting in the MIDDLE OF THE FIELD, as if it has dropped
from the sky. We TRACK the boy as he races down the hill to
investigate, the dog chasing after him.

The door of the bus is WIDE OPEN. We HEAR a CACOPHONY OF
STRANGE RINGS, BELLTONES and SNATCHES OF MUSIC from inside.
Curious, and a little bit afraid, the boy peers into the
bus.

HIS POV

It's EMPTY. There isn't a soul inside...but all their
belongings are still there, strewn wildly around. We find a
GYM BAG on the floor... it's vibrating. The CACOPHONY is
coming from INSIDE THE BAG. The DOG growls at it. The boy
hesitantly reaches out and unzips the bag to reveal...

*

*

It's STUFFED WITH CELL PHONES, RINGING, TRILLING, BUZZING,
BLINKING and VIBRATING like living things...

Now we're WIDE on the bus and WE MATCH DISSOLVE TO:

*

3 OMITTED 3 *

3A INT. FBI HQ - BULLPEN AREA - NIGHT 3A*

Nicole and Jess sweep in, with Antonio briefing them. *

ANTONIO
The bus is chartered by casinos to bring high-rollers to Atlantic City.

NICOLE
What kind of player takes a bus?
It's ninety minutes from Logan to Philly, then an hour in the car.

ANTONIO *
This bus is nicer than my apartment. *

JESS
I doubt that.

NICOLE *
But you'll never know for sure.

ANTONIO *
It left Boston this morning for a five-hour trip to Atlantic City. It was found ten hours later. Everyone on it gone.

JESS
Accidents, breakdown?

ANTONIO
Perfect working order, plenty of gas in the tank.

NICOLE
Blood, shell casings, anything like that?

ANTONIO
Nope. They even left their luggage.

They arrive at a TABLE loaded down with things taken from the inside of the bus: purses, bags, laptops, everything. *

JESS *
How can nineteen people just disappear? *

NICOLE *
They can't. *

(CONTINUED)

3A CONTINUED:

3A

ANTONIO

The purses contain thousands in cash,
which rules out robbery.

JESS

No ransom demands, so it's not
kidnapping.

NICOLE

(to Antonio)

Get some agents out of Newark.
Send them door-to-door within a one-
mile radius of that field.

ANTONIO

I don't know how many they'll give
us.

POLLOCK (O.S.)

Whatever you need, it's yours.

And we REVEAL John Pollock motoring in, taking charge.

NICOLE

(testing this)

Agents along the whole route, Boston
to New Jersey.

POLLOCK

Done.

NICOLE

You're kidding me.

POLLOCK

(not kidding)

Look at this face.

NICOLE

How much *do* the casinos kick in to
get this kind of service?

POLLOCK

The congressman from Atlantic City,
Mister Anthony Scalise, is a great
friend of law enforcement. Now get
going. It's my belief that time is
not standing still.

(checking his watch)

Look at that... right again.

And he walks off.

(CONTINUED)

3A CONTINUED: (2)

3A

ANTONIO
 (to Nicole)
 You might want to start with the bus
 company up in Boston. They've got a
 history of safety violations and
 more unhappy workers than the Post
 Office.

*
*
*

NICOLE
 (to Jess)
 I'll take the company. You do victims
 families.

*
*
*

JESS
 And we sleep...

*
*

NICOLE
 On the plane. Let's go.

*
*

But Jess does not respond, because she has been SLAMMED BY A
 VISION.

*

4 OMITTED

4 *

4A EXT. DREAMSCAPE - DAY

4A*

A FORMAL DINING TABLE is set out in a FIELD as CANNED, JINGLY
 MUSIC PLAYS. FOUR WELL-DRESSED MEN sit at the table, faces
 swathed in shadows, their plates empty. A WAITER comes up
 to the table and ladles ICE CREAM onto one man's plate from
 a tureen. The diner looks down at his plate -- the ice cream
 has turned to rotting GARBAGE, oozing with maggots. The
 waiter moves to the next diner; he looks up at the waiter, a
 BULLET HOLE in the middle of his forehead.

*

That's when the four men become aware of a HEAVY POUNDING
 SOUND. One of the diners rises slowly and walks over to the
 source of the sound, a RED DOOR standing in the middle of
 the field, the PAINT PEELING OFF. He reaches for the doorknob
 and:

*

4B INT. FBI HQ - CONTINUOUS

4B*

BACK TO SCENE

*

Nicole is watching closely as Jess returns from the vision.

*

JESS
 I think I heard them.

*
*

NICOLE
 Who?

*
*

4B CONTINUED:

4B

JESS

The passengers. They were behind a red door, trying to get out. They're alive. And I saw four men.

*
*

NICOLE

Did you recognize them?

*
*

JESS

No. But I'd know one of them if I saw him. He had a bullet hole in his forehead.

*
*

NICOLE

Sounds like we better move.

*
*

And on their looks, we FADE OUT.

*

END OF TEASER

ACT ONE

5 OMITTED
THRU
8

5 *
THRU
8

*

*

*

9 OMITTED

9 *

9A EXT. STREAMLINE BUS TERMINAL - DAY - ESTABLISHING

9A

A SUPER burns in: **BOSTON. 8 A.M.**

NICOLE (O.S.)

Thank you for seeing me so early, Mr
Humphrey.

10 INT. STREAMLINE OFFICES - DAY

10

A large, well-appointed office. Nicole is being ushered in
by DEL HUMPHREY, 40s. He's very smooth.

HUMPHREY

Well, we're anxious to have this
resolved. It's just too bad the
media has gone into such a frenzy.
It can't help your investigation.

NICOLE

I can understand you being a little
shy. You've have had your share of
bad publicity.

HUMPHREY

No more than most.

NICOLE

I mean, you wouldn't want the media
on that crash in Philly. Maintenance
problems, right? Or the faulty wiring
that set your bus on fire in Newark,
or your drunk bus driver in Miami...

HUMPHREY

If someone's car is stolen, do you
ask how many parking tickets he has?
We've had some bad luck, but I don't
see how it's relevant to this.

(CONTINUED)

10 CONTINUED:

10

NICOLE

Bad luck breeds enemies. I'll need a list of all your accidents nationwide... and every lawsuit and insurance claim against this company in the last ten years.

HUMPHREY

If that information leaked, it would help the smear campaign against this company. People would lose their jobs.

NICOLE

That reminds me... I'll also need a list of every employee fired or laid off during the same period.

HUMPHREY

That's going to take some time.

NICOLE

You've got...
(checking her watch)
Less than twelve hours.

HUMPHREY

Because...

NICOLE

Cause after that, somebody dies.

And off his look we CUT TO...

11 INT. BUS TERMINAL OFFICE - DAY

11

Jess is talking to TIM BLAKE, who is desperately concerned about his wife. He SHOVES HER PICTURE into Jess' hands.

TIM

My wife is named Mara Blake. She's eight months pregnant.

JESS

We'll find her soon.

TIM

It's a boy. Matthew Jacob. We've already applied to kindergartens.

JESS

We're going to get them back for you, Mr. Blake. Your wife, your son, and all the rest of the passengers, too.

(CONTINUED)

11 CONTINUED:

11

TIM

Do you know where they are? Do you
know who took them?

(off her look:)

Oh God. You don't know anything, do
you?

Jess FLASHBACKS to LIGHTNING FAST IMAGES FROM HER VISION --
the PLATE FULL OF GARBAGE, the RED DOOR -- then she sees Tim
staring at her, waiting for an answer.

JESS

No... we have something. We'll build
on it. I promise.

And on Jess, looking at the photo of MARA, we CUT TO:

12 INT. BUS TERMINAL - DAY

12

Nicole sees some a HUDDLE of OFFICE WORKERS outside, smoking
cigarettes. She gets an idea. She turns to the passengers
sitting in the waiting area, waiting for their buses. She
approaches a FRUMPY WOMAN and flashes her badge.

NICOLE

The Federal Government needs to borrow
your coat for ten minutes.

The befuddled woman hands over her coat -- a three year old
JC Penny Clearance Sale special.

CUT TO

13 EXT. BUS TERMINAL - DAY

13

A windy corner ACROSS THE STREET FROM A BANK. Nicole walks
out and marches straight towards the nearest clutch of WOMEN
with STREAMLINE IDS. One is SISSY. She is holding court.
Nicole wears the frumpy woman's jacket and seems like a
totally different person -- a put-upon temp.

SISSY

...so I said, you may be in
accounting, but keep your hands off
my assets.

The others laugh.

NICOLE

Is that that grabby mother in
accounting? With the wicked face?
He was coming on to me this morning.

(CONTINUED)

13 CONTINUED:

13

SISSY

Girl, you must be new. Everybody knows Leerin' Larry. You're lucky the only thing he's shown you is his ugly face.

NICOLE

I'm just temping. He better not show me anything he doesn't want stamped, stapled and shredded. Can I bum a smoke?

Sissy gives her a cigarette.

14 INT. BUS TERMINAL - ELSEWHERE - DAY

14

Jess is walking through the lobby, looking for Nicole. She sees her outside, wearing a different jacket, and smoking a cigarette and chattering away expressively. What the hell? She goes over to investigate.

15 EXT. BUS TERMINAL - DAY

15

As Jess goes out to join Nicole and the group of smoking office workers.

SISSY

-- and Larry actually reached into --

JESS

Excuse me, I'm--

NICOLE

(interrupts:)

Can't you see we're on a break, lady? You got a question, check the website.

Jess, stunned, does an abrupt about-face and goes back inside. Nicole turns back to the women.

NICOLE

So what's the deal with all these cops and reporters, anyway?

SISSY

Don't you watch the news? Big stuff going on. And I'm here to tell you more than you'd get on the TV... see, I was up on the third floor, just minding my own business--

*

16 INT. BUS TERMINAL - DAY

16

Jess goes back inside and notices the FRUMPY PASSENGER wearing Nicole's JACKET, admiring how it looks on herself.

(CONTINUED)

16 CONTINUED:

16

What is going on? Just then, Nicole enters, crossing to the woman.

NICOLE

(to passenger:)

Your federal government thanks you.

Nicole takes her badge out of the pocket and swaps jackets again with the passenger.

JESS

What were you doing out there?

NICOLE

Having my first cigarette in five years. Damn, it was good. I got something, too.

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*

JESS

Like what?

*
*

NICOLE

There was another incident on a bus yesterday. It left here for Miami, same time as the one we're after. But when it stopped in New Jersey... not too far from where we found the *other* bus... three passengers beat up a guy who was picking up his luggage. He's in the hospital.

*
*

JESS

How come we didn't hear about it?

NICOLE

The company didn't want any more publicity. They put the guy in a private room and paid him off not to report the attack.

JESS

So something weird happens on two buses from the same company, left the terminal at the same time...

NICOLE

They're related.

Nicole's cell phone TRILLS. She answers it.

NICOLE

Scott.

And we INTERCUT with:

17 INT. FBI HQ - DAY

17

Antonio is on-the-go, talking into his wireless headset.

ANTONIO
You're gonna love me.

NICOLE
Not again, I'm not.

ANTONIO
Go take a walk.

NICOLE
You go take a long jump.

ANTONIO
No, I'm serious. Go outside, walk
about a block east on Austin.

NICOLE
What for?

ANTONIO
I picked up some chatter on the Boston
Police wire. You'll know it when
you see it.

18 EXT. STREET - DAY

18

Nicole and Jess are about a BLOCK AWAY from the BUS TERMINAL, which we can see in the BACKGROUND as they approach SEVERAL POLICE CARS outside an ALLEY. Inside the ALLEY, FORENSIC TECHS are pulling TARPS OFF AN ARMORED CAR that has been hidden under construction-supply gack and coverings. Nicole and Jess BADGE the first DETECTIVE they see. This is NATE GRUMBO, who has risen through the department solely on his Greek god looks.

JESS
Special Agents Mastriani and Scott,
FBI.

DETECTIVE GRUMBO
You must be a couple of psychics.

NICOLE
You're half right.

DETECTIVE GRUMBO
We were just about to call the Bureau.
We had this weird bank job yesterday.
(MORE)

(CONTINUED)

18 CONTINUED:

18

DETECTIVE GRUMBO (CONT'D)

Armored car showed up to make a big cash pick-up... only it wasn't the real armored car. It was a fake. They would have got away with it, except for their timing.

NICOLE

Let me guess.

JESS

The real one showed up early.

DETECTIVE GRUMBO

Yeah. So the real guards shoot it out with the fake guys. One robber goes down, the rest get away in the fake armored car with seven-hundred-fifty large. Really well-planned. They hid it here in this construction cache. We only found it this morning.

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*
*

JESS

Did you say one of the robbers got shot?

DETECTIVE GRUMBO

Took it right here.

He points to his forehead -- Jess FLASHES TO the vision, the diner with the hole in his forehead.

NICOLE

When did the robbery happen?

DETECTIVE GRUMBO

Nine-fifteen yesterday morning.

JESS

That was just before the bus left for Atlantic City.

NICOLE

And that other one... for Miami.

Nicole and Jess share a look. Then they look at the armored car... then back at the bus terminal.

NICOLE

So the robbers ditched the armored car and escaped on a bus with \$750,000.

JESS

Yeah, but which bus?

(CONTINUED)

NICOLE

Miami. They must be the three guys
who kicked the crap out of a passenger
for his luggage.

JESS

Why would they do that?

NICOLE

I don't know.

JESS

And why did nineteen passengers
disappear from the other bus?

NICOLE

What am I, the Answer Lady?

JESS

Usually.

NICOLE

Well the answer is, I don't know.
But whatever it is, there's 750,000
good reasons for it.

And they head back towards the bus terminal.

END OF ACT ONE

ACT TWO

19 INT. HQ - DAY

19

Nicole and Jess are filling Pollock in ON THE MOVE as they go down a corridor. A SUPER burns in, telling us it is **10:30 AM**.

NICOLE

We think the 19 missing passengers are tied to the theft of \$750,000 from a bank near the bus terminal.

POLLOCK

And the guy beaten up in New Jersey?

JESS

We think that's connected, too.

POLLOCK

Because...

NICOLE

We're working on it.

POLLOCK

(sarcastic)

See, I love that... but then, I *know* you. The problem is, the governor of New Jersey needs to love it, too. And right now, she won't.

NICOLE

Then don't tell her.

POLLOCK

I tell her everything. She was my girlfriend, junior year at Exeter.

(to Jess:)

What do your tea leaves tell you?

JESS

I don't use tea leaves.

POLLOCK

They'd be better than this.

Pollock peels off in one direction, Nicole and Jess head into:

20 INT. FBI - GARAGE

20

Where Antonio is supervising the DISMANTLING of the ARMORED CAR into pieces.

(CONTINUED)

20 CONTINUED:

20

NICOLE

You get anything off that armored car?

Behind Antonio, TWO FBI TECHS wrestle a PANEL off the ARMORED CAR.

ANTONIO

Yeah. The armor. It's sheet tin, about an eighth of an inch thick. Wouldn't stop hard rain.

Antonio hits the side of the truck and JINGLY MUSIC starts to play out of it -- THE SAME MUSIC AS IN THE VISION.

NICOLE

It's an ice cream truck?

The two techs get the flimsy panel off... revealing a truck with a SLIDING WINDOW in the side... and a gaily-painted mural touting MR. BUNNY'S FROSTY TREATS.

Jess flashes on the WAITER dishing out ICE CREAM and the plate full of GARBAGE.

JESS

There was ice cream in my vision. Until it turned into garbage.

NICOLE

You know, nobody ever said stuff like that to me 'til I met you.

(to Antonio)

We need to know where this truck came from.

ANTONIO

I'm going through it piece by piece. I also expect the autopsy report on the dead robber any minute.

NICOLE

I know what killed him. I want to know who he was, where he was, and who his friends were.

JESS

Who's going to tell us that?

NICOLE

Our only shot is the guy who got busted up for his luggage.

And we CUT TO:

21 EXT. HOSPITAL COURT YARD - DAY

21*

SUPERIMPOSE: WILMINGTON, NEW JERSEY. 1:30 PM. A luxurious hospital court yard, in a Four Seasons style hospital. HENRY KEEGAN, 20s, sits in a wheelchair, battered and bruised, his arm, torso, and leg encased in casts. There is an untouched lunch tray beside him. You'd think of him as an extreme sports type, if it weren't for all the plaster. As Nicole and Jess walk up to him. He glares at them.

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*

KEEGAN

About time you got here.

JESS

It is?

KEEGAN

I told you, I'm vegan. Look at this crap... it's *meat*. And it's swimming in lactose, and I'm intolerant. And I'm supposed to believe the premium cable package only has one movie channel?

NICOLE

Mr. Keegan?

KEEGAN

Your company is supposed to be making me happy. And I'm not happy yet.

The guy thinks they're from the bus company. Nicole looks to Jess -- it's up to her to make the play.

JESS

Well, of course, the Streamline Bus Company wants you to be happy...

KEEGAN

So up my dosage. I haven't had this kind of pain since I got a batch of rippers off a nose grind.

JESS

Well, nose-grinding rippers would, of course, be painful, but we aren't directly in charge of your dosage...

KEEGAN

Hey, you want me to sing the company song, you make me happy. Otherwise, I don't care what I signed...

NICOLE

And just what do you think you signed?

(CONTINUED)

21 CONTINUED:

21

KEEGAN

A deal that says I don't talk to the cops or to reporters. But I need a little more than *this* to motivate me... don't you think?

*

JESS

Yes, but we here at Streamline...
(unable to improv any
more)
Oh, the hell with it. FBI!

And suddenly Jess is badging him, and she's angry.

KEEGAN

So what? I don't have to talk to you.

JESS

The men who attacked you kidnapped nineteen people on another bus the same day -- including one who's eight months pregnant. If you're withholding information, we'll charge you as an accessory.

KEEGAN

They'll sue me.

JESS

(to Nicole)
Read this skel his rights.

KEEGAN

What are you, the cop on *meth*? Be cool, I'll talk to you. But if Streamline yanks my settlement, you're paying for this room.

NICOLE

How did you get hurt, Mr. Keegan?

*

KEEGAN

Carrying a suitcase.

*

NICOLE

A suitcase?

KEEGAN

I'm a personal courier. I carry whatever you need, wherever you need it. Some guy wanted me to bring a red hardside suitcase to Wilmington, New Jersey.

*

*

*

(CONTINUED)

21 CONTINUED: (2)

21

JESS

Who was he?

KEEGAN

I don't know. I work through my web site. He sent me two hundred bucks, a picture of the suitcase, and a bus ticket. The bag was already checked when I got there. I was supposed to take it off in Wilmington and somebody would meet me.

JESS

You took money from someone you never saw to carry a bag you never touched? Weren't you concerned there might have been drugs in there... or worse?

KEEGAN

I respect the privacy of my clients. What I don't know won't hurt me.

NICOLE

That would sound a lot more convincing if you weren't in traction.

KEEGAN

It wasn't me they wanted... it was some dude named "Charlie." It was all a mistake. When I told 'em it wasn't me, they whapped me, took the bag, and cracked it open.

JESS

What was inside?

KEEGAN

Women's underwear. That's when they started beating on me for real. They wanted to know where Charlie was.

NICOLE

So... who's Charlie?

KEEGAN

If I knew that, you think I'd be lying in this hospital bed?

And on his look, we CUT TO:

22 EXT. HOSPITAL - DAY

22*

With Jess and Nicole walking to their car.

*

(CONTINUED)

22 CONTINUED:

22

NICOLE

"Read this skel his rights"?

JESS

What about it?

NICOLE

What's a "skel"?

JESS

It's a cop word.

NICOLE

What does it mean?

JESS

I don't *know*. I heard it on TV.
Give me a break.

NICOLE

A break? You were good in there.
You went with the lie 'til it stopped
working, and then you went all bad
cop on his ass.

JESS

I was good?

NICOLE

Except for the skel thing, you were
great.

(beat)

You couldn't have charged him as an
accessory, though.

JESS

I know. I lied.

NICOLE

You *did*?

(Jess nods proudly)

I'm so proud of you. You are
learning. I'll meet you at the car.

JESS

Where you going?

NICOLE

I got something to do. Just go.

They head in opposite directions.

*

*

23 EXT. HOSPITAL - DAY 23

Nicole makes sure Jess is out of sight, and then produces a *
cigarette. She LIGHTS IT UP AND TAKES A DEEP DRAG. She's *
hooked again. Her phone rings. She answers it and we
INTERCUT WITH:

24 INT. FBI HQ - DAY 24

Antonio is at the ANALOG BOARD talking on a telephone headset.

NICOLE

Scott.

ANTONIO

It's me.

She blows smoke out in a long exhale. Antonio hears the
sound.

ANTONIO

What was that?

NICOLE

What was what?

ANTONIO

That sound. Like you're blowing air
out, or something.

Nicole reacts guiltily, dropping the cigarette.

NICOLE

Wasn't anything. What you got? *

ANTONIO *

An ID on the dead robber.

He TAPES A MUGSHOT of MILITARY-LOOKING MAN to the BOARD.

ANTONIO

His name is Trent Griggs. Ex-Navy
pilot, did a five year stretch at
Corcoran. He and some buddies got
caught trying to rob a cruise ship
at sea.

NICOLE

Where are those buddies now?

ANTONIO

All in the joint. Except for one...

He TAPES ANOTHER PHOTOGRAPH to the BOARD. This guy is built
like a linebacker.

(CONTINUED)

24 CONTINUED: 24

ANTONIO

Barney Patterson. Paroled six months ago. Cops say he's running a high-stakes poker game... right here in Washington.

*
*
*

And we CUT TO:

25 OMITTED 25*

25A EXT. HOSPITAL PARKING LOT - DAY 25A*

With Nicole joining Jess at the car.

*

NICOLE

Okay, we got a lead. Guy who knows the kidnapers runs a card game in DC.

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*
*

JESS

Let's go.

*
*

NICOLE

They're gonna have guns. But I got a way to get in.

*
*

JESS

Without the badge.

NICOLE

You are learning.
(beat)
You may want to think about it, though.

*
*
*

JESS

I don't need to think. What's your plan?

*
*

SLAM CUT TO:

26 INT. HOTEL CORRIDOR - DAY 26

Jess and Nicole move along. Nicole has opened some buttons on that blouse, has her hair wild. Jess has shucked the jacket, looks young and hot in whatever was underneath. But Jess is not happy.

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*
*
*

JESS

Okay, this is not a good plan.

*

NICOLE

Loosen up, girl. I'm knocking.

27 INT. HOTEL SUITE - DAY

27

The nicest room in the place. FIVE GOOD LOOKING GUYS in a great clothes sit around a table, playing cards for a BIG POT. TWO BEEFY, WELL-DRESSED BOUNCERS stand watch. BARNEY, the CONCIERGE, no slouch himself in the muscle department, serves drinks.

BARNEY

If there's anything else you gentlemen need, just let me know.

They ignore him, engrossed in their cards. There's a knock at the door. Barney gives the BOUNCERS a look. They move to the door. The players are oblivious, just enjoying their game. Barney looks through the peephole, then opens the door. It's Nicole and Jess... and Nicole seems very... um, professionally suggestive and assertive.

BARNEY

Who are you?

NICOLE

We're the girls.

JESS

The girls...

BARNEY

So I see.

NICOLE

Lucky Night Escort Service. Didn't Red tell you?

BARNEY

No, but... come on in.

Barney nods to the bouncers, who relax, and he opens the door, stepping aside to let the women in.

NICOLE

Let's set some ground rules. Only paying customers get to party. No sugar for the help.

BARNEY

You never heard of employee incentives?

He lays a beefy mitt on Jess's's shoulder.

BARNEY

I like 'em young.

(CONTINUED)

27 CONTINUED:

27

And immediately he wishes he hadn't said that. Jess whirls around on Barney with her ASP BATON, bringing him to his knees with THREE EXPERT SWINGS. Nicole takes on the bouncers, knocking them out cold with a few economical MARTIAL ARTS moves. She removes their weapons. The GAMBLERS just stare at them. Jess is STOKED on the adrenaline. She whips out her BADGE and yells:

JESS

FBI! You're all under arrest! On the floor!

They start to comply, but Nicole steps up.

NICOLE

It's okay boys, keep playing. Don't mind us.

(to Jess:)

We have other priorities, remember?

They go back to their game as if nothing happened.

JESS

They're breaking the law.

NICOLE

You got a warrant in your pocket?
(nope)

Then we're breaking the law, too.

Nicole starts to move Barney to the bedroom door.

28 INT. HOTEL BEDROOM - DAY

28

They prop Barney in a sitting position with his back against the foot of the bed. He is white-faced and nearly speechless with pain. Nicole brings him back around by pressing her foot on his chest and pressing down... hard.

NICOLE

Now, since you're so rude and ugly... how about you tell us about Trent Griggs and the armored car robbery.

BARNEY

I had nothing to do with it.

*

*

JESS

And we're going to believe you -- why?

BARNEY

Griggs wanted me on the crew. But I got a good thing here.

(CONTINUED)

28 CONTINUED:

28

Nicole applies some pressure with her foot. He gasps. *

BARNEY

I don't know anything -- and nobody else did, either. That was the point of it. The Whole op was run by a guy they never saw. They called him "Charlie."

JESS

Wait a minute -- Charlie is the boss?

BARNEY

That's all I know.

Nicole presses her foot into Barney's chest again, sudden and hard.

BARNEY

I swear.

NICOLE

Oh, I believe you. I just don't like you.

29 INT. FBI HQ - DAY

29

Nicole and Jess enter.

NICOLE

So Trent Griggs and his pals pull off the armored car robbery, the way Charlie planned it. Griggs is killed, but the other three escape with the money.

JESS

Couple hours later, they're searching for Charlie... and a suitcase. Why?

NICOLE

Probably not to thank him for all his hard work.

JESS

What if part of the plan was to ditch the cash, so if the cops caught up to them, there'd be no evidence...

30 EXT. BANK ALLEY / BUS TERMINAL - FLASHBACK - DAY

30

We see the ROBBERS abandoning the ARMORED CAR in the alley and stuffing the money into a RED HARDSIDE SUITCASE...then peeling off their UNIFORMS to reveal CLASSY CLOTHES underneath.

(CONTINUED)

30 CONTINUED:

30

NICOLE (V.O.)

After the robbery, the crooks put the \$750,000 in the red suitcase and checked it onto the bus under Charlie's name.

We see THE ROBBERS get on the BUS for MIAMI. Across the way, we see TIM loading his PREGNANT WIFE MARA onto the ADJACENT BUS going to ATLANTIC CITY (ie another POV of the scene from the teaser).

31 INT. FBI HQ - CONTINUOUS

31

BACK TO SCENE

JESS

And since he was a total stranger, there was only one way they could identify Charlie -- he'd be the guy who claimed the red suitcase.

NICOLE

But when someone claimed the suitcase in Wilmington, it wasn't Charlie. It was the courier Charlie hired to take his place.

32 EXT. WILMINGTON BUS TERMINAL - FLASHBACK - DAY

32

HENRY KEEGAN is leaving the terminal with the RED SUITCASE. He is approached by the THREE MEN. They confront him... he looks confused, his confusion turns to anger as they take the RED HARDSIDE SUITCASE from him, AN IDENTICAL SUITCASE TO THE ONE THEY STUFFED THE MONEY INTO. They open the suitcase... and find it filled with women's underwear. They DRAG Keegan off behind the building and give him a BEATING.

NICOLE (V.O.)

And the suitcase wasn't the one with the money... it was a duplicate. Charlie double-crossed them and kept the cash for himself.

JESS (V.O.)

Charlie must have switched the bags at the Boston terminal...

33 INT. FBI HQ - CONTINUOUS

33

BACK TO SCENE

JESS

...and took off on the *other* bus that was leaving at the same time.

(MORE)

(CONTINUED)

33 CONTINUED:

33

JESS (CONT'D)

The high-roller express to Atlantic City.

NICOLE

So the crooks stole a car in Wilmington, caught up with the other bus, and hijacked it to get their money.

JESS

But why did they kidnap the 19 passengers? And who's the mastermind?

NICOLE

The what?

JESS

The criminal mastermind. The guy pulling all the strings. Charlie.

NICOLE

There ain't no *mastermind*. In real life, a smart bank robber is the one who doesn't write his stick-up note on the back of his own deposit slip. If he wears a baseball cap and a fake mustache, he's an evil genius.

They arrive at...

34 INT. FBI HQ - LAB - DAY

34

The FAKE ARMORED CAR has been completely disassembled, and lies in pieces on the floor. Nicole finds Antonio.

NICOLE

So... what was so important? *

But instead of replying, Antonio looks puzzled. He leans in towards her, sniffing carefully.

NICOLE

People get *killed* coming into my zone like this.

ANTONIO

Have you been smoking?

NICOLE

No, I haven't been smoking.

(CONTINUED)

34 CONTINUED:

34

JESS

(to Antonio)

She was smoking yesterday. I saw her.

NICOLE

It was part of my cover, you little snitch.

ANTONIO

You remember how hard it was to quit the last time.

NICOLE

I only *started* the last time because of you. And I'm not starting now, and if I did, you would have *nothin'* to say about it. So to get back on point, what have you got here... besides a high opinion of yourself?

ANTONIO

An armored car that barely runs.

*
*

Antonio picks up a PART from the truck and flakes off RUST. There's practically nothing underneath.

ANTONIO

I'm surprised they didn't have to tow it up to the bank. It's patched together right off the scrap heap.

JESS

Scrap heap?

That hits something in Jess.

FLASH

to the vision, and THE GARBAGE.

BACK TO SCENE

Jess has it.

JESS

Scrap... Like garbage.

Now Nicole's got it, too.

NICOLE

So those parts on the car... are they from different junkyards, or are they --

(CONTINUED)

34 CONTINUED: (2)

34

Antonio goes to his computer, types rapidly...

ANTONIO

No, same one. L&G Salvage, Boston.

And as they leap into action:

35 EXT. L&G SALVAGE YARD - DAY

35

A SUPER tell us it is **5:30 PM**. Nicole, Jess, and the SWAT team spill into the yard. She gives the signal and the SWAT team fans out through the junkyard. Jess scans the junkyard. She sees something. And FLASHES BACK TO:

*

THE DREAMSCAPE

The POUNDING... the diner getting up from the table... and going to the RED DOOR. Nicole looks at Jess.

NICOLE

What?

JESS

There.

Nicole follows her gaze:

A STORAGE CONTAINER

moldering away, paint peeling off the side... RED PAINT, just like the door in the vision.

BACK TO SCENE

Nicole motions to S.W.A.T. team to follow her. They converge on the STORAGE CONTAINER. And from the inside comes a FAINT POUNDING. The team aims their weapons at the door as AN AGENT takes BOLT CUTTERS to the door. The chain broken, they wrench the door open TO REVEAL:

It's PACKED FULL OF PEOPLE. The passengers are here. Dehydrated, gasping for air, some BRUISED AND CUT... but alive.

NICOLE

Bring in the paramedics! Now!

JESS is urgently bringing people out, counting them as they come. She turns to Nicole.

JESS

Big problem.

NICOLE

Not enough people...

(CONTINUED)

35 CONTINUED:

35

JESS

Twenty missing. Sixteen here. None
of them is pregnant.

NICOLE

She's still out there.

And on this bad news, we are at the...

*

36 OMITTED

36

END OF ACT TWO

ACT THREE

37 INT. JUNKYARD - DAY

37

Nicole and Jess talk to FRANK HARVEY, the dehydrated bus driver, who is sitting in the back of an ambulance, an IV of saline in his arm. In the B.G., evidence techs and agents scurry all over the place.

FRANK

I could've stuck with my old route.
Boston to Raleigh, nice and boring.
But no, I had to drive the luxury
bus. Can I bum a smoke?

NICOLE

They're using oxygen in here, Mr.
Harvey. And we don't have much time.
How did it happen?

FRANK

A pick-up truck cut me off. Guy in
the bed had a shotgun on me. So I
pulled over.

*

NICOLE

Why didn't you radio for help?

FRANK

I got a daughter in high school.
You ever had a shotgun in your face?

NICOLE

Yes. I have.

Oh. Anyway...

FRANK

Well... I decided to pull over. Two
guys with guns got on board.

While he recalls what happened, we INTERCUT to FLASHBACKS.

38 INT. BUS - FLASHBACK - DAY

38

As two WELL DRESSED GUNMEN (OSSMAN & PROCTOR) get into the bus. Ossman puts a gun to Frank's head, while Proctor addresses the passengers.

PROCTOR

This is your stop, Charlie. Get up
and lets go.

Nobody moves. MARA is terrified, one hand protectively on her pregnant belly. Proctor shrugs.

(CONTINUED)

38 CONTINUED:

38

PROCTOR

Okay, we'll do it the hard way.
(to Frank:)
Follow the truck.

39 INT. JUNKYARD - DAY

39

BACK TO SCENE

FRANK

One of the guys went through the bus collecting cell phones while I followed the truck to the junkyard. Soon as we got here, they put us into the container and started ripping through the luggage. But they didn't find what they were looking for. That's when the beatings began.

NICOLE

What did they want?

FRANK

They wanted to know which one of the passengers was Charlie... and what he did with the money. But nobody knew what they were talking about.

JESS

Except Charlie, who kept quiet.

FRANK

So then they asked me if we made any stops after we left Boston.

NICOLE

I thought the high-roller express was a non-stop charter.

FRANK

It is. But our toilet was out of order and the pregnant lady had to pee real bad. So I stopped at a diner so she could use the facilities.

JESS

Did anybody else get off besides Mara Blake?

FRANK

Who's that?

JESS

The *pregnant* lady. Bear down, Mister Harvey, we are running out of *time*.

(CONTINUED)

39 CONTINUED:

39

NICOLE

Three others got off. The three other passengers the robbers took with them.

FRANK

Yeah... they took the four of 'em away and locked the rest of us up. How did you know?

NICOLE

Since the money wasn't on the bus, the robbers figured "Charlie" must have hidden it at the only stop they made... the diner.

JESS

So one of those four passengers is Charlie.

Nicole takes out her cell phone, hits a speed dial.

NICOLE

Mister Pollock... it's Scott. I know where the money is.
(and she hands the phone to Frank)
Tell him where to find the diner.

And we DISSOLVE TO...

40 EXT. JUNKYARD - DAY - LATER

40*

Antonio walks and talks with Jess and Nicole as they walk towards Nicole's car.

NICOLE

So Pollock hits the diner, finds the money, and rescues the hostages. He gets his camera time, and we could be out of this.

ANTONIO

Charlie must be the passenger who got the bus to stop at the diner.

NICOLE

I don't know. The driver says the pregnant woman made him stop.

JESS

She can't be Charlie. She's giving birth in a few weeks... why would she mastermind a bank job?

(CONTINUED)

40

CONTINUED:

40

ANTONIO

Kids aren't cheap. You knew what my
sister pays for youth Nikes, you'd
jack a liquor store yourself.

And in front of them, an AMBULANCE pulls up. Surprisingly,
JOHN POLLOCK gets out of the passenger seat. He is not happy.

NICOLE

Hey... this your new ride?

POLLOCK

Just thought you'd want to see who
we found at that diner of yours.

And he OPENS THE BACK DOOR OF THE AMBULANCE, revealing...

TWO DEAD BODIES, wrapped in sheets. Man and a woman, in
their 40s, bullet holes in their foreheads.

JESS

Oh, my god...

NICOLE

Who are they?

POLLOCK

The cook and the waitress.

JESS

So we're too late. The bad guys
killed them and took the money.

NICOLE

No they didn't.
(to Pollock)
No hostages there?

POLLOCK

Nope.

NICOLE

Then the money's still missing. If
the robbers had found it, they
wouldn't need Charlie anymore, and
we'd be looking at four dead hostages
plus these two. So the money wasn't
there.

POLLOCK

I admire your thinking. What I don't
admire is your results.

He looks at the two dead bodies, then back to Jess and Nicole
and Antonio, and he walks off. Nicole is furious.

(CONTINUED)

40 CONTINUED: (2) 40

She finds a cigarette in her pockets and lights up. *

JESS *

Hey, we *talked* about this.

NICOLE

This one doesn't count. It's menthol.

And she stalks off towards her car. Jess runs to keep up. *

41 OMITTED 41*

AND AND

42 42

43 INT. FBI HQ - BULLPEN AREA - NIGHT 43*

The SUPER tells us it's not **8:00 PM**. Antonio has a new ANALOG BOARD put together. He steps Jess and Nicole through it.

ANTONIO

I've ID'd the robbers off surveillance video at the diner.
(points to THREE MUG SHOTS:)

Lucius Proctor, Corey Ossman and Beau Tucker. Proctor and Ossman ran a chop shop at the salvage yard where we found the people from the bus. Tucker is a wheel man. All of 'em did time with Trent Griggs...
(points to the photo of the dead robber:)

...who put the robbery team together.

NICOLE

Proctor and Ossman built the fake armored car. Tucker drove it.

JESS

Now all we need is the brains.

ANTONIO

I may have that. I've been checking out the three hostages. You know the Boston bank that got robbed?

NICOLE

Trimerica Savings & Loan.

ANTONIO

You're not going to believe who works there... and who is heavily in debt.

(CONTINUED)

43 CONTINUED: 43

And on Nicole's look, we SMASH CUT TO:

44 INT. FBI - INTERROGATION ROOM - NIGHT 44

Nicole leans over TIM BLAKE, husband of pregnant Mara. He looks nervous.

NICOLE

Your wife is an assistant manager at that Trimerica bank. The one that was robbed.

TIM

So what?

NICOLE

So you never mentioned that she worked there.

TIM

It wasn't relevant.

NICOLE

You also didn't mention you've got two mortgages on your house, your car's about to be repossessed, and you've got eleven grand on credit cards.

TIM

It's been a hard year... I lost my job just after Mara got pregnant. What are you suggesting?

NICOLE

I'm not suggesting anything. I'm trying to be your friend here, Mister Blake. But other people might look at this, think that you and you wife are involved in it.

TIM

Are you kidding me?

NICOLE

You tell me.

TIM

My wife is out there somewhere... pregnant, scared and alone... and you're asking me about our finances? Where is my wife?

*

(CONTINUED)

44 CONTINUED:

44

NICOLE

Look, Mister Blake, we're trying to find her. But people are gonna ask you this... Where's the \$750,000?

INTERCUT WITH:

45 INT. FBI - OBSERVATION ROOM

45

Jess is watching the interrogation.

TIM

Why would I know where the money is?

NICOLE

Because the bank down the street from the bus terminal... the one where your wife works... was held up the morning she left. And the robbery was planned by someone who knew the cash pick-up and delivery schedules.

*

TIM

You think it was Mara? What is wrong with you people?

NICOLE

I don't think anything. But here's what *other* people are gonna think. "Charlie" isn't one person, he's *both* of you. Mara took the bus so you could check her suitcase... which you switched on the platform with the one that the robbers put on the Miami-bound bus. The one with the money in it.

TIM

What suitcase? Mara had an overnight bag. That's all. She was going to her best friend's wedding. We couldn't have planned this...

*

NICOLE

Whatever plan there was, it came off the rails a long time ago.

That's when Jess is seized with a vision and we're:

46 EXT. DREAMSCAPE - DAY

46

The DOOR stands in the field -- but it turns from Red to BLACK. As the diner steps up to it, the POUNDING gets louder. He touches the doorknob, starts to twist it... and the door BLASTS OPEN a BURST OF WIND knocking the diner off his feet.

(CONTINUED)

46 CONTINUED: 46

The DINING TABLE goes FLYING.

47 INT. FBI HQ - OBSERVATION ROOM 47

Jess BANGS on the GLASS with her fist. Nicole glances out the window, then leaves the room. An instant later she's in the observation room.

NICOLE

I hope this is worth it.

JESS

I just had a vision... and I can't explain it, but...but I know it's telling us where the hostages are.

And on Nicole's astonishment, we FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

48 INT. FBI HQ - NIGHT

48

Antonio is at THE COMPUTER as Jess explains herself to Nicole and Pollock. The CONFERENCE TABLE is covered with OPEN REFERENCE BOOKS, TOURIST GUIDES, MAPS and REAMS OF PRINTOUTS.

JESS

It was the red door again.

POLLOCK

I thought the red door was the storage container.

JESS

But it wasn't red anymore. It was black.

ANTONIO

So red turning to black means... what?

POLLOCK

Budget deficits? Red ink, black ink?

NICOLE

Yes. I'm sure that's what it is. But maybe we should come up with a couple other options, just in case.

Antonio refers to his COMPUTER SCREEN, which is filled with mathematical equations.

ANTONIO

It could be an algorithm from a binary search tree. A red-black tree tracks every simple path from a node to a descendant leaf with the same number of black nodes.

JESS

Does that help you with girls?

Nicole is tapping away at a computer keyboard. She finds something.

NICOLE

In Lakota Sioux culture, if you're living a life of contentment, you're following the red road... but if

(MORE)

(CONTINUED)

48 CONTINUED:

48

NICOLE (CONT'D)

you're out of balance with the world,
you're on the black road.

POLLOCK

So the people kidnapped by vicious
killers aren't perfectly contented?
(to Jess)
I'm bumping you up a pay-grade.

NICOLE

The door changed color... then what?

JESS

When the man opened the door, there
was a huge blast of wind.

NICOLE

So... wind. Meaning?

Antonio's hands fly over the keyboard. He reads from the
screen:

ANTONIO

There's a Wind River in Wyoming.

*

POLLOCK

We don't even know wind is the right
word. Maybe it was a gale. Or a
hurricane. Or a breeze.

*

JESS

Or maybe the hostages are someplace
where there's a lot of wind.

They stare at her.

ANTONIO

You're kidding.

JESS

Well... it's how it feels.

But Pollock has been thinking.

POLLOCK

There's an old aircraft test facility
outside Boston. It has a wind tunnel.
(off their looks:)
What? It does.

JESS

We've got a missing pregnant woman.
I'll go with the wind tunnel.

*

*

*

(CONTINUED)

48 CONTINUED: (2) 48

And that's it. Nicole bolts, Jess and Pollock right behind her. And we CUT TO: *

49 INT. ABANDONED AIRCRAFT TESTING FACILITY - NIGHT 49

The SUPER now tells us it is **10:30 PM**. A black hole of a building. The four hostages, MARA BLAKE and three men, are tied up on the floor, terrified. Mara is OBVIOUSLY IN LABOR. * She is sweating, nauseous, dry-mouthed. She GASPS in pain suddenly, bending in two, a CONTRACTION running through her. One of the other HOSTAGES looks at her.

HOSTAGE

What is it?

MARA

I... I'm having the baby. It's early. *

PROCTOR steps up to them, Ossman and Tucker behind him. *

PROCTOR

Okay, Charlie... whichever one you are... we admit it. You're smarter than us.

MARA gasps again, pain shooting through her. She cries out in pain.

HOSTAGE

This woman is having a baby. She's in labor. *

PROCTOR

What's it to you? *

HOSTAGE

You've got to let her go.

PROCTOR

In fact, I *don't* have to do that. What I *have* to do is pump bullets into each of your knees... then your ankles... then your elbows... until one of you tells us where the money is.

MARA

Please... dear god, no...

Proctor pulls out a gun and goes over to Mara.

PROCTOR

So, Charlie... you really gonna let me cap a pregnant woman?

(MORE)

(CONTINUED)

49 CONTINUED:

49

PROCTOR (CONT'D)

(to Mara:)

Unless of course... you are Charlie.

MARA

(sobbing, terrified)

The baby is coming... *

PROCTOR

So let's welcome it. *

Proctor presses the gun to Mara's knee and slowly starts to squeeze the trigger. Mara squeezes her eyes shut in fear, waiting... There's the BANG of a gunshot... but no pain. Mara opens her eyes, wondering... and sees Proctor toppling to the ground as an FBI SWAT TEAM led by POLLOCK swarms over Ossman and Tucker. *

Nicole and Jess, in body armor, go up to the hostages and undo their bonds.

JESS

You're safe now. No one's going to hurt you.

MARA

Oh, god... thank you. Thank you...

POLLOCK

You really want to thank us, you'll tell us who Charlie is.

And on Mara's blank look...

50 ON A TV

50

Tim Blake, looking worn and angry, talks into a microphone. He has an attorney beside him.

TIM

First my wife and unborn son were held hostage by thugs. Now they're being held hostage in a government hospital, where I am forbidden to see them because I'm under arrest. Why won't they let her go?

The TV snaps OFF and we're:

50A INT. FBI HQ - DAY

50A

Where Pollock glowers at Nicole and Jess. He has just turned off the television.

(CONTINUED)

50A CONTINUED:

50A

POLLOCK

You let him in front of the cameras?

*

NICOLE

Media Relations must have tipped them. Standard procedure... unless someone remembers to call them off.

*

*

*

(Pollock says nothing)

*

Anyway... Mr Blake says he won't talk to us until he knows about his wife.

*

*

POLLOCK

I got her into Bethesda Naval.

*

NICOLE

Where she's under arrest...

POLLOCK

Which she hasn't noticed, since she's in labor. She also has doctors up the ying yang, including the world's foremost expert on premature birth. So the baby's gonna be born alive, which is more than it would be without me. In the meantime, she also might have stolen 750 grand. So if you think I'm finished with her husband, and those other hostages, you're wrong. One of them did it.

*

*

*

*

*

*

*

NICOLE

You gonna shoot them in the kneecaps?

JESS

(to Nicole)

If we let them go, Charlie disappears with the money.

NICOLE

So we're unconstitutionally holding three people -- at least two of whom are completely innocent of any crime?

POLLOCK

Yes. Because you don't have Charlie. You don't have the money. You're just sweeping up the crumbs here.

Jess, getting furious, is about to respond, when:

NICOLE

You're right, sir. We blew it.

Jess is completely taken by surprise. So is Pollock.

(CONTINUED)

50A CONTINUED: (2)

50A

POLLOCK
(carefully)
Because...

NICOLE
It wasn't our best work. We just
blew it.

There is a moment here of... what? Secret understanding
between them? Or just of giving Nicole enough rope? Whatever
it is, Pollock says...

POLLOCK
Thank you, Agent Scott, for your
honesty. I'm going to interrogate
Mr. Blake now.

*
*

JESS
You're doing it?

*

POLLOCK
The governor of New Jersey has an
interest.
(looking at Nicole)
And my people aren't producing.

He walks out. Jess is staring at Nicole.

NICOLE
What?

JESS
"You're right, sir. We blew it."

NICOLE
Doesn't sound like me, huh?

JESS
No, it doesn't. What are you...
depressed?

NICOLE
Could end up that way.

JESS
It's like the smoking's gotten to
you, or something. It's like you've
given up. It's like...
(a realization)
...you have another idea. That you
didn't want to tell Pollock.

NICOLE
Maybe.

(CONTINUED)

50A CONTINUED: (3)

50A

JESS

What is it?

NICOLE

Pollock said it. We're sweeping up the crumbs.

JESS

So?

NICOLE

So we've been looking at all the obvious players. And forgetting the little ones.

JESS

Okay. Waiting for elucidation.

NICOLE

Whoever Charlie is, he has to have a lot of specialized knowledge.

JESS

Like...

NICOLE

Like the schedule for the armored car.

JESS

Mara Blake would know that.

NICOLE

But Charlie *also* had to know how baggage is handled at the bus terminal. That's the only way he could control the switch of the luggage. Mara didn't know that. None of the hostages could have.

JESS

So...

NICOLE

So go back to where we've already been.

And we FLASHBACK to...

51 INT. HOSPITAL ROOM - DAY

51

With KEEGAN lying in the bed, talking.

(CONTINUED)

51 CONTINUED:

51

KEEGAN

I work through my web site. He sent me two hundred bucks, a picture of the suitcase, and a bus ticket...

52 INT. FBI HQ - DAY

52

BACK TO SCENE

With Antonio coming in, holding a file.

ANTONIO

You were right. Charlie contacted the courier guy by e-mail... several times.

NICOLE

We get an address?

ANTONIO

We have six layers of anonymous re-mailers, and no way of telling who sent them. But we do know where they were sent *from*.

He hands Nicole a printout.

NICOLE

Boston. Providence. Richmond.

ANTONIO

Internet cafes up and down the Atlantic seaboard. We've got times and dates for the e-mails. If the cafes have security cameras, we can find out who was using the computers.

JESS

Because internet cafes are so well known for their tight security.

Nicole, staring at a BUS ROUTE MAP on the analog board, interrupts.

NICOLE

Do we still have that bus in impound?

ANTONIO

No, it went back to Steamline an hour ago. It's in their yard.

NICOLE

Let's get there before he does.

(CONTINUED)

52 CONTINUED:

52

JESS
Who?

NICOLE
Charlie.

And we CUT TO:

52A EXT.THE BUS - DAY

52A

The bus sits in an isolated area of the company's yard.

JESS (O.S.)
Are you sure this is really necessary?

53 INT. BUS - BATHROOM - DAY

53

Jess and Nicole are working at the bus toilet, trying to lift the bowl assembly off.

NICOLE
The whole thing must just lift off...

JESS
I don't know. They didn't teach us toilet assembly at Quantico.

NICOLE
You never know when you might need a trade. There...

The assembly starts to move; they lift it off.

JESS
You mind telling me what this is all about?

NICOLE
Reach down in there and you'll know.

JESS
This is some kind of hazing, right?
Punk the rookie.

NICOLE
(tired of waiting)
Oh... here.

Nicole reaches in and pulls out a small red hardside suitcase.

JESS
Whoa... that's it.

Nicole opens it. It's full of cash.

(CONTINUED)

53 CONTINUED: 53

JESS
Seven hundred and fifty thousand,
I'm betting.

NICOLE
It ain't ladies underwear.

54 INT. BUS - DAY 54

Nicole is walking down the aisle, Jess behind her.

JESS
So... how did you know? Who took
it?

But Nicole is already on her cel phone.

NICOLE
One sec, let me get evidence support
in here, and I need an arrest
warrant... Damn... I can't get a
signal. Be right back. Guard the
stash.

She heads off the bus.

54A EXT. THE BUS - DAY 54A

Nicole moves off, trying to get a signal.

54B INT. THE BUS - DAY 54B

Jess is putting on latex gloves, starting to count the cash.

54C EXT. THE BUS - DAY 54C

Someone is moving towards the bus. We see his -- it is a he --
feet getting closer and closer.

Here comes Charlie.

We INTERCUT JESS with the shadowy figure approaching the
bus. He gets up to the bus, and pulls a gun. He fits on a
silencer and climbs aboard.

54D INT THE BUS - DAY 54D

Jess is still counting when she is jolted by...

FRANK (O.S.)
Don't move.

We REVEAL Frank Harvey. The bus driver. He's got a gun
trained on Jess.

(CONTINUED)

54D CONTINUED:

54D

FRANK

Now... very slowly... toss your gun
on the seat in front of you.

JESS

Listen... there's no chance you're
getting out of this... don't make it
any worse.

FRANK

Do it!

And before she can react, he fires just beside her head,
BLOWING THE CRAP OUT OF THE WALL BEHIND HER. That gun has
MUSHROOM BULLETS AND A HUGE KICK.

Jess tosses her gun in front of her.

JESS

This isn't going to work. My partner
is going to be here any second...

FRANK

Give me the bag.

ON JESS as she starts to pick up the bag and approach him.
Suddenly, she reacts to something she sees behind the driver.

NEW ANGLE as he turns to see who's behind him. No one. But
in the split second as he turns back Jess is swinging the
bag at his gun hand. The GUN goes FLYING. He goes at her
but she SMACKS HIM DOWN pretty seriously. He looks up at
her and she looms over him fiercely. She's ready for more
but he isn't. He grabs the bag and races off the bus...

54E EXT. THE BUS - DAY

54E

...where he meets a well-placed KICK from Nicole. He goes
down in a heap. Jess is right behind him.

NICOLE

You alright.?

JESS

(proudly)
Better than he is.

NICOLE

Guess you know whodunit now, huh?

JESS

Yeah... but how did you know?

CUT TO:

(CONTINUED)

54E CONTINUED:

54E

55 EXT. THE BUS - DAY

55

Franks stands uneasily in handcuffs, surrounded by Nicole, Jess, Antonio, and the SWAT Team.

NICOLE

All the places that Charlie sent emails from... they're all on Frank's old route...

FLASHBACK TO...

FRANK, in the ambulance, talking to them...

FRANK

I could've stuck with my old route. Boston to Raleigh.

BACK TO SCENE

NICOLE

Plus, you're a smoker, aren't you Frank?

FLASHBACK TO...

FRANK, in the ambulance again.

FRANK

Can I bum a smoke?

BACK TO SCENE.

FRANK

Smoking's not a crime.

Nicole glances at Jess and Antonio.

NICOLE

Tell that to my friends. Anyway, I had a smoke on that corner outside the terminal too, Frank. The one where smokers go to light up.

FLASHBACK

Frank stands on the street corner, smoking, hanging with the bus company employees. Just the way Nicole did to get information. Right across the street from the BANK.

NICOLE (O.S.)

There's a great view of the bank.

(MORE)

(CONTINUED)

55 CONTINUED:

55

NICOLE (O.S.) (CONT'D)

You watched that armored car unload
three times a week for fifteen years.

BACK TO SCENE

It's all falling into place for Jess.

JESS

You memorized their routines... and
come up with your plan.

NICOLE

Hired thieves to pull off the job.

JESS

Then when they checked in the suitcase
with the money, you switched it and
hid the real one in the toilet. Which
is why it wasn't working.

ANTONIO

You knew the thieves would catch up
to you...

NICOLE

But if they couldn't find the money
on the bus, they'd figure Charlie
never got on the bus, either.

ANTONIO

Except there was a pregnant
passenger...

JESS

Who really needed to go to the
bathroom.

FRANK

It was a five hour ride. She couldn't
hold it? Because of that, we were
all nearly killed.

NICOLE

That's right, Frank, it's all her
fault.

(to Jess:)

There's your criminal mastermind.

FRANK

All my life, my daughter wanted to
go to Yale. She deserved a shot.

And Nicole nods, and a SWAT Team member leads Frank away.
Satisfied, Nicole takes out a cigarette. Jess is alarmed.

(CONTINUED)

55 CONTINUED: (2)

55

JESS

Oh, come on. You don't want a habit.

NICOLE

Smoking helped me solve this case.
Least I can do is show some gratitude.

And she lights up and starts to inhale when a HAND grabs the cigarette out of her mouth... and we reveal ANTONIO holding the cigarette.

NICOLE

What are you doing?

ANTONIO

Being a friend.

NICOLE

People lose their *hands* like that.

ANTONIO

It makes you smell bad.

NICOLE

(fed up)
And what do you care what I smell like?

There's a pause. Antonio is thinking about this.

ANTONIO

You're right. What do I care?

And he hands her back the cigarette, still lit and smoldering, and walks off. She watches him go... absently brings the cigarette up to her lips... catches herself... and DROPS IT TO THE GROUND AND STAMPS IT OUT. You'd think this would make her proud of herself... but instead, it upsets her.

NICOLE

Crap.

JESS

Don't be upset. You won't miss it if you stop now.

NICOLE

That's not the problem.

And she starts to walk off. Jess follows her.

JESS

So what is it?

NICOLE

Let's go for Chinese.

(CONTINUED)

55 CONTINUED: (3)

55

JESS

You can't eat your way out of this.

NICOLE

Out of what?

JESS

Whatever's upsetting you.

*

NICOLE

(upset)

I'm not *upset*. I just want *Chinese*.

And they are walking away from us.

JESS

I care what you smell like. Even if he doesn't.

NICOLE

Hush.

JESS

But he does.

NICOLE

How do you know?

JESS

Oh, I *know*.

NICOLE

Let's get some food in your mouth.
It'll stop you talking.

And they're gone.

END OF ACT FOUR