

HOSTAGES

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Based on The Channel 10 Israeli Series "Bnei Aruba"  
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**JERRY BRUCKHEIMER**  
T E L E V I S I O N

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1

EXT. SANDERS HOME - NIGHT

1

A bucolic, leafy, residential street in suburban Virginia. Think American Beauty. Joggers pass. A dog barks.

PUSH IN on a large Southern Colonial with a two-car garage and a wraparound porch. The RUST-COLORED FRONT PORCH SWING squeaks in the wind. The sound of a TV drifts out...

2

INT. SANDERS HOME, LIVING ROOM - NIGHT

2

The REDSKINS GAME is on, volume cranked up. CLOSE UPS of the family, sitting on the sofa:

BRIAN SANDERS (handsome, crows feet beginning to show), JAKE (15, on the cusp between boy and man), his mom, ELLEN SANDERS (beautiful, takes care of everybody else, neglects herself).

A family gathered around the glow of the TV should be a cozy, suburban American scene, right? But something is wrong here. There is an undercurrent of tension and discomfort... they are sitting in front of the TV, but nobody is watching it. Nor are they speaking, or texting... or anything. The only motion is the occasional stolen glance among them.

TV COMMENTATOR (V.O.)

...interception!! What a play! That was unbelievable!

Nobody reacts. They don't even look toward the TV. The daughter DANNI (17) enters. Joins the family on the sofa without making eye contact. Has she been crying?

Then the TV clicks off. Silence. WE HOLD for an excruciatingly long beat on the family; nobody speaks, nobody moves. The floorboards squeak as somebody steps forward...

WIDE SHOT - REVEAL FOUR CAPTORS in SKI MASKS surrounding the family with automatic weapons!

THE LEAD CAPTOR steps forward.

LEAD CAPTOR

I'm not going to repeat myself, so I suggest you all listen very carefully...

His eyes rake over the family one by one and come to rest on ELLEN.

HARD CUT TO TITLE CARD:

**"HOSTAGES"**

3

INT. SIBLEY MEMORIAL HOSPITAL, LOBBY - DAY

3

**SUPER: 12 HOURS PREVIOUSLY**

A clutch of reporters and photographers crowd around the podium where PRESIDENT PAUL KINCAID (silver-haired, avuncular) stands at the mic. ELLEN stands on one side along with various hospital STAFF.

PRESIDENT KINCAID

...over 15 million Americans undergo some form of surgery every year. As it turns out, being President of the United States does not exempt me from joining their ranks.

(self-deprecating smile)

It does however give me access to the kind of medical care that I believe should be available to every American...

(a glance at Ellen)

So without further ado, let me turn this over to the woman who will be performing my surgery, the infinitely capable Dr. Ellen Sanders.

The President shakes her hand warmly as she steps up to the podium. She looks out at crowd...

ELLEN

Good morning everyone...

(clear, confident)

The President has a non-malignant mass in the upper lobe of his left lung. Tomorrow I will resect it. I've elected to perform the procedure laproscopically rather than employing a more traditional lateral thoractomy. This will add an extra hour to the procedure but it will significantly reduce the President's recovery time. Are there any questions?

Several reporters shout out her name: "Dr. Sanders--" until one makes eye contact:

REPORTER #1

Dr. Sanders! You look awfully young to be a Senior Attending Surgeon. How many times have you performed this type of surgery?

ELLEN

I've lost count. And thank you.

REPORTER #2

How risky is it? What are the odds of success?

ELLEN

It's a medical procedure, not a horse race. I don't give odds.

Some chuckles from the press corps. They like her. And she knows her stuff.

REPORTER #3

Dr. Sanders! How does it feel to be responsible for the life of the President?

ELLEN

His life is no more important than that of any of my patients... which is to say, it's the most important thing in the world.

The media eat it up.

DR. HAROLD SLOAN (Chief of Surgery) edges into the photo op onstage and puts an arm around Ellen's shoulder.

SLOAN

Thank you everybody. We are very proud of Ellen's being selected for this honor.

Ellen bristles at Sloan's obvious effort to hone in on the spotlight. But then she makes eye contact with the PRESIDENT across the room. He rolls his eyes in sympathy and gives her a look-- "I know the feeling."

They stifle their smiles. A small, shared moment.

4 EXT. WASHINGTON D.C. - DAY 4

The Presidential motorcade pulls away from the hospital.

5 I/E. PRESIDENTIAL LIMO - DAY 5

Kincaid sits in back with a handful of ADVISORS and his wife MARY. The First Lady is anxious.

MARY

...you don't have to go through with this, Paul. You could still get the Chief Surgeon at Johns Hopkins.

PRESIDENT KINCAID

You think I'm a fool?

CREASY

I think you're a genius, sir.

HENRY CREASY, his Chief-of-Staff, is an old school operative in the mold of James Carville.

CREASY (CONT'D)

This puts you way out front on health care, makes you bulletproof with patient rights' groups, and women voters are gonna love this lady doctor. She's a great choice.

The First Lady glares. Kincaid just chuckles.

PRESIDENT KINCAID

Glad to know you care so much about my health Henry.

CREASY

Your approval rating is the measure of your political health, Mr. President. And this is just what the doctor ordered.

Kincaid turns to wife, gently reassuring:

PRESIDENT KINCAID

It's a routine surgery. She's the top surgeon at the hospital. And it sends a good signal.

CREASY

(grins)

Call it a win-win.

The MOTORCADE PULLS plows through traffic on Connecticut Ave. TILT UP to reveal the Washington monument looming ahead.

CUT TO:

A PAIR OF BLACK WORK BOOTS MARCH ACROSS A MARBLE FLOOR.

WE HEAR A WOMAN whimpering. The BOOTS approach and WE FIND the WHIMPERING WOMAN, on her knees. The barrel of an AR-15 ASSAULT RIFLE is placed against her head:

MAN (O.S.)

Shut. Up.

She does. REVEAL WE ARE...

6

INT. BANK - DAY

6

Three masked THUGS are holding over a dozen bank employees and customers at gunpoint. A bank robbery gone bad.

The THUG LEADER holds the gun to the woman's head. THUG #2 speaks to him quietly, anxiously.

THUG #2

What's the plan, man?

Thug #3 is across the room, peeking out a window--

THUG #3

Yo. Cops are gatherin' an army out there!

THUG LEADER

They're not gonna make a move as long as we have the hostages--

CRACK!! A SNIPER'S BULLET punches through the window and blows THUG #3 off his feet! Chaos, screams!

7

EXT. BANK - DAY

7

A phalanx of Metro police, SWAT and federal agents.

FBI Agent DUNCAN CARLISLE (dangerous, the kind of guy you want on your side) stands at the make-shift command post.

DUNCAN (INTO HIS WALKIE)

Nice shot.

A POLICE CAPTAIN comes storming up--

POLICE CAPTAIN

What the hell was that? Who gave the order to shoot?!

DUNCAN

I did.

POLICE CAPTAIN

Who the hell do you think you are?

DUNCAN

The Agent in charge now.

He lifts the badge around his neck.

POLICE CAPTAIN

This situation is about to explode  
and you just threw fuel on the  
fire! I was about to open a line  
of communication to start  
negotiations.

He waves a CELL PHONE in front of Duncan's face.

DUNCAN

Perfect. I'll take it from here.  
Thanks.

He snatches the CELL PHONE from the Captain's hand and walks  
into the middle of the intersection...

8

I/E. BANK - CONTINUOUS

8

INSIDE THE BANK the Thug Leader has restored order. A DESK  
PHONE RINGS. He snatches it up.

THUG LEADER

You lying cop, son-of-bitch! I  
warned you if a single policeman  
tried any--

DUNCAN (OVER THE PHONE)

The police are no longer in charge.  
I'm FBI Special Agent Duncan  
Carlisle and from this point on, I  
am your last, best and only chance  
of you walking out of that bank  
alive today.

The Thug Leader is thrown by Duncan's tone.

THUG LEADER

I have 14 hostages in here! We are  
demanding safe transport and--

DUNCAN (OVER THE PHONE)  
Release ten hostages as a sign of  
good faith. Then we'll talk.

Click. The Thug Leader looks up at Thug #2.

THUG LEADER  
He hung up on me.

9 INT. AN ADJACENT SECTION OF THE BANK - DAY 9

A SNIPER TEAM finishes setting up a FLIR (thermal image) scope attached to a laptop. The image appears: heat signatures of the gunmen and hostages glimpsed through a section of drywall...

SPOTTER (INTO HIS HEADSET)  
Image is up.

10 I/E. BANK - DAY 10

ON DUNCAN as hears over his earpiece:

SPOTTER (V.O.)  
...we have a partial view of the  
targets.

DUNCAN  
Copy that.

INSIDE THE BANK

The two criminals are arguing.

THUG #2  
...Tommy is dead! It's over man,  
they've got us--

THUG LEADER  
We are not giving up!

Thug #2 walks away, pissed, hands on his head, gun visible--

INSERT: A THERMAL IMAGE OF THE SAME as he steps into view.

OUTSIDE THE BANK

DUNCAN hears:

SPOTTER (V.O.)  
We have the shot. Repeat, we have  
the shot.

INSIDE THE BANK

The phone rings. The THUG LEADER picks up again.

DUNCAN (V.O.)

I don't see any hostages coming out  
that door. Now I'm going to count  
to three.

THUG LEADER

What? I'm not sending any  
hostages out! Not until I  
get what I want--

DUNCAN

One.... Two... Three.

DUNCAN (INTO HIS WALKIE)

Take it.

CRACK! The bullet bursts through the wall in a puff of  
plaster! Thug Leader spins in time to see Thug #2 fall!  
Looks around wildly, panicked--

THUG LEADER

Okay! Okay!

CUT TO:

11 EXT. BANK - A FEW MINUTES LATER

11

Thirteen hostages stream out the front door. Tears of relief  
as they are hustled to safety by police.

DUNCAN, the POLICE CAPTAIN and others at the command center.  
The cell phone is patched into a speaker.

THUG LEADER (V.O.)

...that's all the hostages free  
except one. I kept my end of the  
deal. Where's my transport?

DUNCAN

Pulling up outside. It'll take you  
straight to the private airfield,  
as agreed.

Duncan gives a nod and a BLUE 4X4 pulls up in front of the  
bank. The DRIVER keeps the engine running.

THUG LEADER (V.O.)

Okay, I'm coming out. Everybody  
stay back or this guy's a dead man.

ALL EYES on the front door of the bank as it inches open...

A frightened-looking BUSINESSMAN in a rumpled suit exits first, his hands held behind his back. The MASKED THUG follows close behind, using him as a human shield.

COPS, FEDS, SNIPERS watch helplessly as the two figures inch down the steps toward the vehicle.

ON DUNCAN as he stares intently. Then... he steps around the perimeter and starts toward them!

DUNCAN

Hey! Hold it right there!

The BUSINESSMAN and the MASKED THUG look up; the Businessman's eyes go wide as he sees Duncan lift his gun--

He doesn't have a clear shot on the Masked Thug but--

BANG! BANG! Duncan shoots the BUSINESSMAN instead. Screams and shouts of surprise-- POLICE IN BODY-ARMOR spring forward and wrestle the MASKED THUG to the ground.

DUNCAN walks calmly forward. He arrives as they pull the ski mask off the THUG to REVEAL... a terrified civilian with his mouth duct-taped shut and his hands tied together!

PAN OVER to the "BUSINESSMAN" who's hands were not tied behind his back but in fact concealed a pistol.

POLICE CAPTAIN

He switched places with the hostage...

DUNCAN

Boots didn't match his suit.

ANGLE ON the Businessman's BOOTS... the ones we saw earlier on the Thug Leader. Duncan turns to go.

POLICE CAPTAIN

You shot a man based on that? What if you'd been wrong?

DUNCAN

(keeps walking)  
I wasn't.

Amid the hospital bustle we FIND ELLEN and her friend, LENA KWAN (a no-nonsense resident) at a cheap coffee dispenser by the elevators. Ellen finishes filling two Styrofoam cups--

ELLEN

Sloan already resents me enough--

LENA

Because your online ratings are three points higher than his?

ELLEN

--now he's really going to have it in for me. He's convinced the White House passed him over for me because I'm a woman. He's the Chief of Surgery.

They walk down the hall.

LENA

He's also sewed more sponges into his patients than stitches. Sloan's a bureaucrat, you're a rock star. Embrace your destiny, Ellen.

Ellen laughs. Lena peels off to do her rounds. Ellen looks ahead and notices...

A JANITOR (male, 20s) exits her office. The Janitor moves off furtively as Ellen approaches. She looks after him for a beat... feels something is wrong, but shakes it off.

13 INT. ELLEN'S OFFICE - MOMENTS LATER

13

The cluttered space of a doctor who is always in the ER and never at her desk. Ellen picks up the land line and pauses as she starts to dial-- among the FAMILY PHOTOS on her desktop, one of the 8X10 frames is empty... strange. She scans her desk for the missing photo distractedly as she dials.

14 INT. PENTHOUSE OFFICE FLOOR - DAY

14

An unoccupied office space with sweeping views. BRIAN, in a nice suit, and his partner, PETE NICOLS, shake hands with a departing group of BUSINESSMEN.

DEPARTING BUSINESSMAN

...it's a great space, but I'm afraid it's too big for us. Thanks for your time.

Brian and Nicols nod understandingly as the men exit. As soon as they are gone, Nicols drops the smile...

NICOLS

I thought you had them sewed up?

BRIAN

I thought I did...

NICOLS

When you brought me into this deal you guaranteed me you could lease the building inside a month, Brian. It's been four.

BRIAN

I know. I know...

NICOLS

I trusted you. Now either you get this done or I'm pulling out of the deal.

(holds up a hand)

End of story.

Nicols turns to go. Brian calls after him:

BRIAN

C'mon Pete, don't be like that. How long have we known each other...?

NICOLS

(without stopping)

Long enough for me to know when you're full of crap.

The door shuts after him, leaving Brian alone... up shit's creek.

His cell phone rings. He fishes it out and checks the number. Forces a smile:

BRIAN

Hey honey. How are you?

15

INT. ELLEN'S OFFICE - DAY

15

Ellen gives up searching for the photo.

ELLEN

Exhausted.

BRIAN (V.O.)  
 I'm sorry I couldn't be there for  
 the Press Conference. You know I  
 tried to reschedule the meeting...

Ellen tamps down her disappointment and cuts him off:

ELLEN  
 It's all right, I understand.  
 (an awkward pause)  
 How did your meeting go?

INTERCUT

Brian looks around the empty space.

BRIAN  
 Great. It all went perfectly. How  
 about you?

HIGH ANGLE POV of her alone. As if we're spying on her...

ELLEN  
 Oh it was nothing. I barely had to  
 speak... I thought I'd come home  
 early and make dinner tonight.

BRIAN  
 You remember I'm coaching lacrosse  
 after work?

ELLEN  
 Oh right. Then I'll see you after.

BRIAN  
 Okay hon. Love you.

They both hang up. Neither one feeling particularly good  
 about the lies each told the other...

16

EXT. SANDERS HOME - DAY

16

A UTILITY VAN is parked across the street.

ARCHER PETIT (wiry and quick-tempered) and MARIA GONZALES  
 (pretty, tough) are staking out the house. A NEIGHBOR exits  
 a house next door and walks to his car...

ARCHER  
 What do you think that place would  
 go for these days? One point-six?  
 One-seven?

MARIA

(slight accent)

Don't know, don't care. You're not paying me that well for this gig.

ARCHER

Definitely over one-five. What kind of a jackass lives in a house worth that kind of money and drives a car made in Korea? It's downright un-American.

MARIA

That's funny coming from a man who has fought under the color of how many flags?

ARCHER

It's called the free market. It's a fundamentally American concept.

The neighbor drives off in his Hyundai. Archer begins loading up a tool kit with mysterious high-tech gear.

ARCHER (CONT'D)

This'll be an in-and-out operation, fully compartmentalized. I.D. by code number only for the next twenty-four hours. I'm three. You're four.

MARIA

(mock offended)

I'm a four?

ARCHER

You're a ten, honey, that's why it's such a clever code name.

He pulls on a repairman's jacket. Goes to exit the van--

MARIA

Hey... do you trust this guy we're working for?

ARCHER

With my life.

Archer unwraps a piece of raw STEAK and gets out. A dog barks. Archer crosses the street, makes sure nobody's looking, then let's himself in the side-gate with a hidden key. A beat. The dog stops barking.

17 INT. VAN - MOMENTS LATER

17

Maria climbs into the back. REVEAL a sophisticated mobile-command set up. She puts on a headset.

ARCHER (V.O.)

I'm in.

MARIA

Copy that. I'm just coming on-line...

One of the screens suddenly shows an image of ARCHER inside the house. It's a surveillance camera view of him installing a hidden camera in the living room.

MARIA (CONT'D)

Image is up. Living room looks good.

Archer mugs for the camera. Blows her a kiss as he steps away. He moves off to bug the rest of the house.

18 EXT. SUBURBAN UNDERPASS - DAY

18

JAKE SANDERS and his friend KEVIN take advantage of the sloped concrete to practice their skateboard moves.

A pimped-out Escalade with a thudding bass rolls up. As the boys turn to look the driver guns the engine! They leap back as it skids to a halt. Doors flies open--

NICO (all sinew and menace) gets out of the driver's side. A couple of bad-looking BUDDIES follow him.

NICO

Hey. You weren't scared, were you?

He marches right up to Jake... then breaks into a smile.

JAKE

No way, we knew it was you, Nico.

NICO

Yeah right. You like my new ride?  
(turns to his crew)  
Check it out. These are my new protegés here. Yorktown's finest.

The teens chin nod to the crew. Nico drapes an arm over Jake's shoulder and walks with the boys.

NICO (CONT'D)

So how's it going, young man?

JAKE

Great. Crazy actually. We have kids coming to us now, seniors even, asking for a hook up.

KEVIN

We sold almost everything you gave us.

NICO

You boys are gonna go far. Get this done, and I'll take you to the next level.

He fakes a slap to Kevin's head-- makes him flinch. He laughs and heads back to his Escalade.

19 INT. HOSPITAL, INTENSIVE CARE WING - DAY

19

A MAN walks down the shiny-floored corridor carrying flowers. PULL BACK TO REVEAL DUNCAN -- the hard-ass FBI agent.

He arrives at a ROOM as a NURSE (50s) is exiting.

DUNCAN

Hello Delores. How's she doing today?

NURSE

(smiles warmly)

No change Mr. Carlisle. But she always looks a little more peaceful to me after your visits.

20 INT. HOSPITAL ROOM - DAY

20

A WOMAN lies in a coma, hooked up to machines. Duncan moves to her bedside and speaks softly:

DUNCAN

Hello Nina.

He changes the flowers, sits down beside her. He strokes her hand tenderly. We almost feel like we're intruding as he leans over and gently kisses her cheek.

DUNCAN (CONT'D)

Hang in there darling. It won't be long now.

21 EXT. SANDERS HOME - DAY 21

SOMEBODY'S POV THROUGH A WINDSHIELD - as Ellen pulls up in her Volvo. Parks and walks up the front porch steps.

22 INT. SANDERS HOME - DAY 22

Ellen unlocks the door and drops her purse.

ELLEN  
Anybody home?

A scrabbling of nails on floorboards, then A GOLDEN LAB bounds up to her.

ELLEN (CONT'D)  
Okay Barkley, okay. You love me.

23 SURVEILLANCE VIDEO - KITCHEN/FAMILY ROOM - MOMENTS LATER 23

As Ellen walks into the frame. She gives the dog a biscuit, opens the back door. As she crosses through the kitchen and into a hallway--

TRACK her movements onto another SCREEN--

24 INT. SANDERS HOME - HALLWAY/DANNI'S ROOM - DAY 24

Ellen walks down the hall off the kitchen.

ELLEN  
Danni? Are you home?

The door at the end of the hall to Danni's room is ajar... she knocks lightly and opens it.

DANNI is on her bed, laptop open. Looks up, removes her headphones.

ELLEN (CONT'D)  
Hi Honey. How was your day?

DANNI  
Not as exciting as yours.

ELLEN  
It was just a press conference.

DANNI

With the President.

(beat)

Did Dad show?

ELLEN

He had to work...

(apologizing for him)

...he's got a big deal he's in the middle of closing Danni.

DANNI

Yeah. Right.

Danni barely conceals her contempt for her mother's co-dependent behavior. She puts her headphones back on and tunes out. Ellen is left standing in the doorway for a beat... Finally she retreats, closing the door.

INTERCUT - SURVEILLANCE VIEW of the SAME.

25 EXT. PLAYING FIELD - DAY 25

High school lacrosse practice. BRIAN is on the sideline, changed into sweats, coach's whistle around his neck.

Jake and Kevin are among the players, bringing up the rear as the team runs laps.

26 INT. LOCKER ROOM - LATER 26

The kids are lacing up shoes, packing up gym bags, etc.

BRIAN (O.S.)

EVERYBODY GATHER UP! NOW!

Brian stalks into the locker room, carrying a BROWN PAPER BAG. The team quiets down and gathers around.

BRIAN (CONT'D)

I found this hidden in one of the equipment lockers...

He holds up the paper bag, then dumps out the contents onto a trainer's table: several ROLLS OF CASH and a handwritten list of dollar amounts and initials.

BRIAN (CONT'D)

Somebody want to tell me who this belongs to? Cause it smells very fishy to me.

PAN OVER the faces of the kids. Nobody speaks. Jake and Kevin exchange a worried glance.

BRIAN (CONT'D)

Tell you what, either somebody speaks up or this entire team is going to be punished.

A long pause. Kevin looks at Jake -- shakes his head very slightly. But Jake... stands.

JAKE

It's mine.

Kevin (reluctantly) follows his lead and stands as well.

KEVIN

Ours.

Brian turns his gaze on Jake. Surprised. Disappointed. Everybody in the room watches to see how Jake will play this.

JAKE

It's beer money. We took up a collection, for a party.

Brian looks to Kevin, who looks down, feigning shame.

BRIAN

That's an awful lot of beer.

JAKE

We were gonna buy fake I.D.'s.

Brian takes a deep breath.

BRIAN

Kevin, I'm going to have to talk to your parents... Jake... let's go.

He scoops up the cash and heads out.

Kevin turns to Jake and mouths: "what the f--?"

JAKE

Beats the truth bro.

Shoulders his bag and heads out after his father.

27 EXT. MALL - SUNSET

27

DUNCAN walks between the rows of Cherry Blossoms carrying a CHILD'S SPONGE-BOB BACKPACK. He turns to see his five year-old daughter SAWYER meandering behind.

DUNCAN

Sawyer, can you please walk with daddy?

Sawyer shakes her head and stops. On strike. Duncan surrenders and walks back to her.

DUNCAN (CONT'D)

Come on Soy-Soy, don't you want to see grandpa? I packed you a bunch of nice dresses...

Opens the back pack to show her.

SAWYER

I don't want those. I want my red Hello Kitty dress!  
(bursts into tears)  
When is mommy coming home? I want mommy!

Duncan gets on his knees. His heart breaks for her.

DUNCAN

Do you know mommy and I met right here, under these trees? They're her favorite in the whole world.  
(Sawyer stops crying)  
Aren't they beautiful?

BURTON DALY (aging warrior with plenty of game left in him) sneaks up behind Sawyer and covers her eyes. She turns:

SAWYER

Grandpa!

She jumps into his arms. He loves this little girl.

MOMENTS LATER

A wide shot of the two men standing to the side of a little playground, watching Sawyer climb up a slide the wrong way.

BURTON

Any change in her condition?

Duncan shakes his head. They both watch the little girl play for a moment in silence. Burton sighs heavily.

BURTON (CONT'D)

Are you sure you want to do this?

DUNCAN

I already am.

The two men look at one another. Burton embraces him.

SAWYER (O.S.)

Is everything okay, Daddy?

They separate and look down at the little girl standing there. Duncan smiles and bends to hug her good-bye. He holds her for an extra long beat.

DUNCAN

I love you Soy-Soy.

STAY ON DUNCAN as he watches Burton lead her away, holding her tiny hand in his. Duncan steels himself.

28 EXT. SANDERS HOME - NIGHT 28

Archer and Maria's VAN is now in shadow across the street. Brian pulls up with Jake in a BMW. Parks in the garage.

29 INT. SANDERS HOME, KITCHEN/FAMILY ROOM - NIGHT 29

Ellen is working on an elaborate dinner-- pots simmering on multiple burners, cookbooks open. Jake enters.

JAKE

Hey Mom. What are you doing home?  
Did you get fired?

ELLEN

I came home early to make dinner.  
Is that so unusual.

JAKE

Uh yeah. Barkley!! Hey boy!

ELLEN

I let him out back...

Brian enters, still scowling at Jake.

ELLEN (CONT'D)

What's wrong?

BRIAN  
 (to Jake)  
 You want to tell your mother or  
 should I?

Jake rolls his eyes. Opens the back door and whistles for his dog.

BRIAN (CONT'D)  
 Jake and Kevin took up a collection  
 to get fake I.D.'s and alcohol.

Ellen turns to Jake who is already on his way up the stairs.

JAKE  
 Beer. We were gonna buy beer.

OFF SURVEILLANCE VIDEO OF SAME PULL OUT TO:

30 INT. ARCHER'S VAN - NIGHT 30

Archer and Maria have the whole house wired now. Half a dozen screens show multiple views of the house. A cell phone rings:

MAN (V.O.)  
 This is Two. We are en route.

ARCHER (INTO HEADSET)  
 Copy that, Two. Three and Four are  
 already in position. Standing-by.

He nods to Maria. She looks more closely at a SURVEILLANCE CAMERA showing Danni, alone in her room, sitting on her bed. Maria turns up the audio. WE HEAR crying...

MATCH CUT TO:

31 INT. DANNI'S ROOM - NIGHT 31

Danni cries alone in her room, raw and exposed. A "DING" from her computer draws her attention. She opens it and sees an invitation to VIDEO CHAT. Clicks "ACCEPT." A VIDEO IMAGE of her best friend AMELIA (17) pops up.

DANNI  
 Hey.

AMELIA (V.O.)  
 Your eyes are all puffy. You've  
 been crying again.

DANNI  
 (through tears)  
 You're so perceptive. You should  
 be a detective.

They both laugh.

INTERCUT - MARIA in the SURVEILLANCE VAN, tapping into the chat electronically, eavesdropping on everything.

AMELIA  
 Are you gonna talk to your Mom?

DANNI  
 No. God no.

Danni plucks tissues from a box and blows her nose. Her Mom is the last person she wants advice from.

32 INT. JAKE'S ROOM - NIGHT

32

Jake closes the door, dumps his bag, then carefully removes the front panel of the bed's base and pulls out a SAFE BOX.

He punches in a code and opens it. Inside are several bags of weed, a small amount of cash and an extra cell phone. There is a TEXT waiting:

NICO: **"YOU MOVE THE REST OF THAT STUFF?"**

Jake types back... **"YEA."**

NICO: **"THAT'S MY BOY! YOU CAN BRING ME MY \$\$ TONIGHT. 10PM."**

Jake grips the phone, uncertain how to respond... starts to type: **"TONIGHT'S NOT GOOD"** but another text comes in before he hits send:

NICO: **"DON'T BE A BITCH. SHOW ON TIME."**

Jake deletes his own text.

JAKE  
 Shit!

33 INT. KITCHEN/FAMILY ROOM - NIGHT

33

Brian watches a replay of Ellen's press conference with the President on TV. Ellen chops vegetables in the kitchen. Looks up over the counter as Brian approaches.

BRIAN

You were good. I'm really proud of you.

He comes around and takes the knife from her hand.

BRIAN (CONT'D)

Let me. You should relax. You have a big day tomorrow.

He kisses her on the cheek. She smiles and gives way.

ELLEN

I could use a shower before we sit down to eat.

Danni enters the kitchen from the hall. No sign she's been crying or upset. She's a good actress this one.

BRIAN

Hey. Where are you going?

DANNI

Out.

ELLEN

I was planning a family dinner tonight... I made risotto.

DANNI

Save me some.

BRIAN

Danni. It's important to your mother that we spend some quality time together.

Danni looks aggrieved. She turns to Ellen.

DANNI

Does it even count as "quality time" if it's compulsory?

Ellen is torn. Doesn't want to stand up to her daughter.

BRIAN

You're staying--

ELLEN

It's not that important.

Brian and Ellen look at one another -- fundamentally at odds over how to handle their kid. At home, he's the disciplinarian; she's the doormat.

Danni takes the stalemate as an opening and slips out of the kitchen to get her bag.

Brian shrugs at Ellen as if to say: "that's what you get if you don't put your foot down."

34 EXT. SANDERS HOME - NIGHT

34

The house is quiet. The front porch swing sways slightly. PAN TO the VAN parked across the street in shadow.

WE HEAR A CELL PHONE RING.

ARCHER (V.O.)  
This is three. Go ahead.

MAN (V.O.)  
This is two. Arriving on site.

A NAVY TAHOE crosses the frame-- TRACK WITH THIS VEHICLE as it passes the SANDERS' street and turns down the road bordering the woods behind their house.

It rolls to a halt ending in a CLOSE UP on the DRIVER: KRAMER DALY (30s, slim, long hair). He kills the lights.

MAN/KRAMER  
(into his earpiece)  
We're in place.

INTERCUT - ARCHER and MARIA in the back of their VAN. They have guns prepped.

ARCHER  
Copy that. Targets are in place.

RESUME - AROUND BACK OF THE HOUSE

Kramer takes a deep breath. Reaches into a black bag in the center console and takes out a mask. A gun. He turns toward the person in the passenger seat who we haven't seen:

KRAMER  
Are you ready?

PAN OVER TO REVEAL Number One is -- Duncan Carlisle.

DUNCAN  
Let's do it.

He holsters his gun and pulls on the MASK. CUT TO BLACK.

ACT OUT.

## ACT ONE

35 EXT. SANDERS HOME - BACK OF PROPERTY - NIGHT 35

A HIGH VIEW of the HOUSE: the property backs onto a wooded area with a generous quarter-acre set back, enclosed by a high wood fence. CAMERA DESCENDS through the trees, finds...

DUNCAN and KRAMER, masked, in black, silently approach the back gate. [Note: each mask will be slightly different, so we can tell the Captors apart.] Duncan easily picks the lock.

DUNCAN (INTO MIC)  
This is number one. We're in.

ARCHER (V.O.)  
Houston, we have a problem...

36 I/E. VAN - NIGHT 36

Archer is looking at the front of the house; he sees Danni walking out the front door.

ARCHER (INTO HIS WALKIE)  
...the girl just left the house.

Maria looks up from loading cartridges into guns.

ARCHER (CONT'D)  
What's the call boss?

A beat. Danni walks down the path toward the sidewalk.

DUNCAN (V.O.)  
The operation is a go. Have Number  
Four follow the girl.

Maria hears the command as well. She shrugs on a sweatshirt and tucks a GUN behind her back. She moves to exit the van.

ARCHER  
Hey. Don't forget this...

He tosses her a mask. She takes it and slips out of the van.

37 INT. JAKE'S ROOM - NIGHT 37

Jake sits by the open window, dialing his cell.

KEVIN  
Hey.

JAKE

Where have you been? I've been calling and calling--

KEVIN (V.O.)

My Mom tripped on me over the beer thing. Took away my cell, my laptop, my ipad... Good thing Nico got us these extra phones--

JAKE

Listen to me. Nico wants his cash. Tonight.

KEVIN (V.O.)

What?! Did you tell him we don't have it?

JAKE

Kevin. The guy took a baseball bat to some college kid who owed him like 200 bucks. You want to tell him we lost twelve hundred?

KEVIN (V.O.)

Shit! ...we are so dead.

JAKE

Just start figuring out where we can get that money--

Jake hears a noise in the bushes outside.

JAKE (CONT'D)

I'll call you later.  
(yells)  
Barkley!

Jake dashes out of the room.

38

EXT. BACK YARD - NIGHT

38

IN THE BUSHES - Duncan stills the branch that Kramer swiped with his duffel. Off his hand signal they split up.

TRACK WITH DUNCAN as he jogs in a crouch toward the back of the house, careful to side-step the motion sensor for the security light. He knows his way around.

SIDE OF THE HOUSE - Duncan goes directly to a double hung window at ground level. It's unlocked. He slides it open and slips inside. He leaves it open.

39 EXT. DRUGSTORE, LEE HIGHWAY - NIGHT 39

POV from across the street -- Danni enters the brightly lit store. Through the glass door WE SEE her glance around, anxious not to be seen by anybody she knows.

40 EXT. SANDERS HOME - FRONT YARD - NIGHT 40

Archer moves toward the house, mask in hand. Glances around... then heads for the side yard.

41 INT. DRUGSTORE - NIGHT 41

Danni waits impatiently in the check-out line, clutching an (unseen) item to be purchased. Her phone rings. She glances at the number and her face flushes: her boyfriend BOYD.

DANNI

Hey you...

BOYD (V.O.)

I've been thinking about you all day. What are you doing tonight?

DANNI

I have an essay to write that was due yesterday, but somebody keeps distracting me.

BOYD (V.O.)

Well if you're already late then what's the hurry?

Danni stifles a laugh that turns into a little sob.

DANNI

I can't talk know.

BOYD (V.O.)

What's the matter?

She sniffs.

DANNI

Nothing.

He can tell something is wrong.

BOYD (V.O.)

I want to see you. Where are you?

ANGLE ON MARIA watching from one of the aisles.

DANNI

I'm fine. I'm just at the drugstore on Lee Highway--

BOYD (V.O.)

I'll drive over--

DANNI

No, I have to go home.

The SALES CLERK signals Danni to step forward.

BOYD (V.O.)

I'll be there in fifteen. Just wait for me.

She wants to say yes... finally:

DANNI

I can't. My Mom cooked all this stuff for a family dinner... I've tortured her enough just by going out. I should at least go back and eat with them.

She pays in cash, avoiding the eyes of the Sales Clerk who bags her item. Danni takes it and hurries off.

DANNI (CONT'D)

I'll text you when we're done. I can sneak out later.

She moves to the exit. Maria follows from a safe distance.

42 EXT. BACK YARD - NIGHT

42

Jake steps out into the darkness, looking for his dog...

JAKE

Barkley... Barkley!

JAKE moves into the shrubbery, parting branches, pushing deeper into the pools of shadow...

HAND-HELD POV - approaching JAKE from behind, through the leaves...

JAKE freezes in his tracks as he sees -- Barkley's rear leg!

JAKE (CONT'D)

Barkley!

Jake takes a step forward and sees the dog lying motionless on his side, tongue out. Suddenly he is grabbed from behind! A powerful hand covers his mouth.

43 INT. MASTER BEDROOM - NIGHT

43

Ellen is in the shower, trying to wash away her stress. As she turns off the water and reaches for a towel, she hears the door open... she turns, covering herself. Relaxes as she sees it's only Brian.

ELLEN  
You scared me.

BRIAN  
Who'd you think I was?

She smiles and shakes off her nerves. Their eyes meet through the steam. They hold the look for a beat...

ELLEN  
(offhand)  
How long till dinner is ready?

Tentatively, she lowers the towel partway... an invitation?

A BUZZING SOUND breaks the mood. Brian looks at his phone.

INSERT CU ON BRIAN'S PHONE -- **"1 NEW TEXT MESSAGE."**

BRIAN  
That's the timer for the Risotto.  
I have to go turn it off.

If she suspects a lie, she doesn't show it. She nods. Wraps herself back up in the towel.

ELLEN  
I'll see you downstairs.

He leaves. HOLD ON ELLEN as she catches a sight of herself in the mirror. She stares at her reflection. Is she happy? It's not a question she wants to answer...

44 EXT. RESIDENTIAL STREET - NIGHT

44

Maria follows Danni from a distance. Danni slows as she approaches her house, on edge. She clutches her shoulder bag and turns to look behind her. Nobody. She takes a breath.

Danni goes to the garage. Punches in the code and the door rolls up. She disappears inside. The door starts to close...

A lithe, dark figure darts from the shadows -- rolls underneath the garage door like a ninja just before it shuts.

INSIDE THE GARAGE - MARIA rises. As the garage door slowly rolls shut behind her... she pulls on her mask.

45 INT. MASTER BATHROOM - NIGHT 45

Ellen finishes blow drying her hair. A knock on the door.

ELLEN  
I'll be right out.

Another knock. More insistent. She turns off the dryer.

ELLEN (CONT'D)  
I said, one minute!

A third knock. She rolls her eyes and finally throws open the door. Stops dead in her tracks as she sees...

BRIAN sitting on the edge of the bed. A MASKED MAN (ARCHER) holds a gun to his head. She covers her mouth.

She turns as A SECOND MASKED MAN (DUNCAN) steps from behind the door. He points a gun in her face.

46 INT. BATHROOM - NIGHT 46

Danni enters, sits on the toilet seat, still holding her bag.

IN THE B.G. WE HEAR somebody has turned on the TV loudly in the living room-- it's the Redskins game from the TEASER. The sound bleeds through the walls as...

Danni takes a deep breath and pulls out the item she bought at the drugstore: a HOME PREGNANCY TEST. She tears it open and stares at it for a long moment. Frightened...

Finally she slides it underneath to pee on the stick. After a few seconds she pulls it out. Before she sees the result--

The doorknob starts to turn.

DANNI  
Hey-- I'm in here!

She moves to stop the door but she's not fast enough. It swings open and Danni finds herself face-to-face with a MASKED FIGURE (MARIA) who clamps a gloved hand over Danni's mouth before she can scream. The HPT stick drops unnoticed into the laundry hamper.

47 INT. LIVING ROOM - NIGHT

47

Ellen, Brian and Jake are seated facing the TV. We have been here before. Again the TV Announcer goes crazy for a big play... again nobody pays attention. But now we know why.

Kramer finishes closing all the curtains. Maria leads Danni in to join the others. Danni blinks back tears and sits. Duncan signals Archer to kill the TV.

Then Duncan steps forward and lowers his gun:

DUNCAN

I'm not going to repeat myself, so I suggest you all listen very carefully. We have no desire to hurt you. We have one specific goal here. Once we achieve it, we will leave you in peace. But I warn you; do not test us. Do not try to be heroes.

He looks from face-to-face with his piercing gaze.

DUNCAN (CONT'D)

Cell phones, tablets, ipods.

Maria goes around with a bag collecting all communication devices. Brian is glaring at Duncan.

BRIAN

What do you want from us?

Archer nudges Brian softly from behind and leans close.

ARCHER

Didn't you get the memo, Bri? Keep your mouth shut and do as you're told.

Brian looks at Archer with fear and anger... even through the mask WE CAN see that ARCHER is smiling. Daring Brian to make a move.

DUNCAN

Dr. Sanders. I need you to come upstairs with me.

DANNI

(panicked)

Mom!

BRIAN  
 (starts to stand)  
 You're not taking my wife upstairs  
 alone--

THUMP! Archer shoves Brian back down. In a flash he has his gun pressed to Brian's head. He cocks it--

ARCHER  
 Didn't I just tell you to shut up?

ELLEN  
 NO!! Brian!! Don't. It's... it's  
 okay! Danni, Jake, it's all right!

She stands up, trying to reassure her family and cool down the Captors who are tense, fingers on triggers. The kids are terrified, blinking back tears...

Ellen looks to Duncan. He gives her a barely perceptible nod of encouragement: calm them. She turns to her family.

ELLEN (CONT'D)  
 ...I'll be fine. Everything will  
 be okay. Just... do as they say.

Duncan gives Archer a look. Archer lowers his gun. Brian is breathing rapidly.

DUNCAN  
 Listen to your wife, Mr. Sanders.

ELLEN  
 I'll be right back.

Duncan takes Ellen by the arm and leads her up the stairs. Her family watch her go.

48 INT. MASTER BEDROOM - NIGHT

48

Duncan shuts the door behind himself. Ellen retreats until she runs into the bed. Looks at him in fear.

DUNCAN  
 Do you love your family, Ellen?

ELLEN  
 Of course. Very much... why are  
 you doing this?

DUNCAN

Tomorrow you will be operating on the President. He will die during the surgery.

ELLEN

What? I don't understand.

DUNCAN

Yes you do, Ellen. Tomorrow morning, you are going to kill the President of the United States.

ELLEN

(faintly)

It's not possible.

DUNCAN

It is. We've worked out all the details. Do this for us, and twenty-four hours from now it will be like this nightmare never happened.

(looks her in the eye)

Otherwise we will kill your family.

Ellen reacts like she's been punched in the gut. Literally staggers. Duncan puts out a strong arm to catch her. He holds her, their faces close.

DUNCAN (CONT'D)

So I'll ask you one more time. Do you love your family, Ellen?

ON ELLEN as the impossibility of her situation sinks in.

ACT OUT.

## ACT TWO

49 EXT. SANDERS HOME - NIGHT 49

All quiet on the suburban street outside. Meanwhile...

50 INT. FAMILY ROOM - NIGHT 50

The most tense family dinner you have ever seen. Dishes are passed. Food is chewed and swallowed. But it's doubtful anybody tastes anything with two masked GUNMEN keeping watch.

Brian glances at Duncan and Archer. Far enough out of earshot that he can risk a hushed conversation with Ellen.

BRIAN

What did he want? Who are they?

ELLEN

Don't ask me; I can't tell you.

BRIAN

It's about the President, isn't it?  
(off her silence)

They're planning an assassination.

Ellen glances nervously toward the Captors.

ELLEN

He threatening to kill you and the kids...

BRIAN

Listen to me Ellen. You're not going to be a part of this. You'll go to the Secret Service, we'll find help...

He takes her hand under the table and grasps it.

BRIAN (CONT'D)

I won't let them turn you into a murderer.

She looks up at him, eyes welling. She nods in silent agreement. Glad for his strength.

51 INT. BASEMENT - NIGHT

51

Maria and Kramer descend the steps and locate the PHONE/CABLE PANEL beside the circuit breakers. Kramer turns on a bare overhead bulb and removes his mask.

KRAMER

Number three said you were a top-notch electronics man.

Maria removes her mask and shakes her hair out.

MARIA

He must've been talking about the guy I replaced.

Kramer stares. Caught off guard.

MARIA (CONT'D)

What? You thought I was a short dude with hips?

KRAMER

No, I didn't really get a good loo--

MARIA

Forget it.

She smiles at him. He smiles back. There's a spark here. Kramer pulls his gaze away. Opens a tool kit.

KRAMER

Well if you're not the techie, then I guess I'm installing this puppy.

He takes out a horseshoe-shaped black device. Puts a flashlight in his teeth and examines the wires...

MARIA

What is that?

KRAMER

Signal Interceptor. Let's us monitor all incoming and outgoing digital and analog signals...

Maria takes the flashlight from his mouth and holds it for him. He nods thanks. Then he locates a main cable. She watches him work out of the corner of her eye.

MARIA

Nice hardware. I'm impressed.

KRAMER  
...almost done...

He activates the device... and then a YELLOW INDICATOR LIGHT starts to flash on the panel: HOME ALARM.

MARIA  
Is that supposed to happen?

52 INT. FAMILY ROOM - NIGHT

52

Kramer and Maria (masked again) rush into the room just as the land line rings. Captors and hostages exchange looks.

Duncan motions to Ellen: pick it up. She does.

ELLEN  
Hello?

CLAIRE (V.O.)  
Hi, this is Claire from Security Capitol. Who am I speaking with?

ELLEN  
Ellen... Ellen Sanders.

CLAIRE (V.O.)  
Good evening Mrs. Sanders, we received a system alert from your address. Can I please have your password?

Ellen stalls. Duncan lifts his gun toward her.

CLAIRE (V.O.)  
Mrs. Sanders, are you still there?

ELLEN  
The password is "Ringo Star."

CLAIRE (V.O.)  
Thank you. Please hold.

WE CAN HEAR the canned "hold music" coming from the phone. Duncan's eyes lock onto Ellen's.

DUNCAN  
(quiet)  
I thought we had an understanding.

ELLEN  
We do...

Points the gun at her head.

DUNCAN

Then why are you lying?

Ellen pales. The hold music clicks off and Claire comes back on the line:

CLAIRE (V.O.)

Mrs. Sanders?

ELLEN

Yes?

CLAIRE (V.O.)

I'm sorry but the password you gave me is incorrect.

Duncan shifts his gun off Ellen... and points it at her daughter.

ELLEN

Oh. My mistake... Try Jupiter 89.

A long beat. Everybody holds their breath...

CLAIRE (V.O.)

Thank you. That's correct. Is everything okay?

ELLEN

Yeah, sorry. Rex-- our dog, must have tripped a sensor somewhere.

CLAIRE (V.O.)

So long as you're safe.

ELLEN

Thank you. Good night.

Ellen hangs up. Duncan studies her... then lowers his gun.

53

INT. SECURITY CAPITOL CUSTOMER CENTER - NIGHT

53

REPS in headsets sit in front of high tech monitors at work stations. A big screen interactive display shows the District of Columbia and the greater metropolitan area. CLAIRE (petite redhead) flags her SUPERVISOR.

CLAIRE

There was a system alert at the Sanders' residence. 4311 Woodlawn.  
(MORE)

CLAIRE (CONT'D)

First she got the password wrong,  
then she called the dog Rex.

Claire points to the Sanders' account page that displays a list of residents, including the dog "Barkley."

SUPERVISOR

Who's patrolling that sector?

CLAIRE

(hits some keys)

It's supposed to be Harris but he's  
out sick... there's a replacement.

SUPERVISOR

Have him to stop by and do a  
routine check. Just to be safe.

54

INT. FAMILY ROOM - NIGHT

54

Danni and Jake whisper to one another at the dinner table.

MARIA

You two. Knock it off.

DANNI

You took our cell phones. Our  
friends are gonna start wondering  
why they can't reach us.

ARCHER

You think you're that popular?

JAKE

People our age text like every five  
minutes.

(under this breath)

Don't need to see your face to know  
you're old.

Archer's head turns-- couldn't hear the comment but doesn't  
like Jake's tone. Danni speaks quickly--

DANNI

Please. You guys can monitor us;  
we'll just say we're sick or  
something...

Her appeal falls on deaf ears.

55 EXT. SANDERS HOME - NIGHT 55

A car with a CAPITOL SECURITY LOGO on the side pulls up. The uniformed DRIVER gets out and approaches the front door.

56 INT. FAMILY ROOM - NIGHT 56

DING DONG! Everybody startles at the sound of the doorbell. MARIA goes to a window and cracks the blinds.

MARIA  
Security patrol.

Duncan turns on Ellen.

DUNCAN  
What are they doing here?

ELLEN  
I don't know. You heard me. I didn't say anything on the phone.

Duncan stares at her for an uncomfortably long beat...

DUNCAN  
You sure about that, Ellen?

Ellen squirms under his gaze, tries to keep a poker face. Brian looks back and forth, unnerved by the strangely intimate tone of their exchange--

BRIAN  
Leave her alone. I'll get rid of them.

ARCHER  
If we want your help, we'll ask for it.

Duncan indicates with his gun for Ellen to answer the door.

57 EXT. FRONT PORCH - NIGHT 57

WE SEE the DRIVER from behind, waiting, waiting... The porch swing creaks in the wind. The Driver leans forward to ring the doorbell again. WE NOTE the GUN on his hip. Finally--

ELLEN opens the door partway.

INSIDE - REVEAL DUNCAN standing out of sight, gun in hand.

ELLEN

Good evening, is there a problem?

REVERSE on the DRIVER'S FACE for the first time; he is the JANITOR we saw leaving Ellen's office at the hospital.

Ellen looks at him, puzzled for a moment.

**QUICK FLASH** - ELLEN's POV of the Janitor from earlier.

ELLEN (CONT'D)

You were in my office...

The Driver hands her a manila envelope. Then walks away.

DRIVER (INTO HIS RADIO)

4311 Woodlawn is clear.

Duncan pulls a stunned Ellen back inside and shuts the door.

DUNCAN

Open it.

Ellen looks down at the envelope in her hand. She opens it without thinking and pulls out--

THE MISSING 8X10 PHOTO OF HER FAMILY, taken from her desk. It's a holiday greeting that reads "from--" with all their names listed. Including Barkley the dog.

DUNCAN (CONT'D)

Your dog's name is Barkley, not Rex; Danni does Tae Kwon Do Tuesdays and Thursdays at 5; you call your mother Irene every Saturday; Jake is allergic to peanuts. Do I need to continue? We know everything about you. We have eyes and ears everywhere. We have thought of *everything*. Are you starting to understand Ellen?  
(his eyes bore into hers)  
This is your last warning.

She nods, shaking. It's a nightmare she can't wake up from.

58

INT. FAMILY ROOM - NIGHT

58

A beautiful dinner remains barely touched on the table. The family exchange anxious glances as they wait for Ellen.

BRIAN's eyes land on a steak knife on the table. He glances up at the guards, waiting for his chance... he reaches for the knife. Closer, closer... he's just about to grab it--

DUNCAN (O.S.)  
Dinner is finished, Mr. Sanders.  
You won't be needing that.

They all turn to see Duncan in the doorway. Ellen stands behind him, looking defeated.

DUNCAN (CONT'D)  
(to his crew)  
Separate them.

Kramer leads Jake up the stairs, Maria takes Brian toward the den. Danni is a slow to rise.

ARCHER  
Move.

Archer pulls her roughly to her feet--

DANNI  
Ow!

BRIAN  
Take your hands off her!

Brian rushes over to protect his daughter. The next actions happen fast:

Archer shoves Danni aside with one hand and turns to Brian -- stiff arms him in the chest.

ARCHER  
Back off!

Brian fights back, reaches for Archer's throat. The two men struggle, locked up. A chair topples. Danni screams. Jake lunges but is restrained by Kramer.

Archer swings his gun up with his free hand--

JAKE  
Dad!

ELLEN  
Brian stop!

WHACK! Maria clocks Brian over the back of his head with the butt of her gun. Brian collapses in a heap, knocking a plate from the table which shatters.

A beat as everybody catches their breath. Ellen breaks free and rushes to kneel beside Brian.

She lifts his head, checks his injury...

BRIAN  
(groggy)  
I'm okay...

DUNCAN  
Get the kids out of here.

Maria takes Danni down the hallway to her room, Kramer takes Jake up the stairs, both kids looking back over their shoulders in dismay.

Ellen glares at Duncan.

ELLEN  
I need to put some ice on this  
before it swells up.

Duncan nods. He turns to Archer.

DUNCAN  
Let's get him into the den.

Archer holsters his weapon and bends to help Duncan lift Brian...

CUT TO:

59 EXT. WHITE HOUSE - NIGHT 59

Establishing shot of the world's most famous residence.

60 INT. WHITE HOUSE, BEDROOM - NIGHT 60

The First Lady sits up in bed, reading from her iPad, TV on.

MARY  
There's a website where you can  
input your age, weight and the type  
of surgery you're having and it  
will calculate the risks.

Kincaid answers from the bathroom, preparing for bed.

KINCAID (O.S.)  
And there's a website where you can  
watch cockroaches dance-- doesn't  
mean it's a good use of your time.

He enters, climbs into bed beside her. He clicks off the TV.

MARY

I'm just worried that Creasy will pull an Al Haig while you're under and declare martial law.

KINCAID

I wouldn't put it past him. That thought alone will give me the strength to pull through.

They share a smile and kiss each other good night before turning off the lights. An ordinary, loving couple... who have no idea what's in store.

61 INT. SANDERS HOME, DEN - NIGHT

61

Brian rests on the sofa. An ice pack held against the back of his head.

Duncan hands him a bottle of aspirin. Brian takes it without thanking him. Swallows some dry.

DUNCAN

What happened back there was unfortunate. And unnecessary. I told you before, we didn't come here to hurt you.

BRIAN

(sneers)

I know why you're here.

Duncan looks at him for a long beat. Quiet:

DUNCAN

Then you understand the stakes. You are going to cooperate. And you are going to tell your wife to cooperate as well.

Brian looks back at him defiantly.

BRIAN

Or else you'll beat me more? Shoot me?

DUNCAN

I prefer not to use force, Brian.

Duncan produces an large envelope and takes out a stack of PHOTOGRAPHS. He tosses them onto Brian's lap.

They are surveillance photos of Brian in a tryst with another woman. He's having an affair.

Brian deflates. All the bravado evaporates.

DUNCAN (CONT'D)

Everybody has a weak spot Brian.

Cut to black.

ACT OUT.

## ACT THREE

62 INT. JAKE'S ROOM - NIGHT

62

Jake paces back and forth like a caged tiger. PULL BACK TO REVEAL the masked man (Kramer), standing sentry in the doorway, arms folded in front, holding his gun.

KRAMER

You should do your homework or something.

JAKE

Like I need advice from you.

He keeps pacing. Then...

WE HEAR a muffled "TEXT TONE." Kramer snaps to attention. Jake freezes; his face drains of color.

KRAMER

Where is it?

JAKE

What?

Kramer raises his gun.

The SOUND repeats. Another text. Definitely coming from beneath the bed. Kramer looks at the panel on the front of the bed. Jake knows he's busted.

KRAMER

You're hiding a phone?

JAKE

I can explain...

Kramer gestures with his gun. Jake raises his hands and kneels. Pulls out his secret safe box. ANOTHER TEXT. Insistent. He punches in the code with shaking fingers and opens it slowly.

JAKE (CONT'D)

Here. Take whatever you want...

He offers the box to Kramer who looks inside. He sees the cash. The pot. The cell phone.

Kramer looks up at Jake. His expression unreadable.

63 INT. DANNI'S ROOM - NIGHT

63

Danni sits on her bed, arms around her knees, stubbornly staring at the wall. Maria is tipped back in a desk chair across the room, watching her. Finally Danni can't take it.

DANNI

I need to go to the bathroom.

64 INT. HALLWAY/BATHROOM - MOMENTS LATER

64

Maria holds the door open. Danni enters. Maria remains in the doorway.

DANNI

Do you mind? I'd like some privacy.

MARIA

You don't need privacy. I'm a girl under here, in case you hadn't figured that out.

Danni looks around desperately for that HPT stick on the ground. Can't search for it with Maria standing there.

Maria waits for her to sit on the toilet.

DANNI

Forget it. I don't need to go after all.

She brushes past Maria and heads back to her own room.

65 INT. JAKE'S ROOM - NIGHT

65

Kramer lifts the items out of the box one by one. He comes to the cell phone last. 4 missed calls. He scrolls through the texts:

**NICO: WHERE ARE YOU MAN?**

**NICO: HERE WAITING. U R LATE.**

**NICO: AM GIVING YOU 10 MORE MINUTES.**

Kramer looks up at Jake.

KRAMER

Who's Nico?

JAKE  
(terrified)  
A guy I owe money to. The pot  
belongs to him.

Another text: **"YOU BETTER BE ON YOUR WAY LITTLE MAN!"**

Kramer types a reply: **"FAMILY EMERGENCY. CAN'T MAKE IT. CALL YOU TOMORROW."**

JAKE (CONT'D)  
No! You can't send that--  
(as Kramer hits SEND)  
Oh shit. Shit!

Kramer shuts off the phone and pockets it.

KRAMER  
You've got masked men in your house  
holding your family hostage and  
you're worried about some douchebag  
dope dealer?

He puts the cash and the weed back in the box. Hands it back.

KRAMER (CONT'D)  
Go on. Put away your stash.

Jake is stunned.

JAKE  
You're not gonna... confiscate it  
or anything?

KRAMER  
I'm not your father, kid.

Jake kneels down, opens the panel and puts the safe box away. He sits there for a moment and covers his face with his hands. He's trying to hold it together but he's only 15 and he's overwhelmed.

Kramer watches him for a beat. Can see Jake stifling his tears.

KRAMER (CONT'D)  
What?

Jake looks up at him. Dries his eyes.

JAKE  
Why did you have to kill my dog?

CLOSE ON KRAMER. The face is covered but there's a lot you can read in the eyes. And in Kramer's we see... pity.

66 INT. MUD ROOM - NIGHT

66

It's dark. The door opens casting a sliver of light toward us. Kramer's form fills the doorway. He steps aside to let Jake look. Jake's face lights up.

REVERSE to REVEAL -- BARKLEY. Sprawled out, snoring. Definitely alive.

JAKE

Barkley!

The dog lifts his head at the sound of Jake's voice and thumps his tail on the linoleum. Jake goes over and throws his arms around him.

Kramer looks on. It seems like he might actually be smiling under that mask.

KRAMER

The drugs will wear off by tomorrow morning.

Jake looks up at the masked man standing over him with an expression of deep gratitude and even, maybe, admiration.

67 INT. UPSTAIRS LANDING - NIGHT

67

Duncan follows Ellen upstairs and into the master bedroom. She takes a pair of sweats from her dresser and he waits outside while she goes into the bathroom and shuts the door.

68 INT. MASTER BATHROOM - NIGHT

68

As soon as she's inside Ellen turns on the tap to mask sound. She opens the medicine cabinet and begins rifling through -- all the while glancing nervously over her shoulder.

She sifts through pill bottles, lotions, band aids... finally she seizes what she is looking for. A roll of gauze, bottle of rubbing alcohol and a pair of scissors.

She takes out the scissors -- examines the sharpness of the blades. Disinfects them with alcohol. She takes a deep breath and looks at herself in the mirror.

She places her hand on the edge of the basin... then inserts her pinkie finger between the blades.

She presses. The blades begin to dig into the skin where they would sever the finger at the middle knuckle!

ON ELLEN'S FACE as she closes her eyes... willing herself to go through with it... She can't. She opens her eyes and sees herself in the mirror. Can't look at herself.

She sinks down on the edge of the tub. Broken.

DUNCAN (V.O.)  
(raps on the door)  
Let's go. Time for bed.

69 INT. LIVING ROOM - NIGHT

69

The Captors finish piling up blankets and pillows in the living room. The family is all gathered together now.

DUNCAN  
Everybody sleeps in here tonight.  
(to his crew)  
Two pairs of eyes on them at all times.

MARIA  
I'm good for the first shift.

Kramer eyes Maria.

KRAMER  
I'll keep you company.

Archer's eyes dart between the two of them. Steps forward.

ARCHER  
Down boy. I got it.

Duncan heads for the stairs. Kramer follows a beat behind.

70 INT. UPSTAIRS BEDROOM - NIGHT

70

Duncan and Kramer enter and pull off their masks.

KRAMER  
Did you know he was bringing a girl?

DUNCAN  
You'll never see her again after tomorrow, Kramer. So for once in your life just... focus on the mission.

They head to a table where several LAPTOPS are set up as a make-shift command center. Each one shows feeds from the surveillance cameras they have installed around the house.

KRAMER  
(matter-of-fact)  
The son is dealing pot.

DUNCAN  
We're not here to sort out their problems.

Kramer hits a key and toggles through different views. Duncan looks at him for a beat. Softly:

DUNCAN (CONT'D)  
Why'd you show him the dog?

Kramer turns-- sees that Duncan is looking at a view of the MUD ROOM on another laptop.

KRAMER  
...I felt sorry for him. He's just a kid.

DUNCAN  
They have to fear us. It's the only way to control them.

Kramer nods, admonished. Duncan softens slightly.

DUNCAN (CONT'D)  
Remember why we're here. Sometimes you have to do a bad thing for a good reason.

Duncan turns his attention to a laptop that shows a VIEW of the family getting ready to lie down in the LIVING ROOM. Ellen kneels by her kids who are on blankets on the floor.

PUSH IN ON THE MONITOR and MATCH CUT TO:

71 INT. LIVING ROOM - NIGHT

71

Ellen and Brian tuck the children in and kiss them good-night. They are far too old for this treatment, but under the circumstances neither one complains.

Ellen lingers for a moment, then climbs in next to Brian in the sofa bed. She silently grips his hand. He stares at the menacing silhouette of ARCHER across the room.

PUSH IN ON ELLEN as she lies back, unable to close her eyes, dreading the arrival of the morning and the impossible choice it will bring.

ACT OUT.

## ACT FOUR

72 EXT. SANDERS HOME - MORNING 72

The sun comes up on what should be a peaceful suburban enclave.

73 INT. MASTER BEDROOM - DAY 73

Ellen stares at a masked Duncan who holds a small vial filled with clear liquid.

DUNCAN

Roughly five minutes after the liquid is absorbed in the blood, you can expect to see a reaction.

ELLEN

What kind of reaction?

DUNCAN

His system will start to crash. Follow regular procedures. Nothing you do will save him.

Ellen is appalled by Duncan's casual manner.

ELLEN

What's in the vial?

DUNCAN

Don't worry. It won't show up in an autopsy.

ELLEN

You expect me to trust you?

DUNCAN

Do you think I want to leave any traces behind?

(looks Ellen in the eyes)

You're a smart woman Ellen. You can do this. Keep your head about you and this will all be over soon.

Duncan opens a bottle of Advil with a secret compartment; he hides the vial inside and hands it to her.

ELLEN

We're talking about killing the President of the United States!

DUNCAN

Don't think of it as killing the President; think of it as saving your family.

He puts his hand on her arm in a gesture that is both threatening and intimate at the same time.

DUNCAN (CONT'D)

And remember. We'll be watching.

ELLEN

Who are you?

He doesn't answer.

74

INT. FAMILY ROOM - MORNING

74

Brian sits with the kids at the breakfast table. The Captors hang back. Jake shovels cereal into his mouth.

DANNI

How can you eat?

JAKE

(mouth full)

I'm a teenager.

Danni turns away in disgust. Then whispers to Brian:

DANNI

(anxious)

Why is Mom upstairs with him?

BRIAN

It's all right. They're just talking.

DANNI

About what? What is going on, Dad?

Brian struggles to come up with a response.

BRIAN

Trust me, in a little while this will all be over. And we're going to be okay... I promise.

Duncan leads Ellen down the stairs.

DUNCAN

You should get some food in your stomach.

ELLEN

I'm not hungry.

Danni glances at Jake again and suddenly looks unwell. She stands and turns to Duncan...

DANNI

I really need to go to the bathroom. Like, right away.

Duncan turns to Maria.

DUNCAN

I'll take her. Make sure Dr. Sanders gets something to eat.

75 INT. HALLWAY - MOMENTS LATER 75

Duncan gently holds Danni by the elbow as they walk down the hall toward her bathroom. He looks at her:

DUNCAN

Are you okay?

Danni does not look okay; all the blood has drained from her face and she has broken out in a cold sweat. She slips past him without answering and latches the door behind her.

76 INT. BATHROOM - DAY 76

Danni rummages through the towel basket and pulls out the lost home pregnancy test. She looks at it: positive.

She covers her mouth with her hand, then sticks her head over the toilet and throws up.

77 INT. KITCHEN - DAY 77

Ellen stands, choking down a bowl of yogurt like a scolded child. From down the hallway SHE HEARS the sound of somebody pounding on the door. She wants to go see what is wrong but Maria is watching her--

78 INT. HALLWAY - DAY 78

Duncan raps on the bathroom door.

DUNCAN

Danni? You all right in there!?

79 INT. BATHROOM - DAY

79

Danni is bent over the toilet, retching. A LOUD KNOCK.

DUNCAN (V.O.)

Open up!

Danni wipes her mouth. Paralyzed by nausea, she can't move.

DUNCAN breaks through the flimsy latch and sees Danni, kneeling in front of the toilet, pregnancy test in her hand. He can see it is PINK for positive.

DANNI

Please don't tell...

DUNCAN

It's none of my business.

Danni starts to cry quietly.

DANNI

My boyfriend doesn't know...

Duncan hands her a tissue. Danni lifts her head and cleans her face. She stands and looks in Duncan's eyes.

DUNCAN

It's okay. Take a minute.

80 INT. KITCHEN/HALLWAY - DAY

80

Ellen is rinsing her bowl in the sink. She has heard the commotion. She waits till Maria's back is turned and darts into the hallway.

MARIA

Hey!

WE FOLLOW MARIA around the corner. Gun out, she pursues Ellen who is moving down the hall--

81 INT. BATHROOM - DAY

81

Danni and Duncan's intimate moment is broken by:

ELLEN (O.S.)

Danni!

Danni looks at the HPT in her hand, looks around for a place to hide it. Finally Duncan reaches out and offers to take it. Danni slips it into his hand just as Ellen bursts in.

ELLEN (CONT'D)

Danni are you okay?

DANNI

I'm fine Mom.

ELLEN

...Why are you in here alone with my daughter?

DANNI

He was trying to help. I think I have a stomach virus.

Maria appears in the doorway. Duncan holds up a hand.

Ellen goes into auto mode, checking Danni's pulse and fever.

ELLEN

She's dehydrated. She needs liquids. Now.

DUNCAN

We'll take care of her. You need to get ready to go.

Ellen strokes Danni's hair with her hand and looks in her eyes. Danni's eyes fill with tears. Ellen embraces her.

ELLEN

Don't worry, baby. It's probably just the stress. Try and relax and get some rest.

Duncan nods to Maria who takes a step forward. Ellen tears herself away from her daughter.

82 EXT. HOSPITAL - DAY

82

The Secret Service advance team gets word over their ear-buds that the President is on his way. They begin clearing vehicles and pedestrians from the entrance.

83 I/E. PRESIDENT'S MOTORCADE - DAY

83

Moving through morning traffic in D.C.

The reflections zip by over President Kincaid's face as he stares out the window. In this private moment, we see the anxiety in his eyes.

His wife reaches over and takes his hand.

MARY

You okay?

KINCAID

Just using my brush with mortality  
as an excuse to indulge in morbid  
self-reflection...

(turns and smiles)

It will pass.

84 INT. LIVING ROOM - DAY

84

The family is gathered. Ellen comes down, dressed for work.  
Brian stands.

BRIAN

Can I have a moment with my wife?

Duncan gives Brian a long look-- a silent reminder of what he  
holds over his head and what he expects Brian to do.

DUNCAN

Go ahead.

85 INT. KITCHEN - DAY

85

Ellen and Brian enter the kitchen. Duncan watches them from  
the family room, giving them some space. They speak in  
hushed, urgent voices.

BRIAN

I was wrong. We have no choice.  
You have to cooperate.

ELLEN

What about going to the Secret  
Service?

BRIAN

It's too risky. We can't take the  
chance.

ELLEN

We're talking about a man's life--

BRIAN

Weighed against the lives of our  
children.

Ellen hangs her head. Suddenly realizes that she's completely alone now -- her only ally has surrendered. She moves to leave. Brian grabs her.

BRIAN (CONT'D)

Ellen. Just do what they want. Then everything can go back to the way it was... like this never happened.

ELLEN

Except I'm the one who has to live with it.

She holds his gaze fiercely. Brian releases her, surprised by the strength in her voice. She turns and walks away.

86 INT. LIVING ROOM - MOMENTS LATER

86

Duncan and Archer stand by the front entry. Brian looks on from the other side of the room as Ellen hugs Jake good-bye.

ELLEN

I'll be home soon.

Jake nods, too choked up to speak. Ellen turns to Danni.

ELLEN (CONT'D)

You hang in there. We'll get through this together. All of it.

Danni looks back at her questioningly; does Ellen know? Or guess? She kisses Danni and hugs her tight.

DUNCAN

It's time for you to go, Ellen.  
Now.

Ellen turns and glares at the masked men in her home. Shares one last look with Brian across the distance of the room, the emotional gap between them even wider... Then she tears away, crosses to the door and steps out into the daylight.

87 EXT. SANDERS HOME - DAY

87

Ellen gets in her car. Looks back at the house, then down at the "ADVIL BOTTLE" in her hand. When she lifts her eyes she sees her reflection in the rear view mirror.

PUSH IN ON Ellen's eyes, staring into her reflection, looking for an answer. The wheels are turning in her head. WE SEE a flash of something... a decision made?

She shoves the Advil Bottle in her purse and pulls away.

88 INT. HOSPITAL - DAY 88

A BURST OF FLASHBULBS as Ellen runs the gauntlet of media in the lobby. She puts on a remarkably good game face.

Hospital security mercifully keeps them from following her into the elevaor.

89 INT. CORRIDOR - LATER 89

Ellen emerges into the hall wearing her lab coat. WE NOTE that she is clutching something in her right coat pocket.

As she pushes through a set of swinging doors she is intercepted by DR. SLOAN. He falls into step as they walk briskly down the hall, side-by-side.

SLOAN

You ready, Dr. Sanders?

ELLEN

Just another day at the office.

They approach a door flanked by two Secret Service AGENTS.

ELLEN (CONT'D)

A surgeon should always go see the patient first...

(leaving him)

Alone.

The Secret Service hold the door for her. Shut it in Sloan's face. He fumes.

90 INT. PRESIDENT'S HOSPITAL ROOM - DAY 90

The President looks up from some papers he is reading and sees Ellen. He is sitting up in bed. He smiles.

PRESIDENT KINCAID

Well, Dr. Sanders...

ELLEN

Mr. President. How are you feeling?

PRESIDENT KINCAID

You know I am in charge of a hundred different things that affect the lives of millions of people. I make decisions all day long, every day.

(smiles)

The idea of surrendering complete control to you for the next few hours is kind of a relief.

Ellen returns his smile nervously.

ELLEN

One of the many reasons I'd never want to trade places.

As she talks, her hand remains in her pocket. She glances at a nurse's tray with several syringes on it.

She lifts an X-Ray and holds it up to the light.

ELLEN (CONT'D)

See that dark patch right there? That is what doesn't belong in there. Luckily for you, it's grown in a spot we can get at.

PRESIDENT KINCAID

Very kind of it.

As the President looks up at the X-Ray, Ellen deftly takes a VIAL from her pocket and swaps it with one on the nurse's tray.

ELLEN

The operation itself is relatively simple. But we do want to make sure we get it all out.

She lowers the X-Ray. The President hasn't noticed a thing.

PRESIDENT KINCAID

I have full confidence in you.

ELLEN

Thank you, sir.

She forces a smile, accepting the compliment. Trying to keep it together knowing what she is tasked with doing...

91 INT. SANDERS HOME - LATER

91

IN THE LIVING ROOM

Brian, with an ice pack on his head, sits with the kids in front of the TV. Archer and Maria guard them.

TV REPORTER (V.O.)  
...I'm here at Sibley Memorial  
where we are just getting an update  
on the status of the President...

TRACK WITH KRAMER as he walks into THE DEN...

DUNCAN stands alone in front of another TV, his mask off. Out of sight of the others, Kramer removes his mask as well.

ON TV - a FEMALE REPORTER stands in front of the Hospital.

TV REPORTER (V.O.)  
...we have just been told that the  
President will NOT be undergoing  
surgery today.

REVERSE ON DUNCAN - his expression tense as he listens.

TV REPORTER (V.O.)  
...he was mistakenly given a blood  
thinner only hours before his  
scheduled surgery. It's not clear  
how this happened but the error was  
caught by the sharp eyes of his  
surgeon, Dr. Ellen Sanders...

INTERCUT - Brian and the kids react to the news. They exchange glances with one another and the Captors.

ON TV - there is a commotion at the door to the hospital behind the Reporter.

TV REPORTER (V.O.)  
The President's health is in no  
danger, but the surgery has been  
postponed for two weeks.

ELLEN emerges from the hospital.

KRAMER looks to Duncan... what the fuck just happened?

CLOSE ON DUNCAN as he stares at the TV. He knows exactly what happened. He stares at:

ELLEN on TV. Reporters thrust microphones at her, Police push them back...

TV REPORTER (V.O.)

(shouts out)

Dr. Sanders! How do you feel about  
this set-back? Are you upset?  
Discouraged?

Ellen pauses. Turns back to the cameras and looks right into  
the lens.

ELLEN (V.O.)

I don't give up that easily.

Ignoring the other questions, she holds that look-- it is for  
Duncan. And he knows it.

They stare at one another through the TV screen as if they  
were in the same room... a dangerous game between these two  
has begun. The question is... who is going to win?

CUT TO BLACK.

END OF PILOT.