

THE PENTESTER

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SUPER ON BLACK:

Pentester Definition: An ethical hacker who plans cyber attacks to help organizations identify and resolve security vulnerabilities regarding their data and information.

INT. - STAGE - NIGHT

RACHEL SIMMONDS (50s), fierce, uncompromising, smartly dressed stands on a stage behind a podium.

Standing across from her is LOGAN BURROUGHS (40s), also behind a podium, a twinkle behind the eye.

LOGAN BURROUGHS

Hog wash.

RACHEL SIMMONDS

It's true! You are encouraging disinformation.

We pull back to reveal they're in front of a MODERATOR.

MODERATOR

Thirty more seconds Senator Burroughs and Senator Simmonds.

RACHEL SIMMONDS

You are manipulating the American people. You are supporting institutions that consistently perpetuate the intentional dissemination of disinformation. And you know it.

LOGAN BURROUGHS

The American people have the wherewithall to make up their own minds.

RACHEL SIMMONDS

We both know that's not true.

LOGAN BURROUGHS

See what little faith she has in you all.

We pull back further to reveal an auditorium filled with thousands of the American People. The CROWD chuckle.

RACHEL SIMMONDS

You know that's not what I meant.

LOGAN BURROUGHS

Then what do you mean Senator Simmonds. Enlighten us.

RACHEL SIMMONDS
 Algorithms, bots. Echo Chambers.
 Everyone's preaching to the...

LOGAN BURROUGHS
 You know what I think? I think
 you're upset because you're down in
 the polls. Your numbers are
 abysmal. And don't even let me get
 started on...

We pull back further, through chamber after chamber after chamber, and finally right out of a plasma TV screen.

INT. SPORTS BAR - NIGHT

The Presidential Candidates are no longer audible but it's clear they're still debating. We pan across several screens:

One screen features the violent CRUNCH of a HUGE LINEMAN tackling a RUNNING BACK in an NFL Game.

Another features a BASEBALL PLAYER launching a 100 mph fastball into the upper deck in an MLB game.

Another features a BOXER landing an UPPERCUT on his OPPONENT.

Finally, we find GORDON (30s) sitting in a booth, twiddling a lanyard between his fingers, folding it into a neat square. Gordon is an anal, scrutinizing type.

Sitting across from Gordon is KRIS (30s). Kris is a scary smart and handsome African American. He's sporting a beard and wearing glasses.

Gordon nibbles on a chicken wing as Kris watches through his fingers, as the Boxer knocks his Opponent out cold.

GORDON
 Booyah! Told you he was a bum.

KRIS
 Damn it. How much?

GORDON
 Two Hundy.

Kris pulls out a wad of cash and slaps it on the table.

GORDON (CONT'D)
 Good doing business with you...

KRIS
 Kris.

GORDON

Kris.

KRIS

One more?

GORDON

Aren't you tired of me taking your money? You've lost every bet tonight.

KRIS

Double or nothing.

GORDON

Brother, I'm gonna quit while I'm ahead.

Kris watches Gordon as he downs his pint. He's scanning for something. What? We're not sure of. Nor is Gordon.

KRIS

Well at least let me get you one more drink.

GORDON

Sorry bud, no can do. It's Wednesday.

KRIS

And...?

GORDON

And I've got work tomorrow.

Gordon is about to leave.

KRIS

What's your story Gordon?

GORDON

My story?

KRIS

Your narrative. Kids? Family? Gay?

GORDON

I'm sorry, what?

KRIS

Don't worry, I'm not hitting on you. And I'm not trying to win my money back anymore. Just curious.

GORDON

I've got a lady.

KRIS
You love her?

GORDON
(unenthusiastically)
Sure.

KRIS
What do you do?

GORDON
Head of Security.

KRIS
You like your job?

GORDON
It's a job.

KRIS
If you could do anything what would you do?

GORDON
What do you mean?

KRIS
I mean anything. Pole Dancer.
Firefighter. Male Escort. Sit on
your ass all day playing video
games and eating Cheetos. Anything.

Gordon doesn't have an answer, he shrugs.

KRIS (CONT'D)
I know we just met but here's my
two cents. Maybe it's time to flip
the script. Wednesday night? Fuck
it. Tonight's the night to get
smashed. Mortgage payments? Fuck
them too. Married ten years but you
no longer love your wife. Move on.
One life, right?

GORDON
(slightly confused)
Right?

KRIS
Are you going to live life on your
terms. Or are you going to be a
slave to the system.
(picking up Gordon's
badge)
To this badge? But most
importantly: are you going to let
me buy you one more drink.

Gordon thinks.

GORDON
(curious)
Fuck it, one more, and that's it!

KRIS
Thatta boy.

Gordon watches as Kris goes to the bar. He gets lost in his thoughts, picturing what *not being a slave to the badge* might look like. Just then a WAITER comes over to Gordon.

WAITER
Are you ready to settle up?

GORDON
I'm waiting for someone.

WAITER
Sorry?

GORDON
The guy I was with.

WAITER
I'm pretty sure he left.

GORDON
No, he just went to the bar.

WAITER
Don't think so. I just saw him
leave.

GORDON
What?

EXT. DOWNTOWN WASHINGTON DC - NIGHT

Kris swiftly walks along the street, pulling a fake beard and eyebrows off his face, along with the glasses.

INT. SPORTS BAR - NIGHT

Gordon looks around for Kris as the Waiter awkwardly hovers.

EXT. DOWNTOWN WASHINGTON DC STREET - NIGHT

An ID badge dangles from Kris's one hand, an RFID reader in the other as he walks along the street. Kris arrives at an OFFICE BUILDING and reaches into a large dumpster in front of it. He pulls out a backpack, and quickly changes, dressing himself in all black. He puts a Washington Nationals baseball cap on, then pops in an ear piece.

MARIA (O.S.)
Are you seriously wearing a
Nationals hat?

KRIS
What's wrong with the Nationals?

EXT. OFFICE BUILDING - NIGHT

Kris, now wearing the backpack, approaches the office building. He presses the duplicate lanyard against the lock and the door opens.

MARIA (O.S.)
Everything.

KRIS
Best team in the majors.

MARIA(O.S.)
Best team in the majors? They're
not even the best team in the NL
East.

Kris enters...

INT. OFFICE BUILDING LOBBY - CONTINUOUS

...and walks into the lobby, scanning the room.

KRIS
Scherzer, Zimmerman, Harper, need I
say more.

MARIA(O.S.)
Erratic, old, moody, need I say
more.

He goes down a...

INT. OFFICE BUILDING - CORRIDOR - NIGHT

...corridor and walks past a CCTV room, which is slightly ajar. He peeks inside and sees a CCTV OPERATOR playing Hurdle as he eats a sandwich.

KRIS
We'll agree to disagree.

MARIA (O.S.)
That we shall.

Kris silently along the corridor and arrives at a door labelled HEAD OF SECURITY.

INT. SPORTS BAR - NIGHT

Gordon is completely flummoxed. He looks up at the WAITER, who is becoming impatient.

GORDON
Guess I'll get that check after
all.

Gordon pays, then slips his debit card into his wallet. A thought occurs to him, he looks at his lanyard. But nothing is suspicious about it, ID badge still in tact. However...

INT. OFFICE BUILDING - CORRIDOR - NIGHT

...back in the corridor, Kris pulls out his copy of Gordon's ID badge. He presses it against the lock, and it flashes green to the touch. He enters.

INT. OFFICE BUILDING - HEAD OF SECURITY - NIGHT

Kris stands before the computer mainframe, which handles the private files for the entire company. Kris opens up his backpack and pulls out a hard drive. He plugs it in.

MARIA (O.S.)
Initiated.

KRIS
Thank you.

Kris powers up the computer. Numbers, figures, words, the company's deepest darkest secrets now at his finger tips.

ANGLE ON COMPUTER SCREEN

We push in until we're microscopically close, past Gigabytes, past Megabytes, past Kilobytes, past Bytes, all the way down to the smallest Bit. Kris downloads file after file after file.

ANGLE ON KRIS'S EYES.

TITLE CARD: THE PENTESTER

We see the numbers and symbols flash in the whites of his eyes, it looks like a blur of disconnected figures and matter to us. But to Kris this all makes complete sense.

KRIS (V.O.)
There were 46 vulnerabilities in
total.

INT. LAKEVIEW SOLUTIONS - CEO'S OFFICE - DAY

Kris sits across from RORY, the CEO of Lakeview Solutions. His mouth is agape, he's in complete shock.

Sitting next to Kris is Maria (30s). She is quirky, Latina, her hair fashioned in an undercut. She wears a T-Shirt with an unashamedly large tribute to a 70s paranoia thriller movie (3 Days of the Condor, Parallax View, you get the picture).

KRIS

Censors were pretty easy to disarm. Cloud system in your main computer mainframe was an easy breach. CCTV operator was distracted playing Hurdle while eating a sandwich, bologne from what I could gather. And once I was in most of your company accounts, files, and emails were easy to access. Nearly sixty percent of your staff don't use two factor authentication. A number of the doors in the building used standard locks, which a common set of keys could easily unlock. Finally, well your head of security was a pretty easy mark...

(to Gordon)

No offence Gordon.

We now see that Gordon is hovering in the doorway.

KRIS (CONT'D)

In summary, your company is dangerously exposed.

RORY

We spend five million dollars a year on our security systems.

KRIS

I know. I accessed your accounts remember.

RORY

And you're telling me we have this many issues?

MARIA

See for yourself.

Maria slides over the report to Rory. Rory notices Maria's movie T-Shirt.

RORY

I see you dressed up for the occasion.

MARIA

I see that you're an asshole.

Kris and Gordon try their best to suppress a fit of giggles. Rory smirks, looks through the report, appalled.

RORY

(reading)

Unbelievable.

(to Gordon)

You - a word.

Kris and Maria get up to leave.

EXT. DOWNTOWN WASHINGTON DC - DAY

Kris and Maria stand at a HOT DOG VENDOR on a corner.

KRIS

I can't believe you called him an asshole.

MARIA

(referring to the hotdog)

I can't believe you eat those things.

The Vendor hands Kris a hot dog, he pays, they walk and talk...and eat.

KRIS

Doing carnivore.

MARIA

Cause Joe Rogan told you to?

KRIS

Well...yeah.

MARIA

Carnivore would be without the bun.

Kris tosses the bun away, and takes a bite of his revolting looking hotdog. Maria looks at him in disgust.

KRIS

What?

MARIA

I've got a new client.

KRIS

Oh yeah?

MARI

A start up. Based in DC. Involved in tech. They've specifically asked for you.

KRIS

(intrigued)
Why me?

MARIA

(noticing him chow down on his disgusting hotdog)
Honestly, no idea. Here's their card.

Kris looks down at the card, which reads: Noah Lis BSC.

KRIS

When does he want to meet?

MARIA

ASAP.

KRIS (O.S.)

I'm here to meet with Noah Lis.

RECEPTIONIST (O.S.)

He's on the second floor.

EXT. STREET - DAY

Sweeping shots of DC show us a thriving city filled with throngs of city in the Nation's Capital.

We pick out Kris walking along the street. He arrives at a RUN DOWN BUILDING. He walks up to the building and knocks. A RECEPTIONIST (20s) answers.

KRIS

I'm here to meet with Noah Lis.

RECEPTIONIST

Take a seat please.

INT. MEMBERS CLUB - DAY

Kris sits and looks around. The interior of this building is a far cry from its exterior. This is one of those swanky members clubs that prides itself on being a hidden gem. Picture Soho House with Art Deco chic. The Receptionist, on the phone, nods then hangs up.

RECEPTIONIST

Mr Lis is on the second floor.

KRIS

Thanks.

Kris walks into...

INT. MEMBERS CLUB - GROUND FLOOR LOUNGE - NIGHT

...the lounge, which is filled with the MEMBER'S CLUB PATRONS who throw him displeasing glances as he walks into...

INT. MEMBERS CLUB - CORRIDOR - CONTINUOUS

...a corridor that has an elevator at the end of it.

INT. MEMBERS CLUB - ELEVATOR - CONTINUOUS

Kris walks to the elevator and presses number two. The elevator takes Kris up to the second floor. When he gets out he is greeted by NOAH (40s). Noah is sharply dressed in a tailored suit, dignified, elegant, painfully handsome.

KRIS

Nice to meet you, Noah.

NOAH

Likewise. Drink?

KRIS

Yeah go on.

NOAH

I'm gonna say you're a Rum guy.

KRIS

You would be correct in that assumption.

NOAH

(signalling to the Waiter)
Who said it was an assumption? Two please.

Kris looks around the darkened room flush with expensive vintage furniture. A fire burns in the fire place, filling the room with the sound of crackling wood.

Kris notices a man sitting in the corner, typing into his laptop. The man peers over his laptop, his face ever so slightly illuminated by the light emanating from his screen.

The WAITER brings two glasses of Rum. Kris takes a drink.

NOAH (CONT'D)

So Maria tells me there's not a single system you have not managed to breach.

KRIS

Got lucky a couple times.

NOAH

Two hundred successful pentests is a little more than luck.

KRIS

Who's keeping score. So you want me to pentest your company?

NOAH

Not my company. I'm a third party security provider for a company I'm contracted to. I'd like you to pentest it.

KRIS

What's the scope of the job?

NOAH

It's a physical penetration test.

KRIS

And...

NOAH

And?

KRIS

And...what does the company trade in? What potential threats are they facing? OS system. Security Operation Center? Security Controls? Network architecture. How many staff. Administrative controls. Cloud system information. Floorplans for the physical site? CCTV info.

NOAH

That would take all the fun out of it don't you think?

KRIS

Standard recon when I'm conducting OSINT.

NOAH

I can give you a name: Kinetic Enterprises.

KRIS

So this is a full Black Box Test.

NOAH

Correct. The only people that will be aware you are doing this job are sitting in this room and our contractor, who will remain unnamed.

KRIS

Black box tests aren't really my jam. This kinda sets me up for a fail. Would put a blemish on my record an all that.

NOAH

I thought you didn't keep score.

KRIS

I lied.

NOAH

You're the best at what you do, are you not?

KRIS

Sure.

NOAH

Then consider it a challenge. You see, I designed the security at Kinetic. And we have opted for a completely bespoke type of data storage in which it is all kept locally. Which means there is only one way to steal the information at Kinetic and that's by physically breaking into the building. And the building is damn near impossible to breach. As you can imagine, that data is very expensive, and very important to Kinetic. They want to make sure it's safe and secure. To be perfectly blunt Kris, I believe I have created an impenetrable security system. And I'm hiring the very best pentester in the world to try to hack into it, so that I can prove it.

KRIS

So you're hiring me to prove I can't break into it.

NOAH

Correct.

KRIS

Now I'm very intrigued.

NOAH

I thought you might be.

Kris takes a sip of his drink.

KRIS

Not to be crude, but we haven't talked compensation.

NOAH

Five hundred thousand dollars to take the job. Five million if you manage to breach.

KRIS

(nearly spitting out his drink)

That's ten times the amount I'd normally charge for a job of this kind.

NOAH

We take our security very seriously. If you manage to breach, and access the confidential accounts of its one billion users, and that's a big if, your findings go on here.

Noah pulls out a small hard drive and places it on the table.

KRIS

Final question.
(pointing at the Man in the room)
Who's he?

NOAH

He's Leon. My Chief Information Security Officer.

KRIS

Leon doesn't talk much.

NOAH

Leon doesn't need to. We'll need an answer by tomorrow.

Kris smiles, downs his drink, and leaves.

MARIA (O.S.)

So you're in?

EXT. WASHINGTON NATIONALS STADIUM - DAY

Kris and Maria sit in the bleachers of a Nationals game.

KRIS

I need to think about it.

MARIA

Think about what? Three million dollars...

KRIS

Five actually...

MARIA

Five million dollars! What is there to think about?

KRIS

Just a feeling.

Just then Bryce Harper whiffs on a high fastball, then turns back and glares at the Umpire.

MARIA

I tell you what, cause you're a betting man.

(looking at Bryce Harper
at bat)

Harper's 3-2. If he strikes out and argues with the umpire, you take the job. If he homers, you don't take it.

Kris smiles, he loves a good parlay.

KRIS

Deal.

The pitcher fires in a fastball, and Harper connects for a homerun. Kris smiles.

MARIA

Fine, guess I'll do this one on my own.

KRIS

You can't do it yourself!

MARIA

Why, because I'm a woman?

KRIS

Because you have no coordination! You trying to deal with sensors? Good luck!

Maria laughs.

KRIS (CONT'D)
Look, I'll think about it.

INT/EXT - MARIA'S MOVING CAR - NIGHT

Maria drives along the street, Kris in the passenger seat. She pulls up in front of an apartment complex.

MARIA
Here we are.

Kris leans in to say good bye, Maria awkwardly kisses him.

MARIA (CONT'D)
You want me to come up?

KRIS
I think it would be a mistake.

MARIA
Oh so I'm a mistake now?

Kris is too uncomfortable to speak up.

MARIA (CONT'D)
For such a brave man, you can be a real coward sometimes.

KRIS
Can we table it?

MARIA
Table it? I'm not some company you're going to hack. I'm a person.

KRIS
I know.

MARIA
What are you waiting for?

KRIS
We will talk about it. I promise.

MARIA
You know why I think you should take Kinetic?

KRIS
Why?

MARIA
Because of the exact reason you don't want to: it scares you.
(MORE)

MARIA (CONT'D)
Kinetic would be the toughest
pentest of your career. And I think
that scares you. So table that
MoFo.

Kris laughs and gets out.

INT. KRIS'S APARTMENT COMPLEX - 2ND FLOOR - NIGHT

Kris walks up the steps of his building when he bumps into
MRS GONZALEZ (60s), the busy body of the building.

MRS GONZALEZ
Power outage again on your floor.

KRIS
Faulty buildings short circuit all
the time.

MRS GONZALEZ
Maybe it has something to do with
what's going on in your apartment.

KRIS
MRS GONZALEZ...

MRS GONZALEZ
You never let me take a look.

KRIS
It's my apartment.

MRS GONZALEZ
In my building.

KRIS
Nothing out of the ordinary.
Promise.

Mrs Gonzalez holds out an envelope.

MRS GONZALEZ
This is for you.

KRIS
What's the point in having a letter
box if you're gonna intercept my
mail all the time.

MRS GONZALEZ
I didn't intercept nothing. The
Mail Man arrived just as I was
downstairs.

KRIS
Yeah cause you're always
downstairs.

MRS GONZALEZ
Do you want it or not?

Kris takes the envelope and leaves. Mrs Gonzalez watches him as he goes.

MRS GONZALEZ (CONT'D)
(to herself in Spanish)
Such a strange man.

Kris arrives at his door and unlocks it. Standard stuff.

INT. KRIS' APARTMENT - NIGHT

But once inside there are a range of sophisticated locks. Palm Recognition Scan, Face Recognition Pad, Number Code, and finally Password Protection. CCTV Cameras cover every inch of his apartment. This is a man that lives in a state of paranoia. He is welcomed by his cat STELLA.

KRIS
Hey Stella.

He fills Stella's tray with cat food, then looks at the envelope. **Sender: Fred Simpson**

Kris opens a drawer, and slips the envelope in amongst several other identical unopened envelopes to this one.

Kris opens the fridge, pulls out a bottle of beer, and takes a sip. He pulls out his phone and Googles Noah Lis. Noah's website comes up: Noah Lis, Security Specialist. Intrigued, Kris dials Noah's number.

NOAH (O.S.)
Kris. What can I do for you?

KRIS
When do you want me to start?

Noah hangs up. Kris looks at his phone perplexed. Suddenly, it pings. His eyes widen as he reads the incoming message:

TEXT: \$500,000.00 transferred

MILTON METCALFE (V.O.)
I'm here to change the landscape of social media.

INT. KRIS'S APARTMENT - OFFICE - NIGHT

Kris watches a Youtube clip of Milton Metcalfe giving a Ted Talk. Milton Metcalfe (30s) is handsome, energetic, hopeful. He's one of the good guys as far as Tech Entrepreneurs are concerned.

MILTON METCALFE

I want Kinetic to be the space that unites. The middle ground between Parler and Facebook. Between right and left. We boast over one billion users. Who are hungry and searching for truth. No algorithms. No ads. I'm personally financing this operation, so it's accessible to all. From my mouth to your ear. This is the future of social media!

The Ted Talk crowd cheer.

BEGIN MONTAGE**The What:**

Kris types Kinetic Enterprises into his computer and a range of articles pop up:

"Zuckerberg and Musk move over, there's a new social media giant in town."

"Milton Metcalfe scores billions for most innovative tech start up."

"Milton Metcalfe is the future of the internet."

This information goes up on to a vision board, which Kris pins to his wall. Kris scans for information related to the Operation System of the company and the software used by them.

"Kinetic revolutionising the way it stores data. Everything stored locally, forgoing any form of cloud system"

"Kinetic boasts of being Unhackable"

This goes up on the vision board.

-Kris pulls up the Street Map View of the Kinetic Building. We slowly push in...

MATCH CUT TO:

EXT. KINETIC ENTERPRISES - DAY

...picking out a car parked across the street from Kinetic Enterprises. Kris sits inside the car, binoculars trained on the building. This building is seemingly impenetrable.

INT. KRIS' APARTMENT - DAY

Back in his apartment, all of his findings go up on to a wall, a mind map beginning to evolve.

The Who:

-The company has a RBAC (Role Based Access Control) Systems where only five individuals in the company have access to the data center. He does searches on these staff members:

-The Facebook page of a SECURITIES MANAGER dancing with friends at a wedding.

-The Twitter page of a left leaning CYBER SPECIALIST lambasting the President.

-A Right Leaning IT MANAGER supporting the president.

-The Linkedin Page of a SECURITIES SPECIALIST. Her name is GWEN. He digs deeper, searches her Facebook page. Then her Instagram Page. Then her Twitter. Gwen is in her forties, follows Reece Witherpoon Book club. Studied at UVA. Loves the Nationals. Hates the Commanders. Single. Enjoys working out. Follows several charities.

He throws all of this information on the wall. Stands back, takes it all in. He locks in on Gwen and circles her picture.

ANGLE ON Gwen'S PICTURE.

MATCH CUT TO:

INT. GYM - DAY

CU of Gwen, sweating heavily as she sprints on a treadmill. She finishes, grabs her towel, and leaves.

INT. CAR PARK - DAY

Freshly showered, Gwen walks through a crowded car park, gets in her car, and drives off.

INT/EXT - GWEN'S MOVING CAR - STREET - DAY

As Gwen drives she notices a CAR parked at the side of the road with its hazard lights on. Steam is coming off its engine, a MAN'S head inspecting under the hood. Gwen pulls up next to the car.

GWEN

Are you ok?

The Man pulls his head out from under the hood. It's Kris.

KRIS
Engine's busted.

GWEN
Oh no.

KRIS
Perfect timing too, I'm on the school run and need to pick up my son.

GWEN
Damn. I'd help but I don't have any cables.

Kris pulls out cables.

KRIS
Cables - just no one to give me a jump.

CUT TO:

EXT. STREET - LATER

The cables are now fastened between Kris's engine and Gwen's. Kris is in his car trying to rev his engine.

GWEN
Is it working?

KRIS
Just needs a bit more juice.

Gwen revs her engine and Kris's car springs to life. He gets out of his car.

KRIS (CONT'D)
You are a life saver. I owe you.

GWEN
No, come on. Who wouldn't stop to help?

KRIS
Thirteen people to be exact.

GWEN
You counted?

KRIS
I was starting to lose faith in humanity.

GWEN
Hopefully I have helped to restore it.

KRIS

You have. Let me buy you a drink.
As a thank you.

GWEN

There's no need.

KRIS

Come on, I insist. I need to rush
off and pick up my son. But how
bout tonight?

GWEN

Seriously, there's no need. Just
being a good samaritan.

KRIS

(smiling)

And now allow me to be one.

Gwen smiles.

GWEN

Give me your phone.

Kris hands Gwen his phone and she puts her number into it.

GWEN (CONT'D)

I finish at seven.

KRIS

(smiling)

Cool

INT. SPORTS BAR - NIGHT

Kris sits in a booth across from Gwen. They're both nursing
drinks, and are giddy with laughter.

GWEN

...pitch for the Nationals.

KRIS

Oh wow, that was like right there.
Like you weren't even, 'hmm let me
think about it'...you were just
like, 'pitch for the Nationals'.
I'm gonna strike a motherfucker
out.

GWEN

I grew up with two brothers, what
do you expect?

KRIS

(laughs)

Anything more realistic?

GWEN
Coach the Nationals.

Kris laughs.

GWEN (CONT'D)
I don't know dude, I don't know
what I want to do.

KRIS
Well think about it. Could be
anything. Pole Dancer. Firefighter.
Sit on your ass all day playing
video games and eating Cheetos.
Anything.

Gwen reaches out and takes Kris's hand, stopping him.

GWEN
Where'd you come from?

KRIS
(caught off guard)
What do you mean?

GWEN
Just...the way you landed. By
chance, appearing out of nowhere.

Kris smiles uncomfortably.

KRIS
Nothing's by chance Gwen. And on
that note, I owe you another drink.

GWEN
Very true.

KRIS
On nothing being by chance? Or me
owing you another drink?

GWEN
(smiling)
Both.

Gwen watches Kris head to the bar, then loses him as he gets obscured by SEVERAL BAR PATRONS. Gwen scans around, unable to see him. She momentarily becomes sad. But she lights up when she sees Kris emerge, two drinks in his hands.

GWEN (CONT'D)
Thought I lost you.

KRIS
Never. Where were we?

GWEN

I actually have to go to the little lady's room.

KRIS

Sure.

Gwen gets up to leave. Kris gets a phone call, he answers it.

MARIA (O.S.)

What are you doing?

KRIS

What?

MARIA (O.S.)

You've never taken this long.

KRIS

Waiting for the right moment.

MARIA (O.S.)

(unconvinced)

Uh huh...

Gwen returns.

GWEN

Hey listen I'm going to have to take a rain check on that drink.

KRIS

Really?

GWEN

My roommate locked herself out.

KRIS

Can I at least give you a ride?

GWEN

I've already ordered an Uber.

Gwen kisses Kris on the cheek and gives him a hug.

GWEN (CONT'D)

But thank you. You are a gentleman.

Gwen leaves, Kris watches her go.

MARIA (O.S.)

Well?

KRIS

Well what?

Kris pulls a replica of Gwen's ID badge out of his pocket.

KRIS (V.O.)
 So what kind of toys you got me for
 this one?

INT. KRIS'S HOME - BEDROOM - NIGHT

Kris is dressed in all black head to toe. His Nationals Cap on his head. Laid out on his bed is a range of kit.

MARIA (O.S.)
 Short Wave Radio for communication.

EXT/INT. KRIS'S MOVING CAR - NIGHT

Kris drives along the street.

MARIA (O.S.)
 Binoculars. Night Vision Goggles.
 Lock Picks. Hand Held Flashlight.
 Go Pro Camera. Plug Spinner. A
 common set of keys.

Kris eases into a vacant car park. He gets out, pulls his back pack out of the trunk, and walks the rest of the way.

MARIA (O.S.) (CONT'D)
 Shove it Tool to pick doors. Land
 Cables. Safety Vest. Hard Hat.
 Periscoping ladder. Fire Escape
 ladder. Heavy Wool Blanket.
 Borescope.

EXT. KINETIC OFFICES - NIGHT

Kris arrives at the Kinetic Enterprises Building, and fastens a Go-Pro Camera to his head. He briskly walks toward the building.

MARIA (O.S.)
 Do you like her?

KRIS
 Don't start.

INT. MARIA'S HOME - NIGHT

Maria is sitting before three screens. The first features Kris's Go Pro live feed, the second a 3-D floor plan of the building, and the third features Kinetic's security systems.

MARIA
 Just a question.

INT. KINETIC OFFICES - RECEPTION AREA - NIGHT

Kris stands at the entrance of the reception area. He puts on a pair of night vision goggles and can now see that there are motion detectors covering nearly every corner of this room.

MARIA (O.S.)
I mean she's very pretty.

KRIS
Hadn't noticed.

MARIA (O.S.)
Oh please.

Kris deftly maneuvers around the motion detectors, evading them one after the other. Finally he makes his way through and into the Main Corridor.

INT. KINETIC OFFICES - MAIN CORRIDOR - CONTINUOUS

MARIA
You're a terrible liar. Twentieth floor.

KRIS
I'm not lying. Ta.

Kris goes into the ELEVATOR and presses the twentieth floor.

INT. KINETIC OFFICES - 20TH FLOOR - NIGHT

Kris arrives at the twentieth Floor. It is eerily quiet apart from the occasional sound of a computer whirring.

KRIS
Impressive looking building

INT. MARIA'S ROOM - NIGHT

MARIA
Toughest pentest in the world, so says Noah.

INT. KINETIC OFFICES - 20TH FLOOR - NIGHT

Kris arrives at the door of the Data Center. Locked. And Gwen's badge doesn't work. He tries his lock pick. No success with that either.

KRIS
Doors are well secured, that's for sure.

Kris notices an air conditioning vent right above. He pulls up a chair, lays his blanket down, and crawls...

INT. KINETIC OFFICES - AIR CONDITIONING VENT - CONTINUOUS

...right through to the other side.

INT. KINETIC - IN HOUSE DATA CENTER - NIGHT

Kris hops down into the Data Center. The room features several state of the art computers, and a wall of wires and cables. Kris walks over to the master computer, hits the power button, and it springs to life.

A series of numbers and figures. This is all of Kinetic's private information before him. Kris pulls out the hard drive Noah had given him and inserts it into the computer. Kris's eyes light up as he begins downloading file after file.

KRIS

Told Noah, nothing's impenetrable.

MARIA (O.S.)

Big plans for your half of the money? Maybe you can take Gwen out on a date.

KRIS

Maria don't start.

Just then Kris's phone rings. He and answers it.

NOAH (O.S.)

What's the status, Kris?

KRIS

I can confirm that I have breached Kinetic Enterprises. Hate to say I told you so but...

The phone line goes dead. Noah hung up.

KRIS (CONT'D)

Rude...

Kris calls Maria.

MARIA (O.S.)

What happened?

KRIS

What happened is we're dealing with the rudest contractor ever. He just hung up on me.

Suddenly, Kris hears a sound from one of the offices outside. A glass breaking? A scream?

KRIS (CONT'D)
That's strange.

MARIA (O.S.)
What?

KRIS
I heard something.

MARIA
Office is meant to be empty.

KRIS
That's what I thought. I'm gonna check it out.

MARIA
Wait, don't.

Kris leave the Data Center, and walks into...

INT. KINETIC ENTERPRISES - OPEN PLAN OFFICE - CONTINUED

...the open plan office, which features rows of cubicles. To the left is the Washington DC skyline. Kris walks through the cubicles heading toward the sound.

KRIS
Sounds like it's coming from one of the cubicles.

INT. MARIA'S ROOM - NIGHT

On her screen Maria watches as Kris walks through the office.

Maria
Kris, you need to get out of there.

KRIS
What?

INT. KINETIC OFFICES - 5TH FLOOR CORRIDOR - NIGHT

The sound grows louder as Kris inches closer to the cubicle at the far end of the open plan office. Kris slowly peers over a cubicle. To his horror he sees a MAN sitting in a chair, a huge knife sticking out of his abdomen. He recognizes the man instantly: Milton Metcalf.

MILTON METCALFE
Help me.

KRIS

Oh shit.

Kris presses his hands against Milton's stomach to stop the blood but there's no stopping it, it comes gushing out. Milton screams in agony.

KRIS (CONT'D)

Maria, there's a man...

MARIA (O.S.)

Kris you need to get out of there.

(to someone in her room)

Hey! Wait stop, what are you doing?!

KRIS

Maria?!

The sound of a gun shot can be heard.

KRIS (CONT'D)

Maria??

MILTON METCALFE

Help me.

KRIS

Who did this to you?

MILTON METCALFE

Bb...

KRIS

What?

MILTON METCALFE

Behind...

Kris leans closer.

KRIS

Behind what?

MILTON METCALFE

Behind you...

Kris turns around and sees a MASKED MAN standing right over him, a flashlight pointed at him obscuring his vision. The Man raises the flashlight and hits Kris over the head.

Kris's vision is severely distorted, everything is a blur. As he's coming to, he notices the Man rummaging through his pockets. The Man finds the hard drive and pulls it out. Kris, still groggy, kicks the Man off him, then tackles him. Both go TUMBLING through several cubicles and finally CRASH through the large window of an office...

INT. KINETIC ENTERPRISES - OFFICE - CONTINUOUS

...landing with a painful thud. The Man punches Kris then knees him, sending him bowled over in agony. The Man is about to deliver a vicious knock out blow but suddenly the sound of police sirens.

The Man quickly retreats toward a stairway, and just like that he's out of sight. Kris looks at his balled up fist. He opens his hand: the USB Drive Stick.

Kris rushes to the window and looks down. POLICE CARS surround the building on every side.

EXT. STREET - NIGHT

A police car pulls up to a screeching halt. Out steps FBI Agent SERGEANT RODRIGUEZ (40s), blue collar, no frills, just loves his job and nothing else. He grabs a megaphone off of his partner SERGEANT KEIGHLEY (late 20s), wet behind the ears.

SERGEANT RODRIGUEZ
(into a megaphone)
We have you surrounded. Come out
with your hands up.

INT. KINETIC ENTERPRISES - OPEN PLAN OFFICE - CONTINUOUS

Kris notices a huge shard of glass sticking out of his arm. But that's not the worst of his problems. His night vision goggles have been stolen. As has his Go Pro Camera. And worst of all, Milton Metcalfe has breathed his last breath; he is dead. Kris looks down at his hands, they are covered in blood. He realizes how bad this looks.

KRIS
(into ear piece)
Maria are you there?

Maria doesn't answer. Kris struggles to see, he's confused, and groggy. He wipes his bloody hands on his shirt, then notices a clear plastic folder sleeve on a desk. Thinking quickly, he slips the plastic sleeve on his hand, forming a glove, then picks up a letter opener off the desk. He races into one of the offices...

INT. KINETIC ENTERPRISES - OFFICE - NIGHT

...goes to a corner of the room, and digs up the corner of the carpet with his now gloved hand. He slips the hard drive underneath, pats it back down, and races out of the room.

INT. KINETIC OFFICES - STAIRWAY - NIGHT

Kris stuffs the plastic folder sleeve into his pocket, then descends the stairs taking them two at a time. But several floors below he sees OFFICERS ascending. Kris returns to the twentieth Floor.

INT. KINETIC OFFICES - 20TH FLOOR CORRIDOR - NIGHT

But Sergeant Keighley and Sergeant Rodriguez are already on the floor, flashlights beaming. Kris ducks into a cubicle.

A game of cat and mouse ensues, Kris ducking in and out of cubicles as Sergeant Rodriguez and Sergeant Keighley scan the room. Finally, Kris finds himself hidden in front of the last cubicle, all that is left in front of him is the large office window, the DC skyline in front of him.

Kris can hear Sergeant Rodriguez and Sergeant Keighley rummaging, but he can't see them. Kris is about to make a run for it when a POLICE HELICOPTER hovers right in front of him, taking the place of the skyline. It flashes it's bright lights into the open plan office, exposing Kris's hiding location. He's well and truly caught.

HELICOPTER MEGAPHONE

Freeze. Or we will fire!

Kris reluctantly stands, a silhouette against the helicopter's beaming flashlights. Sergeant Rodriguez and Sergeant Keighley are there waiting, guns drawn.

SERGEANT RODRIGUEZ

Hands in the air where I can see them. Get them up. Higher!

Kris slowly raises his hands. Sergeant Rodriguez cuffs him. Sergeant Keighley notices Milton Metcalfe and the knife sticking out of his abdomen.

SERGEANT KEIGHLEY

Is that who I think it is?

SERGEANT RODRIGUEZ

Jesus Christ.

INT. POLICE INTERROGATION ROOM - NIGHT

Kris, handcuffed to the table, sits across from Sergeant Rodriguez and Sergeant Keighley in an interrogation room. He is now wearing a nondescript t-shirt that they clearly gave him. His injured arm is heavily bandaged, leaking blood.

KRIS

I can explain everything.

SERGEANT RODRIGUEZ

How bout we start with what were you doing at Kinetic Enterprises in the middle of the night.

SERGEANT KEIGHLEY

Alone.

KRIS

I'm a pentester.

SERGEANT KEIGHLEY

A what?

KRIS

I help organizations identify and resolve security vulnerabilities regarding their data and information.

SERGEANT KEIGHLEY

How do you do that?

KRIS

By hacking them.

SERGEANT RODRIGUEZ

They pay you to hack them?

KRIS

Yes.

SERGEANT KEIGHLEY

Why would they do that?

KRIS

Because if I can hack them then other hackers can too. I'm what you call a red teamer.

SERGEANT RODRIGUEZ

So if I call Kinetic Enterprises right now they'll verify all of this for me.

KRIS

It wasn't Kinetic themselves. Kinetic are the client of a third party security management company that manages their data storage and security.

SERGEANT RODRIGUEZ

Right. So this third party company hired you to hack into Kinetic?

KRIS

Correct.

SERGEANT RODRIGUEZ
And that explains why you were
there tonight?

KRIS
Correct.
(sliding over Noah's card)
Here are the details of the guy
that hired me. Noah Lis.

Sergeant Keighley pulls out a mobile phone and dials.

SERGEANT KEIGHLEY
Unlisted number.

KRIS
That can't be right. I just spoke
to him earlier tonight. Try again.

Sergeant Keighley again, this time on speakerphone.

SERGEANT KEIGHLEY'S PHONE
I'm sorry, this number is not
listed. Please dial again.

KRIS
OK try his website. Noah Lis is his
name, he has a site.

Sergeant Keighley searches on his phone, then shows Kris his
screen. It reads: Site Unregistered.

KRIS (CONT'D)
OK try my colleague, Maria.

Kris pulls out his phone and shows Sergeant Keighley Maria's
number. Sergeant Keighley dials, again on speakerphone.

SERGEANT KEIGHLEY'S PHONE
I'm sorry, this number is not
listed. Please dial again.

KRIS
What the fuck is going on?

SERGEANT RODRIGUEZ
That's what we'd like to know.

SERGEANT KEIGHLEY
Anyone else we can call?

KRIS
No.

Pause.

SERGEANT RODRIGUEZ
Do pentesters make good money?

KRIS
What?

SERGEANT RODRIGUEZ
It's just a question, Kris.

KRIS
Why?

SERGEANT RODRIGUEZ
We took a look at your bank
account. You know what we saw?
Deposits of fifty grand made every
six months. Not a bad little hustle
you got going. But, last week five
hundred thousand dollars was
deposited into your account from an
offshore account.

Kris swallows hard.

SERGEANT RODRIGUEZ (CONT'D)
(tossing Kris's RFID
reader on the table)
You ever seen one of these Sergeant
Keighley?

SERGEANT KEIGHLEY
Can't say that I have.

SERGEANT RODRIGUEZ
It's an RFID reader. Radio
Frequency Identification. Boys in
tech had to explain it to me. Nifty
little thing, often used by
criminals to steal information off
of an unsuspecting person whether
it be payment card, ID, you name
it. Kris you had this on your
person at the time of arrest.

KRIS
It's part of my kit.

SERGEANT RODRIGUEZ
Right. Here's how this is looking
from where we're sitting. We have a
man, you, that broke into a
buidling, Kinetic Enterprises.

SERGEANT KEIGHLEY
Illegally.

SERGEANT RODRIGUEZ

And on top of that, we have a dead man. And not just any dead man. The company CEO, Milton Metcalfe.

KRIS

I told you, there was another man. I was attacked by him.

SERGEANT RODRIGUEZ

We have your finger prints on the knife that killed him. We have his blood on your shirt. And you have just been paid an enormous sum of money, ten times more than you have ever been paid in your entire career. And you have no one that can verify why you were there apart from two people, both of whom appear to be unreachable.

KRIS

I just told you everything I know!

SERGEANT RODRIGUEZ

Mister Simpson you are under arrest...

KRIS

What?!

SERGEANT RODRIGUEZ

...for illegally trespassing into the Kinetic Enterprise premises...

KRIS

Please!

SERGEANT RODRIGUEZ

...and for the suspected murder of Milton Metcalfe.

Kris collapses to the ground and begins hyperventilating.

SERGEANT KEIGHLEY

Hey?

KRIS

I can't breathe.

SERGEANT KEIGHLEY

Come on.

KRIS

I mean it! I can't breathe.

SERGEANT RODRIGUEZ
(reluctantly)
Get a doctor.

SERGEANT KEIGHLEY
We can't just leave him by himself.

Kris lifts up his handcuffed hands to remind them he ain't goin' anywhere. Sergeant Rodriguez and Sergeant Keighley rush out. As soon as they're gone Kris springs into action, dislodging a lock pick, which is sealed right under his watch. He works the lock on his handcuff.

INT. POLICE STATION - CORRIDOR - NIGHT

Sergeant Rodriguez and Sergeant Keighley walk along the corridor and arrive at a MEDICAL ROOM. They knock on the door and see the POLICE FORCE MEDICAL EXAMINER eating a burger while watching the two Presidential Candidates going at it.

SERGEANT KEIGHLEY
Suspect is having a panic attack.

FORCE MEDIC
And...?

SERGEANT RODRIGUEZ
And get your ass up and see what's happening with him!

FORCE MEDIC
Alright alright...

The Force Medical Examiner returns to the debate.

SERGEANT RODRIGUEZ
Now! Jesus Mary and Joseph, does anyone want to do any work around here?

INT. POLICE INTERROGATION ROOM - NIGHT

Kris frees himself from the handcuffs, rushes to the door, and opens it.

INT. POLICE STATION - CORRIDOR - NIGHT

Kris makes his way down the corridor and walks past an OFFICER that is fast asleep. Kris gently pulls the Officer's hat and glasses off his head and puts them on. He walks further along and notices a coat wrack. He pulls a large coat off the wrack and puts that on too.

INT. POLICE STATION - MEDICAL ROOM CORRIDOR - NIGHT

Sergeant Rodriguez, Sergeant Keighley, and the Force Medic walk along the corridor.

INT. POLICE STATION - CORRIDOR - NIGHT

Kris notices a GROUP OF OFFICERS coming right at him. He pivots, turns the corner, and goes down another corridor...

--SECOND CORRIDOR

...but spots an Unruly Criminal being manhandled by a LARGE OFFICER.

UNRULY CRIMINAL
Get your hands off me!

LARGE OFFICER
Sit down!

The Unruly Criminal reluctantly sits down. He looks at Kris, and notices Kris's shoes; clearly not the shoes of a police officer. Kris notices the Unruly Criminal noticing his shoes.

Suddenly, Kris spots Sergeant Rodriguez, Sergeant Keighley, and the Force Medic coming right at him. Panic washes over Kris's face, he's about to be caught. The Unruly Criminal notices Kris's precarious situation.

Just as Sergeant Rodriguez, Sergeant Keighley, and the Force Medic are about to walk right into Kris the Unruly Criminal bolts upright knocking the coffee right out of the Force Medic's hand.

FORCE MEDIC
I was enjoying that!

UNRULY CRIMINAL
I ain't sitting down.
(to Large Officer)
You ain't gonna tell me what to do.

LARGE OFFICER
That's it tough guy! Back in your cell.

Kris uses the commotion to manouvre his way along the corridor. He glances back at the Unruly Criminal and nods in gratitude, just as he's being pushed into a cell. The Unruly responds with a *You're Welcome* nod.

LARGE OFFICER (CONT'D)
(to the Unruly Criminal)
In you go!

INT. POLICE STATION - ADJACENT CORRIDOR - NIGHT

Kris quickly walks down the corridor...

-ANOTHER CORRIDOR

Then down another corridor. Kris sprints to the end of the corridor and arrives at the...

INT. POLICE STATION - REAR EXIT - NIGHT

...rear exit, but he is faced with a locked door. He pulls out his lock pick and begins working the lock.

INT. POLICE STATION - CORRIDOR - NIGHT

Sergeant Rodriguez opens the door to the Interrogation Room. To his utter shock, Kris is gone.

INT. POLICE STATION - REAR EXIT - NIGHT

Kris's lock pick snaps off. And to make matters worse the sound of alarms begin reverberating throughout the building.

INT. POLICE STATION - EMERGENCY CENTRE - NIGHT

Sergeant Rodriguez barges past OFFICERS.

SERGEANT RODRIGUEZ
He's gotta be here somewhere!! Find
him! You cannot let him escape.

At the far end of the corridor Sergeant Rodriguez spots Kris. He's well disguised but there's no mistaking those eyes staring back at him filled with fear and confusion.

SERGEANT RODRIGUEZ (CONT'D)
There!

The Officers sprint toward Kris.

SERGEANT RODRIGUEZ (CONT'D)
Kris stop!

Kris notices a door ajar. He rushes into the room...

INT. POLICE STATION - OFFICE - NIGHT

...and locks the door.

INT. POLICE STATION - CORRIDOR - NIGHT

Sergeant Rodriguez reaches the door, and bangs on it.

SERGEANT RODRIGUEZ
(banging on the door)
Open up!!

INT. POLICE STATION - OFFICE - NIGHT

Kris rushes to the window, and tries to open it but to no avail. The banging behind him grows louder and more urgent.

SERGEANT RODRIGUEZ (O.S.)
Kris open this door right now!!

Kris slams his elbow into the window, smashing the glass. He looks down, two stories up. Shit! He pulls the shards of glass out of the window. Just as he's about to climb out the window Sergeant Rodriguez kicks the door off its hinges.

He sprints toward Kris and narrowly grabs him just as Kris crawls out, and falls, dropping two stories, crash landing on to a parked police car. Sergeant Rodriguez and Sergeant Keighley look down in astonishment.

Kris sprint for dear life as Sergeant Rodriguez watches from the window. Sergeant Rodriguez turns around, furious. He notices the door hanging off its hinges.

SERGEANT RODRIGUEZ (CONT'D)
Sorry about the door.

SERGEANT KEIGHLEY
Sir, this is your office.

SERGEANT RODRIGUEZ
(sarcastically)
Great.

EXT. STREET - DAWN

Kris sprints along the street, urgency and fear in his eyes. As he runs he discards the glasses and police hat he stole.

SERGEANT RODRIGUEZ (V.O.)
Ladies and gentlemen, we have a
runaway.

EXT. BUSY STREET - DAY

Kris races into a busy street and narrowly misses getting hit by a SPEEDING CAR. The car halts abruptly.

ANGRY DRIVER
What are you doing!

Kris holds up his hands apologetically.

ANGRY DRIVER (CONT'D)
Asshole!

The Driver speeds off leaving Kris standing there, mortified.

SERGEANT RODRIGUEZ (V.O.)
Full name is Kris Simpson.

INT. POLICE STATION - SERGEANT RODRIGUEZ OFFICE - DAY

Sergeant Rodriguez stands before a group of OFFICERS.
Projected onto a screen behind him is a mug shot of Kris.

SERGEANT RODRIGUEZ
He's thirty-five years old.

Sergeant Rodriguez glances across the room, distracted by TWO OFFICERS who are, rather loudly, repairing his broken door.

SERGEANT RODRIGUEZ (CONT'D)
(to the Two Officers
fixing his door)
Do you mind?

EXT. TRAIN STATION - DAY

Kris runs into a busy TRAIN STATION.

SERGEANT RODRIGUEZ (V.O.)
Dark hair, brown eyes.

INT. TRAIN STATION - DAY

Kris runs down the steps of the TRAIN Station.

SERGEANT RODRIGUEZ (V.O.)
Approximately six foot in height.
One hundred and eighty pounds.

INT. POLICE STATION - SERGEANT RODRIGUEZ OFFICE - DAY

Projected onto the screen is a photograph of Kris's kit list.

SERGEANT RODRIGUEZ
He's a tech expert, specializes in computers. He's dangerous, and is suspected of murdering Kinetic Enterprises CEO Milton Metcalfe.

INT. MOVING TRAIN - DAY

Kris sits on the train shielding his eyes from everyone, trying to be as invisible as possible.

INT. POLICE STATION - SERGEANT RODRIGUEZ OFFICE - DAY

SERGEANT RODRIGUEZ

Go get him.

The Officers disperse. Sergeant Rodriguez goes to inspect the door. When he tries to close it, it remains ajar. He frowns in frustration.

INT. MOVING TRAIN - DAY

Kris stares out of the window, the city of Washington DC streaming past. He looks up and sees a SMALL BOY staring at him, smiling. Kris smiles back. The Boy points at Kris's arm.

SMALL BOY

Blood.

Kris looks down and sees blood leaking through his bandage. The BOY'S MOTHER takes notice, her eyes widening.

KRIS

Hunting accident.

The Mother's not buying it. Kris stands up, and leaves. He spots a bathroom and goes inside...

INT. MOVING TRAIN - BATHROOM - DAY

...then takes off his coat, and lifts his elbow to the mirror. There's a huge gash.

KRIS

Shit.

MALE VOICE (O.S.)

Hurry up!

INT. MOVING TRAIN - OUTSIDE BATHROOM - DAY

An IMPATIENT MAN is banging on the bathroom door.

IMPATIENT MAN

Stop hogging the bathroom!

INT. MOVING TRAIN - BATHROOM - CONTINUOUS

KRIS
Just a second.

Kris quickly puts his coat on.

IMPATIENT MAN (O.S.)
Hurry up!

Kris pulls toilet paper out and begins wiping his blood off the sink. He opens the door, the IMPATIENT MAN barges past.

EXT. STREET - DAY

Kris walks along the street and arrives at an Apartment Complex. He tries the door but it requires a key swab.

Kris notices an old, flattened cardboard box in a dumpster. He pulls it out, re-assembles it, then hoists it up on his shoulder. He finds a baseball cap in the dumpster, he puts it on his head backwards. Just then an ELDERLY WOMAN arrives.

KRIS
Excuse me Ma'am, I've been calling apartment 14B for the past hour but they're not answering. I don't think the buzzers working. Any chance you could do me a solid?

ELDERLY WOMAN
(suspiciously)
I don't know.

KRIS
My boss is gonna kill me if I don't get this delivered.

The Elderly woman looks at the box on Kris's shoulder.

OLD WOMAN
Sure, ok.

KRIS
Thank you!

The Elderly Woman steps aside and lets Kris in. Kris walks along the hallway, then glances back. She's now out of sight, so Kris discards the box against a wall. He looks at the Post Boxes, scanning the names, and finds what he's looking for: Henrique Chavez, Fifth Floor, number 13.

Kris walks into the elevator...

INT. APARTMENT BUILDING - ELEVATOR - DAY

...and presses number five. But just as the doors are about to close a MAN sticks his hand in.

MAN
Going up?

KRIS
Yeah. Which floor?

The Man notices the fifth floor has been selected.

MAN
Same.

KRIS
OK.

The elevator goes up to the fifth floor.

INT. APARTMENT BUILDING - 5TH FLOOR HALLWAY - DAY

Kris gets out and turns right, while the Man turns left. Kris slowly walks along the hallway until he reaches Apartment 13. He knocks and Maria answers. Kris hugs Maria.

MARIA
Kris?

KRIS
Thank God you're OK.

MARIA
Come in.

Maria leads Kris into the apartment

INT. APARTMENT BUILDING - HENRIQUE'S APARTMENT - DAY

When Kris enters he can hear a news report from a bedroom.

NEWSREADER (O.S.)
Kinetic Enterprises CEO Milton Metcalfe has been murdered. Number one suspect Kris Simpson is on the run. He is considered armed and dangerous.

Maria's uncle HENRIQUE calls out from a bedroom:

HENRIQUE (O.S.)
(in Spanish)
Everything OK Maria?

MARIA
(in Spanish)
Yes Uncle, just a Neighbor.
(to Kris)
How did you find me here? This is
my Uncle's home.

KRIS
I thought you were dead. I called
you several times and your phone
was unlisted.

MARIA
I destroyed my SIM.

KRIS
What's going on?

MARIA
You gotta go back to the police.

KRIS
But I didn't do anything. I didn't
kill Metcalfe.

MARIA
I know you didn't, but just explain
that to them. You're innocent.

KRIS
Maria...

MARIA
What happened to the hard drive?

KRIS
I hid it.

MARIA
Where?

KRIS
In the...wait...why are you asking
about the hard drive?

MARIA
What?

KRIS
There was a man that attacked me
last night. He tried to steal it
from me. Why are you asking about
it?

MARIA
Kris, I know you've had a crazy 24
hours, and you're on high alert,
but I'm your friend.

KRIS
Then why are you lying to me?

MARIA
Kris, don't start.

KRIS
You always blink when you're nervous.

Maria tries to stop blinking.

HENRIQUE (O.S.)
(in Spanish)
Tell them to go away Maria!

Kris inches closer.

MARIA
Kris, don't you fucking start with your paranoid social engineering shit.

KRIS
I'm going to ask you one more time.
(raising his voice)
What is going on?

HENRIQUE (O.S.)
Maria, tell them to go!

MARIA
(to her Uncle)
I'm giving him directions.
(to Kris)
Kris please.

Kris stares at her, not budging.

KRIS
For the last time, what is going on?

Pause.

MARIA
It wasn't supposed to go down like that.

KRIS
What wasn't?

FLASHBACK - MARIA'S HOME - PREVIOUS NIGHT

Maria watches Kris enter the open plan office on her screen.

MARIA(V.O.)
I tried to alert you.

MARIA
Kris you need to get the fuck out
of there. Get out of there now!
Kris get...

Maria turns around and sees an armed MASKED MAN standing behind her.

MARIA(CONT'D)
(to the Masked Man)
Hey! Wait stop, what are you doing!

Thinking quickly, Maria throws a steaming cup of tea at the Man, momentarily blinding him. She makes a run for it, her headset left on the floor. From it we hear:

KRIS (O.S.)
Maria?!

INT. APARTMENT BUILDING - HENRIQUE'S APARTMENT - DAY

MARIA
Just give them the hard drive,
Kris.

Suddenly, Maria's expression changes.

MARIA (CONT'D)
Kris were you followed when you
came here?

KRIS
Of course not.

MARIA
That's always been your problem.
You underestimate people.

KRIS
What?

MARIA
You're so good at reading people
but you never see what's looking
you right in the eye.

KRIS
Maria, what the hell is going...

Maria pulls Kris in and smothers whatever he was about to say with a kiss. Kris is confused by the look in Maria's eyes, a look of acceptance. Just then, he notices a red dot on Maria's chest. The red dot slowly climbs up to her forehead.

Kris searches for the source of the dot, looking out the window. It is coming from a darkened window in a building across the street.

MARIA

I'm sorry.

A bullet RIPS through Maria's skull, her brain matter splattering everywhere. Just then, a MAN bursts through the front door firing off shots. The man is CLIVE. Kris quickly jumps behind a sofa, diving for cover.

Henrique steps out of his bedroom, sees Maria's lifeless body, and screams.

KRIS

(to Henrique)

Go back inside!

But before Henrique can do so Clive shoots him in the head. Kris rushes into Henrique's bedroom evading shots from Clive and the Sniper across the street. He dives into the room...

INT. HENRIQUE'S APARTMENT - BEDROOM - DAY

...and locks the door, as Clive fires shots at him. Kris runs to the window and sees a Fire Exit Escape. He crawls out of the window...

EXT. APARTMENT BUILDING - FIRE EXIT - DAY

...and leaps down the stairs, a BULLET narrowly missing him. He looks up, Clive is a floor above. Clive fires another shot. Clive is gaining on him, nearly catching up.

EXT. APARTMENT BUILDING - GROUND FLOOR - DAY

Kris reaches the ground floor, and sprints past the Elderly Woman that let him in earlier.

ELDERLY WOMAN

Hey!

Kris exits the building...

EXT. STREET - NIGHT

...sprinting on to the street, Clive inches away from catching up. Kris hangs a left...

--ALLEY

...and sprints down an alley, knocking a trash can over, which momentarily slows Clive down. Kris makes a turn and finds himself smack in the middle of...

EXT. STREET - RUSH HOUR - NIGHT

...Pedestrian Rush Hour, hundreds of people heading to work.

KRIS
(pointing at Clive)
Bomb! He has a bomb!

The Pedestrians scream, fleeing in all directions. Clive has no choice but to holster his weapon and retreat as he watches Kris slip into the crowd. Before he knows it, Kris is long gone. Clive stands there grimacing, this is not good.

INT. NOAH'S OFFICE - DAY

Leon and Clive sit as Noah furiously paces.

NOAH
So what you're telling me is, not only do we not have the hard drive. But Kris is still out there. And now he knows what you look like?

CLIVE
(reluctantly)
Yes.

Noah scratches his head in frustration.

LEON
He's not going to take the files to the police.

NOAH
And how do you know that Leon?

LEON
Think about it. How did he get them? Ostensibly, he stole them. In their eyes, it would give him further motive. Kris isn't stupid, he knows that.

CLIVE
It won't happen again, I promise.

NOAH
I know it won't.
(to Leon)
Because you're going with him.

LEON

What?

NOAH

(to Clive)

You need to fix this.

(to Leon)

I don't care how you do it, but
find that hard drive.

INT. KRIS'S APARTMENT COMPLEX - CORRIDOR - NIGHT

Kris arrives at his apartment and carefully unlocks his door.

INT. KRIS'S APARTMENT - LIVING ROOM - NIGHT

Once inside he's horrified to discover that his apartment has been ransacked. His Kinetic research ripped off the walls. His master computer destroyed, as have all of his hard drives. His entire world erased.

KRIS

(to himself)

How did they get inside?

Kris leans in and looks at the finger print scan.

FLASHBACK - MEMBERS CLUB - NOAH'S OFFICE

NOAH

Can I offer you a drink?

KRIS

Why not?

The Waiter pours two glasses of Rum. Kris now notices the waiter was wearing white gloves.

ANGLE ON Kris's hand holding the drink glass.

ECU of Kris's faint finger print on the glass.

INT. KRIS'S HOME - DAY

Kris leans in to inspect the facial recognition.

FLASHBACK - MEMBERS CLUB - NOAH'S OFFICE

Kris sits across from Noah, then peeks over at Leon who is sitting at his laptop, peering over at him. Kris notices a small glint on the back of the Leon's laptop pointed at him.

ANGLE ON Leon's computer, which shows a small camera downloading a face scan of Kris as he sits there.

INT. KRIS'S HOME - DAY

Kris leans in and looks at the passcode lock.

FLASHBACK - KRIS'S FRONT DOOR OF APARTMENT

Leon lays a thin film against the key pad, then lifts the film up to the light, and can see which buttons are pressed.

INT. KRIS'S HOME - DAY

Kris sits down and notices a picture of him and Maria on his desk when they were in happier times. He becomes tearful.

Stella appears, hungry and distressed. This snaps Kris back into the present, back into the reality that over the course of one night his life has been irrevocably changed forever.

KRIS

I missed you Stella.

Suddenly, the sound of his door unlocking. Kris rushes to the mirror in his living room, presses a button, and a secret latch opens, allowing him to crawl behind it. It's a two-way mirror. From behind it Kris watches as two men appear: Leon and Clive.

LEON

Turn this place upside down.

Leon goes into the bedroom while Clive scans the room. Clive walks up to the mirror and admires his reflection. He notices he has a pimple and begins squeezing it in the mirror.

INT. KRIS'S APARTMENT - BEHIND THE MIRROR - DAY

It startles Kris for a moment, he forgets he's behind a two way mirror. Clive leaves and goes into the kitchen.

INT. KRIS'S APARTMENT - LIVING ROOM - DAY

Stella begins scratching at the mirror. Clive comes over, picks her up, and begins petting her.

CLIVE

What's bothering you little guy.
Are you hungry.

Clive puts Stella next to the cat food and encourages her to eat. But Stella returns to the mirror.

INT. KRIS'S APARTMENT - BEHIND THE MIRROR - NIGHT

Kris watches, terrified. Clive is a mere inches away, separated by nothing more than a thin piece of glass.

INT. KRIS'S APARTMENT - LIVING ROOM - NIGHT

Stella's interest in the mirror has now piqued Clive's curiosity. Clive looks at the mirror, runs his hands along the length of it. He stands back, pulls his gun out, and points it right at the mirror.

INT. KRIS'S APARTMENT - BEHIND THE MIRROR - NIGHT

Kris stares at what's on the other side of the mirror, the gun pointed right his head. Clive cocks the hammer. All Clive needs to do is pull the trigger and Kris is a dead man.

LEON (O.S.)
We need to go.

CLIVE
Why?

Leon appears from the bedroom.

LEON
5-0.

Clive uncocks the hammer, reluctantly holsters his weapon, and they both leave. After a beat, Kris comes out...

INT. KRIS'S APARTMENT - LIVING ROOM - DAY

...and breathes a sigh of relief. Stella purrs at his feet.

KRIS
(to Stella)
Thanks a lot. You traitor.

Kris goes to the window, and down below sees Sergeant Rodriguez and Sergeant Keighley arriving just as Leon and Clive are leaving.

EXT. KRIS'S APARTMENT - HALLWAY - DAY

Kris inches out of his front door and sees Sergeant Rodriguez showing MRS GONZALEZ a photograph of himself. Without hesitation, and perhaps a little too gleefully, she points in the direction of Kris's apartment.

MRS GONZALEZ

I knew he was up to something.
 (noticing Kris at the end
 of the corridor)
 There he is!

Kris makes a run for it, Sergeant Rodriguez and Sergeant Keighley giving chase.

--NEW HALLWAY

But when Sergeant Rodriguez and Sergeant Keighley turn the corner, Kris is no where to be seen. They notice an open window. They lean out of it, it's four stories up.

SERGEANT KEIGHLEY

No way he made that one.

SERGEANT RODRIGUEZ

Starting to think this guy's
 Spiderman.

They both turn around, and leave. Kris emerges from a garbage disposal, covered in garbage and feces. He slips away.

INT. KRIS'S APARTMENT - DAY

Sergeant Rodriguez and Sergeant Keighley look around Kris's ransacked home.

SERGEANT RODRIGUEZ

Why return home to tear your house
 apart?

SERGEANT KEIGHLEY

Maybe he was looking for something.

SERGEANT RODRIGUEZ

In his own home?

EXT. - STREET - DAY

Kris walks along the street as sheets of rain beat down on him, a sad and broken man. He spots a payphone.

INT. KRIS'S APARTMENT - DAY

Sergeant Rodriguez, still searching through Kris's things, hears Kris's landline phone ringing. Sergeant Rodriguez answers it.

SERGEANT RODRIGUEZ

Hello.

Pause.

SERGEANT RODRIGUEZ (CONT'D)

Hello?

KRIS (O.S.)

I didn't kill Milton Metcalfe.

SERGEANT RODRIGUEZ

(mouthing to Sergeant
Keighley)

It's Kris!

(to Kris)

I didn't say I thought you killed
him.

KRIS (O.S.)

But you do.

SERGEANT RODRIGUEZ

What?

EXT. PAYPHONE STREET - DAY

KRIS

Think I killed him.

SERGEANT RODRIGUEZ (O.S.)

The evidence does point to you.

KRIS

I was set up.

SERGEANT RODRIGUEZ (O.S.)

Why would someone set you up?

KRIS

I don't know yet.

SERGEANT RODRIGUEZ

Why don't you come in to the
station, we can talk about it.

KRIS

I can't do that.

INT. KRIS'S APARTMENT - LIVING ROOM - CONTINUOUS

SERGEANT RODRIGUEZ

You can't run forever Kris.

KRIS (O.S.)

I know.

SERGEANT RODRIGUEZ

You will be caught. And you will be brought to justice. So it boils down to this: if you give yourself up, you're looking at parole in thirty years give or take. But if you force me to chase you down, and I will chase you down. Then you're looking at life. Maybe even the death penalty.

EXT. PAYPHONE STREET - DAY

KRIS

I know.

SERGEANT RODRIGUEZ

So what are you calling for?

KRIS

To ask a favour.

INT. KRIS'S APARTMENT - LIVING ROOM - CONTINUOUS

KRIS (O.S.)

Would you take care of my cat
Sergeant Rodriguez?

Sergeant Rodriguez notices Stella in the corner eating food. Kris hangs up. Sergeant Keighley walks into the room.

SERGEANT KEIGHLEY

Think I might have something.

Sergeant Keighley holds up a stack of unopened envelopes from Fred Simpson. Sergeant Rodriguez turns over one of the envelopes. On the back it reads, **Sender: Fred Simpson, DC Correctional Facility, St SE, Washington, DC 20003, USA**

SERGEANT RODRIGUEZ

Who's Fred Simpson?

INT. DC CORRECTIONAL FACILITY - MEETING ROOM - DAY

Sergeant Rodriguez and Sergeant Keighley sit at a desk in a bare room.

FRED SIMPSON arrives led by TONY, the prison guard. Fred is in his late sixties and African American. He wears his hair in a neat afro. Tony begins taking Fred's handcuffs off.

FRED

Thanks Tony. How're the kids doing,
they ok?

TONY
Not too bad Fred.

FRED
Cliff still struggling with the
curve?

TONY
Two homers yesterday.

FRED
Thatta boy.

Handcuffs off, Fred sits, stretches his wrists, then looks at
Sergeant Rodriguez and Sergeant Keighley.

FRED (CONT'D)
Good afternoon.

SERGEANT RODRIGUEZ
My name is Sergeant Rodriguez and
this is Sergeant Keighley.

FRED
I know who you are.

Sergeant Rodriguez and Sergeant Keighley are surprised.

FRED (CONT'D)
Your names were on the visitor's
list. What can I do for you?

SERGEANT RODRIGUEZ
(sliding over the stack of
envelopes)
Are you the author of these?

FRED
I see they're unopened.

SERGEANT RODRIGUEZ
What's your connection to Kris
Simpson?

FRED
He's my son. What's this about?

SERGEANT KEIGHLEY
Kris Simpson is suspected of a
murder.

FRED
My son ain't no murderer.

SERGEANT KEIGHLEY
He was at the scene of a crime, in
which a man was stabbed to death.

FRED

That don't mean he did it.

SERGEANT RODRIGUEZ

The evidence is pretty damning.

FRED

Ok. And why are you here?

SERGEANT RODRIGUEZ

Your son went on the run.

FRED

What do you mean on the run?

SERGEANT RODRIGUEZ

He fled custody.

FRED

You let him go?

SERGEANT KEIGHLEY

We didn't let him do anything. He escaped.

FRED

You can kiss that one goodbye. If Kris don't wanna be found then you ain't gonna find him.

SERGEANT RODRIGUEZ

How are you so sure?

FRED

Cause I taught him everything he knows. Boy's a ghost when he wants to be. Sorry I can't help you.

SERGEANT RODRIGUEZ

But...

FRED

(holding up his wrists to
be cuffed)

Guard.

Sergeant Rodriguez and Sergeant Keighley reluctantly get up to leave as Tony applies cuffs to Fred.

FRED (CONT'D)

Out of curiosity, who did my son *allegedly* murder?

SERGEANT RODRIGUEZ

Milton Metcalfe.

FRED

Kinetic Enterprise guy?

SERGEANT RODRIGUEZ
You heard of it?

FRED
It's all over the news.

A flash of recognition in Fred's eyes; he knows something they don't.

FRED (CONT'D)
Look, I would love to you help you boys but there ain't much I can do in here.

SERGEANT RODRIGUEZ
Right.

FRED
Now if you could get me out of here, that's a different story.

SERGEANT KEIGHLEY
(flicking through Fred's files)
You have five years left on your sentence Fred, our hands are pretty tied.

FRED
So untie them. You're the FBI, ain't there strings you can pull?

SERGEANT KEIGHLEY
That's a pretty long piece of string.

SERGEANT RODRIGUEZ
What good would it do anyway if you were on the outside. You said it yourself, your son's a ghost.

FRED
Yes. And like I said, I taught him everything he knows.

Fred smiles at the Sergeants, he knows he's got them.

EXT. STREET - DAY

Kris stands across the street from the Gym that Gwen trains at. He spots Gwen exit, her gym bag slung over her shoulder.

INT. GARAGE - DAY

Gwen walks through the garage. Just as she arrives at her car Kris appears from behind and forcibly covers her mouth.

KRIS
Don't scream.

Kris removes his hands.

GWEN
(top of her lungs)
Help!!

Kris puts his hand back over her mouth.

KRIS
I said don't scream! Look, I'm going to remove my hand, I just want a minute of your time. Let me talk to you for one minute and then you'll never hear from me again. I promise. OK? Blink if you're ok with that.

Gwen blinks. Kris slowly removes his hand.

KRIS (CONT'D)
I didn't do it. You've gotta believe me.

GWEN
Why would I believe a word that comes out of your mouth. You've told me nothing but lies. You stole my ID badge. Then you used it to break into the company I work at. Then you murder my boss.

KRIS
I didn't kill him.

GWEN
Not my problem.

KRIS
But I'm not lying!

GWEN
I don't care!

KRIS
(disappointed)
Gwen, I've got no one.

GWEN
Leave me alone.

Dejected, Kris turns around to leave. But just then:

GWEN (CONT'D)
Wait.

Kris stops.

GWEN (CONT'D)
I can't believe I'm doing this.
Get in.

Gwen unlocks her car. Kris stands there, surprised.

GWEN (CONT'D)
Now! Before I change my mind.

Kris gets into the passenger seat.

GWEN (CONT'D)
The backseat! Mr Fugitive.

Kris hops into the backseat and ducks down. Gwen gets in and drives out of the Garage.

EXT. RUN DOWN MOTEL - daY

Sergeant Rodriguez and Sergeant Keighley pull up to a run down motel, Fred in the back seat.

SERGEANT KEIGHLEY
(pointing to a GPS tracker
on Fred's ankle)
You so much as take a shit we'll
know about it.

FRED
Lovely image. Guys any chance you
could spot me a C-Note.

SERGEANT KEIGHLEY
For what?

FRED
I haven't had a rib eye steak in
five years. Brother needs to eat.
C'mon man.

SERGEANT KEIGHLEY
You need a C-Note for a steak? What
kinda place you planning to go to?

FRED
Well you know, I might want to take
a lady.

SERGEANT RODRIGUEZ
Say no more.
(to Sergeant Keighley)
You got anything on you?

SERGEANT KEIGHLEY
 (looking through his
 wallet)
 Eighty bucks?

FRED
 (snatching the cash)
 That'll do.

SERGEANT KEIGHLEY
 How do I even invoice for this?

SERGEANT RODRIGUEZ
 Never mind.
 (to Fred)
 Have a good one. And behave.

FRED
 (laughing)
 I definitely won't.

Fred grabs a duffel bag and gets out. As soon as Sergeant Rodriguez and Sergeant Keighly drive off he goes in the opposite direction of the motel.

EXT. STREET - DAY

Fred arrives at Pawn Shop, goes inside...

INT. PAWN SHOP - DAY

...and grabs a cart. He pushes it along an aisle of old looking computers parts. The PAWN SHOP OWNER looks on curiously. Fred picks up various bits of plastic, wires, cables, and metals. He brings them all to the till.

PAWN SHOP WORKER
 Science experiment?

FRED
 Something like that.

Fred pays with the eighty dollars.

INT. MOTEL ROOM - DAY

Fred takes a bite out of a home made peanut butter and jelly sandwich, a far cry from a rib eye steak, as assembles the parts together.

-tightening screws into small holes

-wiring up a mother board

- installing a CPU
- installing an input and output unit
- installing a monitor
- installing a keyboard and mouse

Fred turns the homemade computer on and it comes to life. Fred rifles through a series of encrypted websites, until he lands on the deep dark web. There, he searches Milton Metcalfe. His eyes light up as the web pages reflect in the whites of his eyes. Fred is just as gifted as his son. Perhaps more so.

KRIS (V.O.)
I was hired to hack into Kinetic Enterprises.

EXT. GWEN'S HOME - LIVING ROOM - DAY

Gwen and Kris sit on her sofa.

KRIS

Normally, when I hack a company I target an individual, using a core set of social engineering techniques to break down their barriers and build rapport. And by doing so I create an artificial sense of closeness and trust, so someone that just met me opens up and is willing to unknowingly divulge personal things that help me hack the company.

GWEN

Who would be stupid enough to let you do such a thing?

KRIS

You. You were my target Gwen. You were my way in to Kinetic Enterprises.

GWEN

You manipulated me.

KRIS

I'd prefer to call it socially engineering you.

GWEN

Call it what you want, you're a lying asshole.

KRIS

Consider this:post Covid DDoS attacks rose more than 278 percent...

GWEN

...DDOS?

KRIS

Distributed Denial of Service. Basically a malicious hack. There's been a 100% rise in significant nation-state incidents between 2017 and 2020. By 2025, cybercrime is estimated to cost \$10.5 trillion globally, and it will increase by 15 percent year over year. These breaches are systematically destroying the fabric of our society. I'm one of the very few with the skill and the will to stop them.

GWEN

What does any of this have to do with me? Why are you here?

KRIS

When I hacked into Kinetic I downloaded data on every Kinetic Enterprise account holder. I have a feeling they're still after it. I need to get that hard drive.

GWEN

Where is it?

KRIS

I hid it at Kinetic Enterprises.

GWEN

And...

KRIS

My face is all over the news. I can't exactly walk into the place. I need you to help me retrieve it.

GWEN

When?

KRIS

First thing tomorrow.

Gwen looks at Kris with intrigue.

GWEN

You do have a knack for talking people into doing things they don't want to do.

KRIS

Couldn't talk you into that second drink though.

GWEN

Oh please, you were just working anyway.

KRIS

I wasn't. First drink was work. Second was pleasure.

Kris gently touches Gwen's face.

GWEN

How do I know you're not social engineering me right now?

KRIS

You don't.

Kris leans in and kisses Gwen, and she kisses him right back. He lifts her up and walks her into a room.

GWEN

That's a storage room. Other door's my bedroom.

Kris and Gwen giggle and kiss as he brings her into...

INT. GWEN'S BEDROOM - NIGHT

...Gwen's bedroom and puts her on the bed. They make love through the night.

EXT. KINETIC ENTERPRISES - DAY

Gwen stands before the Kinetic Enterprise offices nervously adjusting her dress.

KRIS (O.S.)

Stop adjusting yourself, you look fine.

GWEN

This is so weird.

KRIS

What?

GWEN

The ear piece thing. It sounds like you're literally in my head.

INT. DINER ACROSS THE STREET - DAY

Kris sits in a run down diner across the street, his Nationals hat pulled down over his eyes. He is nursing a cup of coffee.

KRIS

(to Gwen)

Maybe I *am* in your head.

GWEN

You wish.

KRIS

Last night was fun.

GWEN (O.S.)

Shut up, I'm trying to concentrate.

EXT. KINETIC OFFICES - DAY

GWEN

Ok, what do I do?

KRIS

You go inside. Just a normal day at the office.

GWEN

Right.

Gwen walks toward the building. A COLLEAGUE passes her.

GWEN (CONT'D)

Morning.

INT. KINETIC OFFICES - RECEPTION AREA - DAY

She passes the RECEPTIONIST.

GWEN

Morning.

She passes COLLEAGUE 2.

GWEN (CONT'D)

Hey, what's happening.

INT. KINETIC OFFICES - ELEVATOR - DAY

Gwen gets into the elevator with a FEMALE COLLEAGUE.

GWEN

Howdy.

KRIS (O.S.)

This is you on a normal day at the office?

GWEN

I've got a freaking ear piece sticking in my ear. None of this is normal.

KRIS (O.S.)

Just relax.

GWEN

Don't tell me to relax.

FEMALE COLLEAGUE

Pardon?

GWEN

Sorry...um...tell me your floor...please?

FEMALE COLLEAGUE

Twenty third.

Gwen presses 23rd floor.

INT. KINETIC OFFICES - 20TH FLOOR CORRIDOR - DAY

Gwen arrives at the 20th floor and gets out.

GWEN

(to the Female Colleague
in the elevator)

Have a nice day.

The Female Colleague abruptly closes the elevator.

GWEN (CONT'D)

That's one to avoid at the next Christmas party. Now what?

KRIS

Take a left...

Gwen turns left and begins walking.

GWEN

I've never been on this floor before.

KRIS

All good, I gotchu. Fourth door on the right.

Gwen arrives at the door. On it is a sign, which reads DO NOT ENTER, and next to that reads 'Milton Metcalfe.'

GWEN

Milton Metcalfe's office?

KRIS

I never said this would be easy.

GWEN

Kris there's 'easy' and there's insane.

A SECURITY GUARD walks past.

GWEN (CONT'D)

(whispering)

There's police everywhere. You couldn't have picked an easier place to hide your hard drive? A Custodian's closet? A PA's drawer? You had to pick the office of a murdered CEO!

KRIS

I didn't exactly have a lot of time to think, Gwen.

GWEN

But Milton Fucking Metcalfe's office?!

INT. COFFEE SHOP ACROSS THE STREET - CONTINUOUS

KRIS

Gwen, in that room is my lifeline. Are you going to help me or not?

INT. KINETIC OFFICES - 20TH FLOOR CORRIDOR - DAY

GWEN

(whispering)

Alright!

Gwen opens the door, and walks inside.

INT. KINETIC OFFICES - MILTON METCALFE'S OFFICE - DAY

The room is covered in police tape.

KRIS (O.S.)
Go to the far corner of the room
nearest the window.

Gwen goes to the far corner of the room near the window.

GWEN
OK, now what?

KRIS (O.S.)
Now, pull up the carpet from that
corner.

GWEN
What?

KRIS (O.S.)
Pull it up.

Gwen tries with her fingers but there's no give. She goes to Milton Metcalfe's table and picks up a pen.

Just then the sound of the door unlocking. Gwen ducks behind Milton's desk. She peeks under the desk, it's a CLEANER.

KRIS (O.S.) (CONT'D)
What is it?

GWEN
(whispering)
Someone's in here.

Gwen tucks under the desk as the Cleaner begins vacuuming. The Cleaner empties the garbage can, leaves.

GWEN (CONT'D)
That was close.

Gwen rushes back to the corner of the room, digs into the carpet, and there it is: the hard drive.

GWEN (CONT'D)
Found it!

KRIS (O.S.)
Fantastic! Now get out of there!

SERGEANT RODRIGUEZ (O.S.)
What are you doing in here?

Gwen turns around to see Sergeant Rodriguez standing there.

GWEN
Oh uh sorry, was just looking
for...
(holding up the USB stick)
This.

SERGEANT RODRIGUEZ
What is that?

GWEN
OS files need updating. It was the last assignment Mr Metcalfe gave me.

SERGEANT RODRIGUEZ
This is an active crime scene.

GWEN
My apologies.

SERGEANT RODRIGUEZ
What's your name?

GWEN
Gwen Holloway.

SERGEANT RODRIGUEZ
What was your connection to Milton Metcalfe?

GWEN
He was my boss. We're all devastated.

SERGEANT RODRIGUEZ
Right.

GWEN
I'll just be leaving.

Gwen begins walking out. But just then:

SERGEANT RODRIGUEZ
Wait?

Gwen stops dead in her tracks.

GWEN
Yes?

SERGEANT RODRIGUEZ
(holding the cap to Gwen's
USB stick)
You forgot this.

GWEN
(pocketing the cap)
Thank you.

Gwen leaves.

EXT. KINETIC OFFICES - DAY

Gwen walks briskly out of the Kinetic Office building.

GWEN

I did it!

INT. COFFEE SHOP ACROSS THE STREET - DAY

Kris watches Gwen, smiling ear to ear.

KRIS

(smiling)

You did good.

GWEN

What a rush!

KRIS

(laughing)

Ok let's meet back at yours in an hour so I can see what's really on that hard drive.

Just then a BLACK VAN pulls up right in front of Gwen obscuring Kris's view. After a brief moment the van drives off. No Gwen. Kris's face drops.

KRIS (CONT'D)

Gwen? Gwen?!

Suddenly, he spots Sergeant Rodriguez and Sergeant Keighley emerge from Kinetic Enterprises. Sergeant Rodriguez locks eyes with Kris, recognizing him instantly.

KRIS (CONT'D)

Oh shit.

EXT. KINETIC ENTERPRISES - DAY

SERGEANT RODRIGUEZ

It's him! That's Kris in the diner.

They sprint for the diner.

INT. DINER - DAY

Kris quickly packs his laptop, along with the rest of his gear, gets up and rushes out of the diner...

EXT. STREET - DAY

...sprinting along the street as Sergeant Rodriguez and Sergeant Keighley give chase behind.

Suddenly, a RUN DOWN CAR with blacked out windows jack knifes in front of Kris, pulling up to a screeching halt. A window goes down. It is Fred behind the wheel.

KRIS
Dad?!

FRED
Get in!

Kris hops in, and...

INT/EXT - MOVING CAR - DAY

...Fred floors it, speeding down the road, Sergeant Rodriguez and Sergeant Keighley becoming smaller in their wing mirror.

FRED
Hello son.

KRIS
How did you...

FRED
No time for that. You are in a lot of trouble.

KRIS
Don't you think I know that?

FRED
No, son, you don't. You don't know the half of it. We need to talk.

Fred continues driving.

INT. DARKENED BAR - DAY

Kris and Fred enter a darkened bar filled with DRUNKS nursing pints of beer. Fred tosses the car keys to bartender DENISE (50s), a striking black woman with a touch of mischief.

FRED
Thanks for letting me borrow your ride, Denise.

DENISE
Any time baby. So this is Kris?

FRED
Kris, Denise. Denise, my son.

DENISE
Handsome just like his father.

FRED
Don't you start.

DENISE
What we having?

FRED
Give us two J and Ds on the rocks.

DENISE
You got it.

FRED
Is it ok if we use a booth?

DENISE
(looking around)
Baby, I can assure you nothing said
will leave these four walls. Half
these motherfuckers can't even
remember where they live, hence why
they're sat here. But that's fine.

FRED
You too much.

DENISE
No, you are.

Denise is about to kiss Fred, but he halts her, when he notices Kris glaring.

DENISE (CONT'D)
I'll go get them drinks. Nice to
meet you Kris.

Denise makes their drinks as Fred and Kris sit in a booth.

KRIS
Who's Denise?

FRED
A friend.

KRIS
Looks like more than a 'friend'.

FRED
It's lonely in prison. She's been
visiting me for the last few years.
Unlike some people.

KRIS
I've been busy.

FRED
Too busy to open my letters.

KRIS
How do you know that?

FRED
Cause the FBI gave them to me.

KRIS
What?

FRED
They let me out on temporarily
leave so I can help them detain
you.

KRIS
(anxious)
What?!

FRED
Calm down. I'm here to help you
son.

KRIS
I don't need your help. You had
your chance to be a father years
ago. You blew it.

Denise brings them their drinks.

FRED
OK that stings.

KRIS
Well it's true.

FRED
Look, the people you are dealing
with are extremely dangerous.
They're not to be messed with.

KRIS
Why are they after me?

FRED
They're not after you. They're
after me.
(pointing to his ankle GPS
tracker)
We don't have a lot of time.

Fred slides over a slip of paper.

FRED (CONT'D)
 Andie Caruso. Seek her out. Tell
 her I sent you. She owes me.

KRIS
 I told you, I don't need any help.

FRED
 Trust me son, with these guys you
 do.

Out of the window a police car can be seen pulling up.

FRED (CONT'D)
 Shit, we gotta go.

Kris gets up and leaves while Fred ducks out another door,
 just as Sergeant Rodriguez and Sergeant Keighley barge in.

SERGEANT RODRIGUEZ
 (holding up a photo of
 Fred to Denise)
 Excuse me, have you seen this man?

DENISE
 I don't have to tell you nothing.

SERGEANT RODRIGUEZ
 Excuse me?

DENISE
 Did I stutter.

SERGEANT KEIGHLEY
 (looking down at an GPS
 tracker in his hand.
 GPS says he's out back.

They run through the bar and leave the exit.

EXT. REAR OF THE BAR - CONTINUOUS

The back is filled with a bunch of dumpsters.

SERGEANT KEIGHLEY (CONT'D)
 (pointing at a dumpster)
 Says he's in there.

They rummage through the dumpster pulling things out: empty.

SERGEANT KEIGHLEY (CONT'D)
 Wait a second, no now he's around
 the corner.

They turn a corner. And there before them is a little dog,
 Fred's ankle tag around his neck like a collar.

SERGEANT KEIGHLEY (CONT'D)

Ah cute.

SERGEANT RODRIGUEZ

Cute? We've just lost two fugitives
in one week.

EXT. STREET - DAY

Fred briskly walks along the street smiling. Meanwhile...

EXT. STREET 2 - DAY

...Kris walks into a train station, punching a search for
Andie Caruso into his phone.

INT. NOAH'S OFFICE - NIGHT

Noah leans over Leon's shoulder as he goes through the
findings on the hard drive.

LEON

Gotta give him credit. He had us
running all over town looking for
this, and it was there all along.

CLIVE

Right under our noses.

NOAH

Are we good?

LEON

We're good.

NOAH

Make the call.

Leon picks up the phone and dials.

SOCIAL ENGINEER VILLAGE MC (V.O.)

And now back for the fifth year in
a row, reigning and defending
Social Engineering Champ: Ms Andie
Caruso.

INT. FANCY HOTEL - LOBBY - DAY

A huge crowd of hackers and social engineers are gathered
around a large stage, which features the banner: DEFCON.

Kris stands amongst them, his hoodie pulled down his head. On
stage is a SOCIAL ENGINEER MC, and standing next to him is
ANDIE CARUSO (60s).

-SOCIAL ENGINEER MAIN STAGE

SOCIAL ENGINEER VILLAGE MC
 What do you have for us today
 Andie?

ANDIE
 We're gonna do some vishing.

--CROWD

A TEENAGE GIRL with neon pink hair sidles up to Kris.

TEENAGE GIRL
 Andie's the best pentester in the
 world.

KRIS
 Is that right?

The Teenage Girl enthusiastically nods.

-SOCIAL ENGINEER MAIN STAGE

ANDIE
 I'm going to see if I can get your
 cell phone provider to give me your
 email address and home number. I'm
 going to spoof from your number so
 it's going to look like it's
 calling from you.

Andie cracks open her laptop and the sound of a baby crying
 comes through the laptop speaker. The phone rings.

CUSTOMER SERVICE AGENT (O.S.)
 Hi there, how can I help?

ANDIE
 Hi my name is Marjorie, and I...
 (interrupted by the baby
 crying)
 Can you hear me ok? My baby is
 having a meltdown, I'm so sorry.

--CROWD

TEENAGE GIRL
 She's hijacking the amygdala.
 Building a sense of compromise to
 put fear and raise the stakes. It
 puts the customer service lady in a
 brief state of panic.

KRIS
 You know your stuff.

The Teenage Girl smiles proudly.

-SOCIAL ENGINEER MAIN STAGE

ANDIE

My husband's like...we're about to apply for a loan...

CUSTOMER SERVICE AGENT

That's ok...

ANDIE

And we just had a baby and and he's like get this done today.

--CROWD

TEENAGE GIRL

Artificial time constraint to put pressure.

-SOCIAL ENGINEER MAIN STAGE

ANDIE

I'm trying to log into our account for John's information and I can't remember what email address we used to create the account. Can you help?

CUSTOMER SERVICE AGENT (O.S.)

Of course.

ANDIE

You are so kind!

--CROWD

TEENAGE GIRL

Building rapport to establish trust.

--SOCIAL ENGINEER MAIN STAGE

CUSTOMER SERVICE AGENT (O

Let's see here. So it's jsmith425@gmail.com.

ANDIE

Thank you! Now if I needed to add our older daughter to the account so she could call in and make changes how might I do that?

CUSTOMER SERVICE AGENT (O
I'd need to send you a secure pin
through text.

ANDIE
I don't think I'll be able to
receive a text message if I'm on
the phone.
(to the baby sound)
Shh.

CUSTOMER SERVICE AGENT (O.S.)
Well the thing is it doesn't appear
you're on the account.

ANDIE
Oh I'm not on there either? So I
thought when we got married he
added me to the account. Ok my name
is Marjorie Jennings, my social
security is 567-883-0984.

CUSTOMER SERVICE AGENT (O.S.)
Fantastic. Now do you want to set a
password on it?

ANDIE
Can I set that up? To make life
easy how bout we set a new password
for all the accounts as I'll be
using it most anyway.

CUSTOMER SERVICE AGENT (O.S.)
Absolutely, what password would you
like to use?

ANDIE
Wildfire23

CUSTOMER SERVICE AGENT (O.S.)
Done. Is there anything else I can
do for you.

ANDIE
That's about it. Thank you so much!

Andie hangs up. The crowd erupts into applause.

SOCIAL ENGINEER VILLAGE MC
There you have it ladies and
gentlemen. The queen of social
engineering!

--CROWD

TEENAGE GIRL
So good right?

The Teenage Girl turns around but Kris is no longer there.

INT. DEFCON HOTEL - LOBBY - DAY

Andie walks through the lobby riding a euphoric wave following her impressive performance.

INT. DEFCON - 10TH FLOOR - DAY

Andie walks along the corridor and arrives at her room, opens the door...

INT. DEFCON HOTEL - ANDIE'S HOTEL ROOM - DAY

...and is startled to discover Kris sitting on her sofa.

ANDIE
Whoa!

Andie launches into a Kung Fu stance; she knows no Kung Fu.

ANDIE (CONT'D)
What the hell are you doing in my room?

KRIS
I let myself in.

ANDIE
I'm calling the police.

KRIS
Please don't do that.

ANDIE
Get out!

KRIS
I just need a moment of your time.

ANDIE
You wanna go pervert, let's fucking go!

Andie picks up a laptop and holds it up above her head ready to strike.

KRIS

You're not going to hit me with that.

ANDIE

Why not?

KRIS

Because that's an Acer Aspire. Fifteen inch screen. 5 TBs of Ram. That thing's worth ten grand.

ANDIE

(intrigued)

Who the hell are you?

KRIS

Fred Simpson sent me.

ANDIE

You know Fred?

KRIS

I'm his son.

Andie slowly puts the laptop down.

ANDIE

(surprised)

Kris?

KRIS

You know my name?

ANDIE

Last time I saw you, you were two.

KRIS

We've met?

ANDIE

We sure did. Wow. What are you doing breaking into old ladies rooms? That a kink of yours or something?

KRIS

You heard about the murder of Milton Metcalfe?

ANDIE

Yeah.

KRIS

Well I was set up as the fall guy.

ANDIE

Shit Kris. Who's wife did you screw to find yourself in that kinda dog doo doo?

KRIS

I was hired to pentest his company. While on the job, I found Milton Metcalfe with a knife sticking out of his stomach. Within seconds, police arrive. No way they could have gotten there that quick unless someone planned for him to get murdered.

ANDIE

Fair play to them, perfect set up. Why'd Fred send you to me?

KRIS

To help me prove my innocence. And...

ANDIE

And? There's an and??

KRIS

...and there's a girl.

ANDIE

You really are your father's son.

KRIS

She was head of systems operations at Kinetic Enterprises. I socially engineered her to get inside.

ANDIE

Course you did...

KRIS

They kidnapped her when she tried to retrieve the files for me. They're holding her hostage.

ANDIE

She's probably dead.

KRIS

What?

ANDIE

They have the files dude. Why keep her alive? They're probably doctoring her social media accounts as we speak.

(MORE)

ANDIE (CONT'D)

Making it look like she went on holiday for a two year sabbatical. Or maybe that she's decided to go skiing in the alps.

KRIS

They wouldn't do that, would they?

ANDIE

I would.

Kris looks at Andie quizzically: *who is this woman?*

ANDIE (V.O.)

Best way to find out who set you up is to find out who Milton Metcalfe pissed off.

EXT/INT. ANDIE'S MOVING PICK UP TRUCK - DAY

Kris and Andie drive along the street in Andie's beat up pick up truck.

KRIS

How are you proposing we do that?

ANDIE

We ask him.

KRIS

Milton Metcalfe is dead.

ANDIE

Milton Metcalfe might be dead. But I'll bet your ass he's still alive digitally.

INT. MILTON METCALFE MANSION - DAY

Andie works the lock of Milton Metcalfe's front door while Kris watches. After a bit of fiddling they're in. The house is enormous, and eccentrically decorated, with nods to combat sports and Apex predators. They walk through the mansion.

KRIS

So how do you know my dad?

ANDIE

We were lovers.

KRIS

Why doesn't that surprise me.

ANDIE

Your father is a very charming man.
I hear charm is the kind of trait
that skips a generation.

KRIS

Very funny.

ANDIE

We have a very deep and complex
connection, which you'll be too
young to understand. He's the best
social engineer I have ever known.
We used to work together, grey hat
hackers before it was even a term.

KRIS

Shame he wasn't as good a father as
he was a hacker.

ANDIE

Why do you say that?

KRIS

Didn't you hear? He upped and left
when I was sixteen. When moms was
at the height of terminal cancer. I
didn't even get so much as a post
card. Fast forward ten years I
start receiving these sentimental
letters from DC Correctional, where
he's wanting to connect. No thanks.
He's a selfish man.

ANDIE

Well if you think that you're as
dumb as you look.

KRIS

What?

ANDIE

You ever wonder why your dad left?

KRIS

Cause he got caught.

ANDIE

Cause he let himself get caught.
Your dad had a lot of dirt on a lot
of bad people.

EXT. PARK BENCH - NIGHT

Fred shivers as he sits on a park bench reading one of the
letters he had sent to Kris. We pick up the final lines: *I
love you with all my heart son. Please write back to me.*

ANDIE (V.O.)
Dangerous people who would do
anything to get that information
out of him. Even if it meant
hurting those he loved.

A police siren wails. Fred pockets the letter and leaves.

INT. MILTON METCALFE MANSION - NIGHT

ANDIE
He landed himself a twenty year
sentence to protect you.
If you think those are the actions
of a selfish man then you're an
idiot.

Kris swallows hard, letting that sink in. Andie notices a
door slightly ajar.

ANDIE (CONT'D)
Come on.

She enters, Kris follows.

INT. MILTON METCALFE'S HOME OFFICE - NIGHT

Andie walks up to Milton's desk and opens a drawer. Nothing
there. Kris goes to a bookshelf, runs his hands along the
books. Nothing there. Kris sees an old backpack in the corner
of the room. He opens it, an iPad.

KRIS
Found something.

ANDIE
Age before beauty.

Kris hands the iPad to Andie. Andie turns it on.

ANDIE (CONT'D)
Worth five billion dollars yet his
iPad isn't password protected.
These billionaires are so
perplexing. Did you hear about
Victor Gevers? Hacked Donald
Trump's twitter. President of the
USA, literally the most important
man in the world, and he didn't
have two factor authentication.

KRIS
Wow.

Andie signs in.

ANDIE
 (to the iPad)
 OK Mr Metcalfe, talk to me.

Andie scrolls through Milton's recent searches.

ANDIE (CONT'D)
 Recently deleted. But that's ok.

Andie reinstalls the last searches made by Metcalfe. His last search was 'Milton Metcalfe'.

ANDIE (CONT'D)
 Googling yourself? Of course.

KRIS
 Try his emails.

Andie opens up Milton's emails, many from celebrities. .

ANDIE
 Clinton. Kanye. Who didn't this guy know?

She spots an encrypted email.

ANDIE (CONT'D)
 Ok now that's interesting.

KRIS
 He sure didn't want anyone seeing that one.

ANDIE
 Sorry Metcalfe, just a tiny little peek.

Andie accesses Milton's encrypted email. It's titled: 'This is your final warning'.

ANDIE (CONT'D)
 (reading)
 Dear Mr Metcalfe we have tried to be cordial with you. We have made very generous offer. However you have rejected it. How disrespectful. We have no other course of action to take but to now apply pressure. We are not playing games. This is your final warning. Accept our offer or else.

KRIS
 Ransomware?

ANDIE
 Certainly looks like it. Language is a bit off.
 (MORE)

ANDIE (CONT'D)
 Notice the bad spelling of
 'disrespectful' and 'apply'.

KRIS
 Foreign?

ANDIE
 Either that, or they wanted it to
 look that way.

KRIS
 How do we find out who it's from,
 it's from an unnamed sender.

ANDIE
 Let me have a look at the IP
 Address.

Andie copies the IP Address and inputs it into an IP Address
 tracker. A name comes up: **Charles Fontaine**.

ANDIE (CONT'D)
 Ring any bells?

KRIS
 Nope.

Andie searches Charles Fontaine on Facebook. Nothing. She
 searches Twitter. Again nothing. She searches Instagram.
 Nothing. Finally, she searches Linkedin. It is the man Kris
 knows as Noah.

KRIS (CONT'D)
 Noah.

ANDIE
 Who's Noah?

KRIS
 The guy that contracted me!

ANDIE
 There you go.

Andie Googles Charles Fontaine, and a registered company
 comes up: Onyx Solutions. Next to this, a registered address:
 228 NE 124th Street.

*Note: From this point forward NOAH will be referred to as
 CHARLES.*

KRIS
 What's our next move?

ANDIE
 Let's pay Charles a visit.

Andie smiles at Kris full of mischief.

INT. CHARLES'S HOME - DAY

OLIVER (13) is playing video games in the living room of his palatial home. The doorbell rings. Oliver answers the door. It's a PIZZA DELIVERY MAN.

OLIVER
Dad pizza!

CHARLES (O.S.)
I didn't order a pizza.

OLIVER
Can we keep it anyway?

CHARLES (O.S.)
No!

OLIVER
(to the Pizza Delivery
Man)
Sorry, dude, wrong house.

The Pizza Delivery Man leaves, Oliver returns to his video game. The Doorbell rings again. Oliver answers it, and it's another Pizza Delivery Man.

OLIVER (CONT'D)
Dad pizza!

CHARLES (O.S.)
I said I didn't order one.

OLIVER
No, it's a different pizza.

Charles comes down.

CHARLES
Listen we didn't order any...

Just then TWENTY ARMED FBI AGENTS storm into the house.

FBI AGENT
Freeze!!

The FBI agents pin Charles and Oliver against the wall.

FBI AGENT (CONT'D)
Where's the hostage?

CHARLES
What hostage?

FBI AGENT
We had a call that you have
abducted a five year old boy. Where
is he?!

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

Sergeant Rodriguez and Sergeant Keighley emerge.

SERGEANT RODRIGUEZ
(to his team)
Search the premises.

EXT. STREET - DAY

Across the street Kris and Andie sit in her pickup truck, binoculars trained on the house. Andie is giggling as she watches OFFICERS flood Charles's home. Andie takes a bite out of a huge burger, sauce dripping on to her fingers. She offer some to Kris.

KRIS
(disgusted)
No, I'm good.

INT. CHARLES'S HOME - BASEMENT - ONE HOUR LATER

Charles sits fuming as Sergeant Rodriguez presents a photograph to him. In it a small boy wears nothing but his underwear, and he is chained to the floor.

CHARLES
It's a deep fake.

SERGEANT KEIGHLEY
It looks exactly like your
basement.

CHARLES
But it isn't.

SERGEANT KEIGHLEY
Wow.

SERGEANT RODRIGUEZ
Sir, we're terribly sorry for any
inconvenience.

CHARLES
Not a problem Officer.

SERGEANT RODRIGUEZ
We'll get out of your hair.

Sergeant Rodriguez begins leaving, but he stops.

SERGEANT RODRIGUEZ (CONT'D)

Just one question, if I may. Any reason somebody would want to do this to you?

CHARLES

Probably some dumb teenager.

SERGEANT RODRIGUEZ

Right. Well listen, if anyone comes to mind, call me.

EXT. STREET - DAY

Kris and Andie watch as Sergeant Rodriguez and Sergeant Keighley are led out by CHARLES. Andie smiles mischievously.

INT. CHARLES'S OFFICE - DAY

Leon and Clive sit around the table, the infamous box of pizza open. Clive eats a slice while Leon inspects the photo

LEON

Impeccable work. I mean down to the pixel, it's a perfect likeness.

CHARLES

(to Leon)

Can you trace it?

LEON

I can try.
(still inspecting)
Funny.

CHARLES

What?

LEON

I don't recall Kris being a deep fake specialist.

CHARLES

He's not.

ANGLE ON - CHARLES' POV OF THE DEEP FAKE

We slowly push into the image, down to the finest pixel.

MATCH CUT TO:

INT. SERGEANT RODRIGUEZ OFFICE - DAY

ECU of the deep fake. We pull out to reveal Sergeant Rodriguez examining it. Sergeant Rodriguez's phone rings. He picks it up.

SERGEANT RODRIGUEZ
Sergeant Rodriguez speaking.

KRIS (O.S.)
Charles Fontaine is an interesting
guy.

Sergeant Rodriguez snaps his fingers at Sergeant Keighley mouthing 'Kris Simpson'. Sergeant Keighley springs into action, switching on a call tracker.

SERGEANT KEIGHLEY
(mouthing to Sergeant
Rodriguez)
Keep him talking.

SERGEANT RODRIGUEZ
(to Kris)
Thought you might have had
something to do with that.

INT. STREET PAYPHONE- CONTINUOUS

Kris is tucked into a payphone. He looks down at his phone, which features a stop watch showing thirty seconds remaining.

SERGEANT RODRIGUEZ
You do realize that swatting is a
criminal offence?

KRIS
So is setting someone up for
murder.

Kris hangs up.

SERGEANT KEIGHLEY
Damn is he good.

SERGEANT RODRIGUEZ
He's toying with us.

Stella comes purring next to them so Sergeant Rodriguez picks her up.

SERGEANT KEIGHLEY
I can't believe you're babysitting
the guy's cat.

SERGEANT RODRIGUEZ
It's temporary. Don't you think
it's strange the way Kris was up in
Kinetic offices the night we
arrested him. Kind of like a
sitting duck.

SERGEANT KEIGHLEY
Maybe he panicked.

SERGEANT RODRIGUEZ
Doesn't seem the type.

SERGEANT KEIGHLEY
Criminals make mistakes Serg.

SERGEANT RODRIGUEZ
(unconvinced)
Not this one.

SERGEANT KEIGHLEY
A couple of us are gonna get some
beers at Perrys and watch the
Nationals. You in?

SERGEANT RODRIGUEZ
I'll catch up with you guys.

SERGEANT KEIGHLEY
Cool.

Sergeant Keighley leaves. Just then a thought occurs to
Sergeant Rodriguez. He gets up and leaves.

INT. AUTOPSY REPORT LAB - NIGHT

Sergeant Rodriguez arrives at the Autopsy Report lab where
TINA, the station pathologist, eats a sandwich while
inspecting a DEAD BODY. Sergeant Rodriguez nearly gags at the
sight of the CORPSE.

SERGEANT RODRIGUEZ
Tina, do you have a time of death
on Milton Metcalfe.

Tina
One sec.

Tina pulls off her gloves and hands them to Sergeant
Rodriguez. He flinches when he takes them. Tina goes to her
computer and looks it up.

TINA (CONT'D)
(scrolling)
3:30 AM give or take.

SERGEANT RODRIGUEZ
Cause of death?

TINA
Penetration abdominal trauma.

SERGEANT RODRIGUEZ
And would that be something one
would die of relatively slowly?

TINA
Not in this case. It went through
several vital organs. He would have
been dead in a matter of minutes,
fifteen tops.

SERGEANT RODRIGUEZ
Huh.

Sergeant Rodriguez hands Tina her gloves.

INT. POLICE STATION - PERSONAL ITEMS DEPARTMENT - NIGHT

Sergeant Rodriguez arrives at the personal items department,
a small stuffy room where a middle aged man, TYRONE, reads a
newspaper behind a large glass window. Tyrone looks up.

TYRONE
Señor Rodriguez?

SERGEANT RODRIGUEZ
Tyrone, you know that suspect Kris
Simpson, did he have any personal
items on him when we took him in?

TYRONE
I'll have a look.

Tyrone goes to the storage units behind him. After a beat he
returns with a small box. In it is a burner mobile phone.

TYRONE (CONT'D)
Just this.

SERGEANT RODRIGUEZ
May I?

TYRONE
I'm not really meant to boss.

SERGEANT RODRIGUEZ
I'll bring it back within the hour.
Promise.

Tyrone reluctantly hands over the phone.

INT. POLICE STATION - SERGEANT RODRIGUEZ OFFICE - DAY

Sergeant Rodriguez scrolls through Kris's phone and looks up numbers called the night of the murder. The last phone call made was at 2:58 AM, two minutes before the 911 call. The number listed at that time: Unlisted Number. Sergeant Rodriguez picks up the phone and dials.

INT. PERRYS BAR - NIGHT

Sergeant Keighley is watching the Nationals game with SEVERAL FRIENDS. His phone rings, he answers it.

SERGEANT RODRIGUEZ (O.S.)
Do you know when the call was made?

SERGEANT KEIGHLEY
What call?

INT. POLICE STATION - SERGEANT RODRIGUEZ OFFICE - CONTINUOUS

SERGEANT RODRIGUEZ
The 911 call. Reporting Milton Metcalfe's murder. 3 AM. But time of death wasn't till 330AM.

INT. PERRYS BAR - CONTINUOUS

SERGEANT KEIGHLEY
Serg, I'm not following.

SERGEANT RODRIGUEZ (O.S.)
The police call was made before the murder.

Just then a Washington National hits a home run, the bar erupt.

SERGEANT KEIGHLEY
(to his friends)
Guys, guys.

SERGEANT RODRIGUEZ (O.S.)
He died of penetrating abdominal trauma. Pathologist said he'd have died within a matter of minutes.

SERGEANT KEIGHLEY
Boss.

SERGEANT RODRIGUEZ (O.S.)
There's more. At 2:58 AM Kris made a call, two minutes before the 911 call. Why would he make a call right before murdering someone?

SERGEANT KEIGHLEY
Who knows?

INT. SERGEANT RODRIGUEZ OFFICE - NIGHT

SERGEANT RODRIGUEZ (
Guess who he called?

SERGEANT KEIGHLEY
Who?

SERGEANT RODRIGUEZ
Unlisted number.

INT. PERRYS BAR - NIGHT

SERGEANT KEIGHLEY
Serg, his prints are on the knife.
He was the only one there. I mean
the writing's on the wall.

SERGEANT RODRIGUEZ (O.S.)
Or maybe that's what someone wants
us to think.

SERGEANT KEIGHLEY
Someone?

SERGEANT RODRIGUEZ
I know this sounds crazy.

SERGEANT KEIGHLEY
It doesn't sound crazy. It sounds
insane.

SERGEANT RODRIGUEZ
(handing over Kris' phone)
Listen, I want you to get the boys
over in tech to see if they can
hack this phone and trace that
unlisted number.

SERGEANT KEIGHLEY
Serg it's top of the eight, and
it's a tie game.

SERGEANT RODRIGUEZ
Now Keighley.

Sergeant Keighley reluctantly hangs up.

SERGEANT KEIGHLEY
(to his friends)
Guys I've gotta go.

FEMALE FRIEND

But it's top of the eight and...

SERGEANT KEIGHLEY

(annoyed)

I know!

INT. STRIP CLUB - DAY

Leon, sitting stage side, sticks dollars down the underwear of a STRIPPER. He gets a text message from Clive.

CLIVE (TEXT)

Get to the office immediately,
problem.

Leon sticks one more dollar down the Stripper's underwear, picks up his backpack, blows her a kiss, and leaves.

EXT. STRIP CLUB DAY - DAY

Leon hails the first YELLOW CAB he sees, then gets inside.

DRIVER (O.S.)

(from behind a protective,
tinted glass)

Where to?

LEON

14th and Pennsylvania Avenue.

DRIVER (O.S.)

You got it.

The Taxi sets off.

LEON

Hey you missed a turn, Pennsylvania
avenue is that way.

Pause.

LEON (CONT'D)

Hello?

DRIVER (O.S.)

Hello Leon.

LEON

Do I know you?

The Driver turns down the protective glass. It's Kris. Leon tries to open the door but it's locked.

LEON (CONT'D)

Do you know who I am?

KRIS
Of course. That's why you're here.

Kris drives faster.

LEON
Are you insane!

KRIS
I've got nothing to lose. You
better talk. Why was I set up?

Leon laughs. Kris turns right, driving into oncoming traffic,
swerving in and out of lanes narrowly averting speeding cars.

LEON
You're nuts!

KRIS
Answer me! Where's Gwen being held
captive?

LEON
You have no clue!

KRIS
Talk!!!

LEON
Fuck you!

Kris accelerates.

KRIS
Not sure how I can keep this up!

LEON
Stop!!

Kris is going full speed and clips a wing mirror against an
oncoming car.

LEON (CONT'D)
Please stop!

Leon is so terrified he closes his eyes.

LEON (CONT'D)
Please!!!

The Taxi comes to a screeching halt. Leon opens his eyes to
find that he is in the car alone, Kris long gone. As is his
backpack.

CHARLES (O.S.)
Caller ID spoofing.

INT. CHARLES'S OFFICE - DAY

Charles, Leon, and Clive sit around a table.

CHARLES

Made it look like Clive was texting you when it was actually from his own phone.

CLIVE

Big in banking scams.

LEON

I know what Caller ID spoofing is.

CLIVE

Yet you fell for it.

CHARLES

Clive...not now.

CLIVE

How did he know my number. No one has this number apart from you two.

LEON

The bigger concern is that he has my backpack. It has my laptop in it.

CHARLES

I know.

LEON

And you're not worried about it?

CHARLES

Oh I am. But I put a tracker on it.

Charles turns his computer around so that they can all see a Street Map View of a house on a residential street.

ANGLE ON CHARLES'S COMPUTER SCREEN

We slowly PUSH IN until Charles's computer screen fills the frame.

MATCH CUT TO:

EXT. ANDIE'S HOME - DAY

CU of Andie's home, which slowly pulls out, as we pick up Andie walking into frame, saddled with bags of groceries.

INT. ANDIE'S HOME - DAY

Andie arrives home.

ANDIE
Lucy I'm home!

Andie looks around. *Where is he?*

ANDIE (CONT'D)
Kris?

KRIS (O.S.)
Down here! Come!

Andie puts the groceries on the counter, pulls a banana out and eats as she goes downstairs into the Basement Office.

INT. ANDIE'S HOME - BASEMENT OFFICE - DAY

There Andie finds Kris on Leon's laptop, backpack open right beside him. Andie's basement is, wall to wall, covered with tech: large computer screens, CCTV cameras, monitors. It's a stark contrast from the very mundane decor upstairs.

KRIS
Check this out. On this laptop were messages between Leon and a what appears to be a Nation State Hacker.

ANDIE
From where?

KRIS
They're anonymously sent.

ANDIE
What did they say?

KRIS
I haven't managed to decrypt them. But once I do I think I'll finally know why I was...

Suddenly, the sound of a glass breaking upstairs

ANDIE
What was that?

KRIS
I don't know.

ANDIE
Kris, where did you get the backpack?

KRIS

I kidnapped Leon. Posed as a taxi driver and abducted him.

ANDIE

You what? That wasn't part of the plan.

KRIS

But it worked. I got his laptop.

ANDIE

(rifling through Leon's
backpack briefcase)

But what else did you pick up?

KRIS

I put a blocker on the laptop,
there's no way they can trace us.

Andie rifles through the contents of the backpack. She notices a pen with a large cap, and pulls the cap off. Within it is a tracer.

ANDIE

(picking up a pen)

God damn it Kris!

They hear another sound of a window being smashed upstairs.

ANDIE (CONT'D)

We've gotta go. Now.

KRIS

The laptop.

ANDIE

Fuck the laptop! Let's go!

EXT. ANDIE'S HOME - DAY

Charles, Clive, Leon, and SEVERAL SOLDIERS surround the building.

CHARLES

(to Clive)

Light it up.

Clive gestures to the SOLDIERS and they begin pouring gasoline around the outside of Andie's home.

INT. ANDIE'S OFFICE - DAY

Andie is stuffing her most vital possessions into a backpack.

ANDIE
You just had to go fucking rogue on
me like some fucking cowboy.

KRIS
I'm sorry.

ANDIE
Is that gasoline I smell?

KRIS
I think so.

ANDIE
(sarcastically)
Wonderful.

Andie and Kris race into the...

INT. ANDIE'S HOME - LIVING ROOM - DAY

...living room where they discover the source of the smell. A
hose is fed through a broken glass panel on Andie's front
door and from it gasoline pours into her home.

KRIS
Shit.

They race into the...

--BACK ROOM

...back room, but there are SOLDIERS breaking in. Kris and
Andie try the...

--BEDROOM

...bedroom, but Soldiers there too. So they return to the...

-BASEMENT

...basement. Andie and Kris begin stacking furniture against
the door. Suddenly the lights in the entire building cut out.
Andie and Kris are in complete darkness, trapped.

KRIS (CONT'D)
Andie, I'm sorry.

ANDIE
Can you stop saying that!

KRIS
I think we're trapped.

ANDIE
Stop saying that too.

Andie goes to the wall, removes a large cabinet, and behind it a tiny trap door is revealed, leading to a crawl space.

INT. ANDIE'S HOUSE - NIGHT

Charles, Leon, and Clive enter the burning house going room to room. But there is no sign of Kris or Andie. Suddenly, Charles notices movement between the cracks in the floor.

EXT. UNDERNEATH ANDIE'S HOUSE

Kris and Andie crawl under the floor boards of the house when a shot is fired from above. Through a bullet sized hole Kris can see Clive pointing a gun right at him.

INT. ANDIE'S HOUSE - CONTINUOUS

Clive fires another shot but to no avail. Charles glances out the window and sees Kris and Andie running away.

CHARLES

There!

INT/EXT. ANDIE'S PICKUP TRUCK - DAY

Andie and Kris sprint to her pickup truck, then leap inside. Andie anxiously tries to turn the ignition on when a shot whizzes past, taking out a wing mirror.

ANDIE

Shit.

In the partially destroyed wing mirror Andie sees Clive and Leon sprinting toward them, both armed.

KRIS

Hurry up!

ANDIE

I'm trying!

Clive and Leon are getting closer...another shot which narrowly misses them...closer...another shot! Just as Clive and Leon are about to arrive Andie springs the car into life. She speeds off narrowly missing them. Leon and Clive get into their car and chase after them.

INT/EXT. ANDIE'S MOVING PICKUP TRUCK - DAY

ANDIE

Take the wheel!

Andie and Kris swap seats. Kris drives as Andie pulls a laptop out. Behind them, Clive and Leon are fast approaching.

KRIS
Is this really the time to check
your emails?

ANDIE
Just drive! Make a left here.

Kris hangs a left, but Clive is on them, crashing into them and jolting the truck forward.

ANDIE (CONT'D)
Right. Turn right!

Kris hangs a right, Clive is on him. Kris heads for a major junction...

MAJOR JUNCTION

...and drives right through it. Just as Clive and Leon are about to hit the junction Andie hits a series of buttons in her laptop and all the lights of the junction turn green, creating a huge pile up. Leon and Clive are forced to come to a screeching halt. Leon pulls out his phone and dials.

LEON
(in his phone)
They got away.

EXT. ANDIE'S HOUSE - DAY

Charles, livid, walks out of the BURNING home, the phone to his ear.

INT/EXT. ANDIE'S MOVING PICKUP TRUCK - DAY

Andie punches Kris as he drives.

KRIS
Ouch!

ANDIE
Do you fuck everyone's life that
you get near?

KRIS
I'm sorry.

ANDIE
That was my whole world in there!

KRIS
I'm sorry Andie.

ANDIE
Stop saying that!

Andie pulls up to a RUN DOWN MOTEL.

INT. RUN DOWN HOTEL - NIGHT

Kris and Andie enter the motel room, a depressingly small single bed in a depressingly small room.

KRIS
There's only one bed.

ANDIE
I can see that.

KRIS
(smiling)
I guess it means we're sleeping
together...

ANDIE
It means you are sleeping on the
floor.

KRIS
We could go back to back.

ANDIE
Nope.

KRIS
Nose to tail?

ANDIE
Hell no.

KRIS
Sixty Nine?

Andie picks up a pillow and tosses it at him.

ANDIE
I'm old enough to be your mother!

KRIS
(smiling)
I still would though.

Kris lies on the floor and lays his head on the pillow. Andie switches off the light, they both lay in the dark.

KRIS (CONT'D)
(staring up at the
ceiling)
So what do we do now?

ANDIE

No idea. No USB stick. No proof. No way for us to figure out what the fuck is going on. I mean we had it staring at us right in the eye and just like that, gone.

KRIS

What did you just say?

ANDIE

What? No USB stick?

KRIS

No, the other thing.

ANDIE

No proof?

KRIS

No!

ANDIE

Staring us right in the eye?

KRIS

YES.

ANDIE

And?

KRIS

You never see the things that are staring you right in the eye.

ANDIE

That a haiku? What's that supposed to mean to me?

Kris springs up.

KRIS

We need to go.

INT. MARIA'S UNCLE'S APARTMENT - FIFTH FLOOR - NIGHT

Kris and Andie enter Maria's Uncle's Apartment, stepping under Police Tape, which has clearly been there for days.

ANDIE

What are we doing here?

KRIS

Looking.

ANDIE

For what?

Andie watches Kris scan the room.

KRIS
I don't know.

Kris looks along the cupboards. He pulls cushions out of the sofa. He goes to Maria's work desk. And there he sees staring him the eyes, a doll with two big bright eyes. He rips the doll's head off, and there it is: a USB stick.

KRIS (CONT'D)
'You don't see the things that are right in front of you.' It's the last thing Maria said to me before she was murdered. She knew she was being listened to.

Kris plugs the USB stick into his laptop and begins typing, the numbers and symbols flashing in the whites of his eyes. Two files appear. Kris opens the first. It's his Go Pro footage the moment he discovered Milton Metcalfe stabbed.

KRIS (CONT'D)
(watching)
Holy shit.

Kris scrubs through the footage to when he had his vision obscured by the flashlight. His eyes couldn't see who hit him but the Go Pro footage did. The man who hit him is Clive.

KRIS (CONT'D)
Clear as day.

ANDIE
Wow. Open the other file.

Kris scrolls through messages between Maria and Charles.

KRIS
(reading)
What mess did you get yourself into Maria.

ANDIE
People are complicated honey. It's never black and white. Don't be hard on her.

KRIS
(reading)
It looks like Charles was trying to broker a deal to sell private Kinetic Enterprise user accounts to a third party organization. When Milton didn't play ball, he hired a pentester, ie me, to steal the files.

(MORE)

KRIS (CONT'D)

Maria helped broker everything. On all of the emails there is a VB ccd. Who's VB?

ANDIE

If that's who I think this is, then this is much more worse than I thought.

KRIS

Who is VB?

ANDIE

Victor Bulgov. A very dangerous man. Used to be Russian secret service but then branched out on his own. Even Putin hates him. He mentored your father and I.

KRIS

Why would he want the files?

ANDIE

Think about it. We're two months away from a US presidential election.

KRIS

They want to destroy the election?

ANDIE

Not destroy. Disrupt. Make us fight amongst ourselves.

KRIS

(reading)

It looks like they're planning to make the exchange in three days at 3pm on the Red Line heading North, carriage C, seat 43.

ANDIE

Then we better get our asses on that train.

KRIS

I have an idea. But we're gonna need help.

INT. SPORTS BAR - DAY

Kris and Andie sit across from Gordon who wears hip hop gear and a gold chain. He is damn near unrecognizable.

GORDON

(as he sips from a
cocktail)

You probably think that I'd be mad at you. I was. I mean it was hands down the most humiliating moment of my life. There I was, head of security, a dream job. And then you single-handedly cost me my job. You cost me my marriage. And my six figure salary. But you know what? Best thing that ever happened to me. It liberated me. When you asked me to picture what that life might be, while you went to the bathroom...or when I thought you went to the bathroom... I did paint that picture. After I was fired, I applied for my pension. I left my wife. I sold all my possessions. And with that money I purchased a camper van. And I've been living out of it, travelling around the country. And I couldn't be happier. So Kris, thank you. I'm indebted to you.

KRIS

Well Gordon, any chance I can cash in that debt.

GORDON

(leaning forward)

What do you need me to do?

MONTAGE

The Where:

-Kris and Andie parked across the street from the Washington Union Station. Kris has his binoculars trained on the station while Andie is laying out architectural blue prints.

-Kris and Andie review Street Map View of the station.

-Kris and Andie look at all of the physical controls that protect the station such as: the CCTV operation, fences, receptionists, smoke alarms, and barricades.

The Who:

Kris and Andie search Viktor Bulgov. They also do searches on Charles Fontaine, Leon, and Clive. Kris stands before Andie and Gordon. He pulls up a photo of Leon.

KRIS

Leon Henderson. Tech specialist,
computers expert.

(MORE)

KRIS (CONT'D)

He's the one that lifted all of the details to break into my home. He will be handling the transfer of all the data.

Kris pulls up a photo of Clive.

KRIS (CONT'D)

Clive Roberts. Former military. Responsible for the murder of Milton Metcalfe. He also murdered my partner Maria. And kidnapped Gwen.

Kris pulls up a photo of Charles Fontaine.

KRIS (CONT'D)

Charles Fontaine. Former CIA. Specialist with tech. Brokered the whole thing.

Kris pulls up a photo of Victor Bulgov.

KRIS (CONT'D)

But here is the man who is pulling all the strings: Victor Bulgov. He heads Killnet, a rogue organization behind a string of DDOS's attacks. Voter fraud, elections, even the Eurovision Song Contest.

GORDON

What's their objective?

ANDIE

To cause chaos.

KRIS

Victor hired Charles Fontaine to hire me to break into Kinetic Enterprises to steal the company's private data.

Kris pulls up a photo of the Washington Train station.

KRIS (CONT'D)

Charles will be delivering the files to Victor at 3pm tomorrow on the Red Line heading north, carriage C, seat 43 the drop.

INT. WASHINGTON UNION STATION

SECURITY GUARDS walk through a busy Washington Union Station, surrounding Victor Bulgov (60s). Victor is stern looking, with ice cold eyes, eyes that have seen it all.

KRIS (O.S.)
Victor will be heavily guarded.

INT. WASHINGTON UNION STATION - STATION PLATFORM - DAY

Victor and his GUARDS walk along the busy station platform.

ANDIE (O.S.)
They'll be the type of men that
shoot to kill.

ANGLE on a gun poking out of Victor's Guard's jacket.

KRIS
We need to get the file. We need to
expose them. And save Gwen.

GORDON
Who the hell is Gwen?

ANDIE
Don't ask.

Victor Bulgov and his Guards steps onto the train...

INT. WASHINGTON UNION STATION - TRAIN - DAY

...and make their way along the rows of seats. They stop in
front of Charles Fontaine, who is seated next to Leon.

VICTOR BULGOV
Good afternoon.

Victor and his lead Security Guard, ALEXEI, sit.

CHARLES FONTAINE
Good to finally meet you in person
Victor.

The train takes off. Charles slides over the USB stick.

VICTOR BULGOV
This is it, yes?

CHARLES FONTAINE
Kinetic Enterprises at your finger
tips.

Victor hands it to Alexei, who pops it into a laptop, and
begins scanning through the files.

VICTOR BULGOV
And Kris Simpson?

CHARLES
He's been dealt with.

VICTOR BULGOV
What does that mean?

CHARLES
It *means* he's been dealt with.

VICTOR BULGOV
The people who hired me do not like to be disappointed.

CHARLES
I thought the buck stopped with you.

VICTOR BULGOV
Everyone has a boss Charles. Even me.

ALEXEI
It's all here.

VICTOR BULGOV
(to Alexei in Russian)
Give it to him.

Alexei pulls out a cheque and slides it over to Leon. It reads: \$100 million Dollars. Charles smiles, his eyes lighting up. Suddenly the sound of ringing.

VICTOR BULGOV (CONT'D)
What is that ringing?

CHARLES
I have no idea.

VICTOR BULGOV
It sounds like it's coming from under the table.

Charles reaches under the table, and there taped to the bottom is a mobile phone. He pulls it out and answers it.

CHARLES
Hello?

KRIS (O.S.)
Hello Charles.

VICTOR BULGOV
Who is it?

CHARLES
Don't worry. I just need to take this.

(MORE)

CHARLES (CONT'D)
 (whispering to Leon)
 Complete the transaction.

Charles gets up and walks away from Victor.

CHARLES (CONT'D)
 (to Kris)
 What do you want?

KRIS
 Meet me in carriage D. Seat 12.

CHARLES
 Do you really think I'm...

Kris hangs up. Charles is fuming.

LEON (O.S.)
 Sir...

CHARLES
 What?

Leon ushers Charles to come over, and discreetly shows Charles his mobile phone, which features the footage of Clive murdering Milton Metcalfe.

CHARLES (CONT'D)
 (to Victor)
 Gentleman I'm afraid I'm going to
 need to step away for a moment.

VICTOR BULGOV
 What is going on?

CHARLES
 Everything's fine. I just need to
 deal with an urgent matter. But I
 can assure you that you are safe in
 Leon's very capable hands.

Charles snatches the USB drive from Alexei.

CHARLES (CONT'D)
 Not that I don't trust you but...I
 don't trust you.

Charles slips the USB drive into his coat pocket. He stops at Clive before heading to Carriage D.

CHARLES (CONT'D)
 Give me a gun.

Clive hands him a gun, which he slips it in his trousers, then enters the...

INT. MOVING RED LINE TRAIN - GANGWAY CONNECTION - DAY

...gangway connection, and walks into...

INT. MOVING RED LINE TRAIN - CARRIAGE D - DAY

...Carriage D. And there Kris is, sitting in a booth.

CHARLES

You've got a lot of nerve, I'll
give you that.

Charles sits.

KRIS

Are you not ashamed of yourself?

CHARLES

Ashamed of what?

KRIS

You're American. Don't you care
that you are hurting your own
people.

INT. CARRIAGE C - CONTINUOUS

Victor anxiously watches for Charles to return while Leon
watches the money rolling in.

VICTOR BULGOV

Where is he?

LEON

He'll be back, don't worry.

CHARLES (O.S.)

You're so naive.

INT. MOVING RED LINE TRAIN - CARRIAGE D - DAY

KRIS

Naive?

CHARLES

We're living in a world where power
is no longer about how big your
guns are, or how many explosives
you have. It's about who controls
the narrative. And what you choose
to do with it. You can sway an
election in Indonesia. You can
ignite BLM riots. Or Make America
Great Again- at the same time.

INT. CARRIAGE C - CONTINUOUS

Victor scans the room, suddenly he notices Andie at the far end of the carriage. She has a hat pull down but it's unmistakably her. She has a smile full of mischief. Victor's eyes widen.

CHARLES (O.S.)

At the end of the day it boils down to one thing, and one thing only.

INT. MOVING RED LINE TRAIN - CARRIAGE D - DAY

CHARLES

Who is controlling that message. And who controls that message is down to who can sign the biggest cheque. None of what happened to you was personal.

Just then Charles pulls his gun out.

CHARLES (CONT'D)

Now what do you want?

KRIS

What makes you think I want something?

CHARLES

The video on Clive. I don't have time for games.

Charles cocks the gun.

KRIS

Wait.

CHARLES

For what?

Kris checks his watch.

INT. MOVING RED LINE TRAIN - CARRIAGE C - DAY

Victor snatches the cheque back and stands up.

VICTOR BULGOV

No offense, but I don't trust you either.

LEON

Wait!

VICTOR BULGOV

This meeting is over.

LEON

But...

Alexei flashes a gun, which stops Leon in his tracks. Victor and Alexei leave, heading toward the back of the train.

INT. MOVING RED LINE TRAIN - CARRIAGE D - DAY

CHARLES

Wait for what?!

The train enters a large tunnel putting everyone in complete darkness. Charles can only make out glimpses of Kris. As soon as they are out of the tunnel, the train is lit again. Charles sees Kris racing toward Carriage B.

He gets up to follow but realizes he's been handcuffed to the leg of the table. He pats his coat pocket. His eyes widen as he realises the Kinetic USB drive has been stolen by Kris.

CHARLES (CONT'D)

Shit!

Charles pulls his phone out and dials.

LEON

Sir, we have a problem.

CHARLES

What?

LEON

Victor has left, and he's taken the money.

CHARLES

We've got an even bigger problem. Kris has just stolen the USB drive. And I'm handcuffed to the table!

INT. MOVING TRAIN - CARRIAGE E - DAY

Victor and Alexei briskly walk, briefcase in hand.

INT. MOVING TRAIN - CARRIAGE D - DAY

Clive stands in the Gangway, trying to get in, but the door is locked.

CHARLES

(to Clive)

Get in here.

CLIVE

It's locked.

CHARLES

Forget it.

Charles shoots the chain off the handcuff, gets up, and races after Kris alone.

INT. MOVING RED LINE TRAIN - CARRIAGE D - DAY

Leon and Clive rush right past Andie, who is tucked away in the corner. Andie's laptop, which is open, features direct access to the electronics of the Red Train including the locking door locking mechanism, and the train lights.

INT. STATION PLATFORM - DAY

The train stops at a station. Kris jumps off, sprints along the Platform and jumps on to a West Bound Train. Charles narrowly gets on to the same train, on the opposite end of the same carriage. Charles is so fixated on Kris, he is oblivious to Gordon, who is standing right behind him.

ANGLE ON INSIDE GORDON'S POCKET

CU of a Phone Clone App.

ANGLE ON Charles POCKET

CU of Charles's mobile phone.

ECU of all of the contents of Charles' phone being transmitted to Gordon's.

CHARLES

(to Gordon)

Do you mind.

GORDON

Sorry.

Gordon politely backs off.

INT. RED LINE MOVING TRAIN - CARRIAGE C

Andie, on her computer, downloads the contents of Charles's phone. She hits a button, and...

INT. SERGEANT RODRIGUEZ OFFICE - DAY

...Sergeant Rodriguez gets a ping to his mobile phone. He opens it up: the video of Clive murdering Milton Metcalfe, information related to the Kinetic hard drive exchange, as well as a tracker to Charles's phone.

SERGEANT KEIGHLEY

What is it?

Sergeant Rodriguez shows Keighley the video.

SERGEANT RODRIGUEZ

We've gotta go!

INT. MOVING RED LINE TRAIN - GANGWAY - DAY

Victor Bulgov makes his way through the gangway entering Carriage A, Alexei following behind. But as soon as Victor enters the carriage the door snaps shut, keeping Alexei out. Victor is alone. He looks around. The carriage is empty apart from one man standing there, his back to him. The man turns around: Fred.

VICTOR BULGOV

Frederick?

FRED

Hello Victor.

VICTOR BULGOV

Is this your doing?

FRED

I can forgive a lot of things Victor. But going after my son. That's unforgivable.

VICTOR BULGOV

You want to talk about unforgivable. With all that you have done to me? I trained you.
(in Russian)
And you betrayed us!

FRED

(in Russian)
You were bad people.

VICTOR BULGOV

(in Russian)
You knew what you signed up for.

FRED

(pulling out a gun)
Hand it over.

VICTOR BULGOV

This is one hundred million dollars.

FRED

I'd say that's fair compensation considering I spent ten years in prison for you. Plus you tried to kill my son.

VICTOR BULGOV

It's not mine to give.

FRED

Not my problem. Hand it over.

VICTOR BULGOV

No.

Fred fires a shot, narrowly missing Victor's head. Victor doesn't budge. Fred fires another shot, this one even closer.

FRED

Next one's going between your eyes.

VICTOR BULGOV

If you do this you're a dead man. Kris too. Your lives will be over.

FRED

Hand it over.

Fred sees Alexei beating on the Gangway door.

FRED (CONT'D)

Now.

Victor reluctantly hands over the briefcase. The train stops, Fred steps off.

VICTOR BULGOV

No!!!

INT. RED LINE TRAINING - CARRIAGE C

Andie shuts her laptop, gets up, and is about to stand up when standing right over her she sees Clive, a gun tucked in to his waist.

CLIVE

Come with me.

Andie swallows hard. Meanwhile...

INT/EXT - SPEEDING POLICE CAR - DAY

Sergeant Rodriguez speeds through the streets of DC.

SERGEANT RODRIGUEZ
 (to slow moving traffic)
 Move! Let's go move!

SERGEANT KEIGHLEY
 I've been meaning to tell you, that
 burner phone you gave me. Tech were
 able to hack it. They found the
 unlisted number they called.

SERGEANT RODRIGUEZ
 And...

SERGEANT KEIGHLEY
 Charles Fontaine. Guy who was
 swatted.

SERGEANT RODRIGUEZ
 Call for backup.

Sergeant hangs a left.

EXT. PLATFORM - DAY

Fred briskly walks along the platform away, briefcase in
 hand. But in the distance he sees Kris, breathing heavily.
 Fred hides behind a pillar, watches.

--FURTHER ALONG THE PLATFORM

Kris breathes heavily, hands on knees, on an empty platform.
 The end of the line. Charles appears out of nowhere before
 him, gun drawn. Charles pulls out a gun.

CHARLES
 THE FILE!

KRIS
 You gonna shoot me?

Kris laughs hysterically, a man with nothing to lose. *Or does
 he?*

CHARLES
 I'm not going to shoot you. I'm
 going to shoot her.

Clive appears, and with him is Gwen handcuffed. Leon drags in
 Andie, also cuffed. It seems Kris is out of options. It looks
 like it's game over.

ANDIE
 (to the Guard)
 Get your hands off me!

KRIS

Gwen.

Gwen

Kris!

CHARLES

For the last time, the file.

Kris swallows hard. Charles points the gun at Gwen's head.

CHARLES (CONT'D)

I'm going to count to three, and if you don't give it to me I'm going to put a bullet in her head.
One....

Charles cocks the gun.

CHARLES (CONT'D)

Two.

Charles presses it hard against Gwen's head, she squirms.

KRIS

Don't!

CHARLES

Three!

KRIS

Wait!

Kris pulls the file out and tosses it to Charles.

CHARLES

Such a fool.

Gwen pulls the gag off her mouth, and undoes her own handcuffs. Kris's eyes widen:

FLASHBACK

Kris meets Gwen at the side of the road. But this we see this from her POV, and we see she is wearing an ear piece.

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

That's him.

Gwen pulls over to help Kris.

FLASHBACK

Gwen taking Kris's phone to put her number into it. We see that she is mining his information via a cloud RFID reader.

FLASHBACK SPORTS BAR

Gwen leaves Kris and goes to the bathroom. There waiting for her is Noah.

KRIS
(shocked)
You pentested me?

ANDIE
Insider threat.

CHARLES
Let's go.

Charles, Clive, and Leon lead Kris and Andie out the station.

GWEN
I'm sorry.

EXT. TRAIN STATION - DAY

KRIS
Me too Gwen.

The moment they walk out of the Station they are confronted SEVERAL FBI AGENTS, guns drawn, police sirens wailing. Front and center is Sergeant Rodriguez and Sergeant Keighley.

CHARLES
(shocked)
What the...?

SERGEANT RODRIGUEZ
Hands up where I can see them!

Charles, Leon, Clive, Gwen and Kris put their hands up. Sergeant Rodriguez walks over to Kris, and lowers his hands.

SERGEANT RODRIGUEZ (CONT'D)
Not you.

Gwen tries to slip away but Sergeant Rodriguez grabs her by the arm.

SERGEANT RODRIGUEZ (CONT'D)
Nice try.

Gwen relents, and Sergeant Rodriguez cuffs her. Kris slowly puts his hands down. In the distance he sees Gordon smiling.

Sergeant Rodriguez walks up to Kris and hands him Stella. Kris smiles as Stella purrs.

Suddenly, Kris feels the brush of someone bumping into him. He turns and sees the back of man's head making his way through the crowd. *Was that his father Fred?* Kris looks down, and on the floor he sees a briefcase. Kris's eyes light up. He glances back to the crowd, *it was his father.* But Fred is long gone.

NEWS ANCHOR (V.O.)

In a shock update, the upcoming presidential election is in jeopardy, as there are allegations of unprecedented tampering with US Citizen votes.

INT. SPORTS BAR - DAY

Kris sits in a booth, watching a big plasma screen, which features a Newsreader. A headline underneath reads: Presidential Election in Jeopardy.

NEWS ANCHOR

...And it is alleged that the murder of Tech entrepreneur Milton Metcalfe is at the heart of this controversy.

Gordon and Andie arrive from the bar, pints of beers in hand.

ANDIE

Cheers boys.

KRIS/ANDIE/GORDON

Cheers.

ANDIE

So what are we doing with that hundred mil?

KRIS

I told you, it's five mil. And we're splitting it three ways.

ANDIE

And the rest?

Kris smiles.

INT. SERGEANT RODRIGUEZ OFFICE - DAY

Sergeant Rodriguez sits an awe as he holds a cheque, which reads: \$95 million made out to the FBI. Signed, Kris Simpson

INT. SPORTS BAR - DAY

KRIS

(to the Bartender)
Hey, can you turn that up.

BARTENDER

Sure thing.

The Bartender turns up the TV.

NEWSREADER

Political expert Dylan James is here to tell us more.

DYLAN JAMES

Yes, it appears that nation state hackers were attempting to mine the private data from Kinetic Enterprises in an attempt to steer public opinion.

NEWS ANCHOR

But to steer it in which direction? Toward the Democratic candidate? Toward Republican?

DYLAN JAMES

To be completely frank, both. See the thing is, if we're pitting parties against each other, then we're simultaneously tearing them apart. It's not about destruction. It's about disruption.

Kris's phone rings, he answers it.

KRIS

Hello?

FRED (O.S.)

Hello son.

KRIS

You coming home Dad?

FRED

Not just yet. How would you feel about taking a trip.

KRIS

To where?

EXT. MOSCOW - DAY

Fred is in a phone booth in Moscow, standing in front of the Kremlin.

FRED

Moscow.

KRIS (O.S.)

Moscow?

Just then Denise appears, two steaming cups of coffee in her hands. She hands one to Fred

FRED
To go after the guys that set you
up.

INT. SPORTS BAR - CONTINUOUS

KRIS
But they're in prison now.

EXT. MOSCOW - DAY

FRED
The real guys that set you up.
Fred hangs up.

INT. SPORTS - DAY

KRIS
Dad?

Kris gets a ping to his phone. It's a plane ticket to Moscow,
which departs the next day.

ANDIE
What's up?

KRIS
You guys wanna come with me to
Moscow?

Andie and Gordon smiles. *Damn right they do.*

THE END