

The Kane Agenda

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Ext. A school parking-Noon

A man (Number 2) leans against a storage building and takes drags from a cigarette. He is a mysterious man, and seems to be hiding something. He keeps his left hand in hidden in his pocket; he uses the other to hold the cigarette. He is a very rigid and stiff character and dedicates his life to his job

Enter Number 3.

Number 3 is not as serious as Number 2, but he does takes his job seriously; suffice it to say, he has somewhat of a sense of humor.

Number 3 (to number 2)

Can you spare a fag?

Number 2

Fresh out!

Number 3

Is there a place around here that I can obtain a pack?

Number 2

The cigarette machine in the lobby of the old hotel on Third St., if you can find it.

Short pause

Number 2

We have evidence supporting a mole in Deadbolt.

Number 3

That's impossible, the background checks are too extensive

Number 2

You and I both know it's not hard to fake an identity.

Number 3

How deep are they? Is it an agent?

Number 2

We believe it's one of our men.

Number 3

Who's the top suspect?

Number 2

That information is for number 1's ears only. There was an event of great magnitude last evening. Four agents were shot and killed while at a meeting like this.

Number 3

Who?

Number 2

Agent 5, 12, 4 and 6, Number 8 was there but managed to get away safely. They were killed in the same manor as the mishaps in Saigon when original number 1 and 2 were

killed along with number 13. I think it is clear who the suspect is, but we mustn't jump to conclusions.

Number 2 pauses to take a drag from this cigarette

Number 2

Your job is to track down the imposter and terminate them. Oh, Number 3; please do it cleanly and professionally. I am appointing you head Eye of the operation, and I need remind you that this is highly classified, only your one most trusted man is to know about it.

Number 3

All active agents are on assignment or in sterile houses.

Number 2

Then you are to handle it alone.

Number 3

No, there is one man who isn't on assignment.

Number 2

Which number?

Number 3

Seven!

Number 2 is angered by Number 3's response.

Number 2

You know very well that Seven defected years ago.

Number 3

There's a difference between resignation and defection.

Number 2

Yes, I read the report. He left for personal reasons.

Number 3

Personal reasons? He was shot three times in the back by a Double. One tends to lose trust in their organization if something like that happens.

Number 2

He's been out of the loop for too long, policy has changed since he was still with us. He's been classified Civilian. It would be too great a breach in protocol to involve him in our affairs.

Number 3

Now wait a second, you said I was head Eye of the mission, which means I have full discretion over who joins.

Number 2

You have that discretion if they are an activate agent, it's against our prime directive to involve civilians! He's been out too long; we have no way of knowing if he's turned.

Number 3

I trust that man more than anyone else in this damn agency.

Number 2

The security risks are too high. He may let information leak to the wrongs hands. He

could expose Deadbolt, and do you really think the government will let us continue if they knew of our existence? More importantly it would let our mole escape, and that would only lead to the deaths of more agents.

Number 3

You're wrong. He had a perfect track record with us!

Number 2

What about Saigon? If it wasn't for him you would have been promoted to number 1, but no, your man failed and you were frozen at number 3.

Number 3

Don't pin that on him, I was his superior.

Number 2

A commanding officer isn't responsible for the mistakes of their men. He forgot the number one rule, "Never let your fellow agents fall."

Number 3

He was disoriented by what had happened; Incoherency isn't easily overcome in situations of highly intense trauma.

Number 2

Bottom line! He failed the agency. The point of this meeting wasn't to debate regulations. You need to focus. This mole could be anyone. It could very well be you. It is vital that you succeed for both of our careers; if I go down, I'll bring you with me. I'll be terminated if a mission is blown of this proportion.

Number 3

Either way, Number 7 is the best man for the job.

Number 2

Do as you see fit, but remember the clock is ticking, and every second is valuable. Good day Number 3.

Number 2 exits the scene.

Scene fades and ends

Ext. A typical suburban street-Early the next morning

We fade to a man (number 7) jogging down the street. The street is cluttered with an occasional car or van; it looks almost as if someone randomly scattered some cars next to the curb.

Number 7 is wearing black running shorts and a naked chest. He is jogging briskly and appears to have been doing it for a while now.

We pan past him and stop on his back where we zoom in on three scars from bullets. He isn't the strongest man, nor the weakest, but he is a little on the lean side. He has long blond hair and a goatee

He continues jogging and we continue following him. From our point of view we see the figure of Number 3; enter Number 3

Number 3
Hello Number 7

Number 7, whom is still running, stops and stares at Number 3 for a beat.

Number 7
Don't call me that, we're not in uniform.

Number 3
Is there some place we can talk?

Number 7
This is America; we can talk right here if we're inclined.

Number 3
Somewhere private?

Number 7
We can go to my house, but it's a few miles from here.

Number 7 eyes Number 3 and smiles devilishly.

Number 7
You could use the exercise.

Number 3
That won't be necessary, my car is across the street.

The men walk to the car and they get in.

Scene ends.

Int. Number 7's house

It is a very plain house, but it perfectly meets the needs of a wealthy bachelor. Number 7 lounges on the couch and Number 3 sits directly in front of him across the coffee table; they are drinking coffee. We come to them in mid conversation.

Number 7
Are you ready to talk now, is this private enough?

Number 3 takes a long drink from his mug and sets it on the table.

Number 3
Are you ready to listen?

Number 7
Depends on the topic you have in mind.

Number 3
I'll be blunt with you, Charlie. It's about Deadbolt.

Number 7

No, I'm not in the mood to talk about that.

Number 3

It's very important.

Number 7

Why don't you just stop right there?

Number 3

Just hear me out.

Number 7

No, it's not worth my time.

Number 3

Just give me five minutes

Number 7

No, I should have expected this when I saw you.

Number 3

Number 7; just give me five minutes of your time, no more, no less.

Number 7

Fine. That's how long it takes to water my back lawn.

The men get up and exit through a short hallway. They come to a double door and exit through it.

Int. Number 7's patios

In the corner there is a bed for the dog and a bowl for food and water. They continue through the patio.

Ext. Number 7's backyard

We continue through a narrow walkway, of cobble with a small, whitewashed brick wall. We continue to the side yard to a water faucet and hose. Number 7 picks up the hose and turns the water faucet on. Number 3 leans against the wall taking drags from a cigarette.

Number 3

Have you ever considered coming back to the agency?

Number 7

No, it's never crossed my mind once.

Number 3

There's been a repeat of Saigon!

Number 7

Saigon?

Number 3

Four agents were slaughtered last night, all with bullets to the throat.

Number 7

Who was it this time?

Number 3

Number 5, 12, 4 and 6, and Number 8 escaped.

Number 7

Was it the Chameleon?

Number 3

I don't think so.

Number 7

Well at least the assassin did his job right this time. They don't have to walk around with three scars for the rest of their lives.

Number 3

I'm sorry about that Charlie.

Number 7

Don't be. It's not your fault.

Number 3

No it is, I saw the signs, I should have known 13 was a Double.

Number 7

No one saw him working along the side the Chameleon. That was the reason we were there in the first place.

The two men fall instantly silent.

Number 3

Deadbolt needs you Charlie, and there's no way to sidestep past it. None of these new cracker-jack boy-scout-agents have enough field in them. They can follow orders but they aren't like the old breed of agents; We're hurting without you.

Number 7

I can't come back, Jim. It's out of the question. I was honorably discharged, and I'm proud of that. I don't want to end up with another bullet in my back. My mind's made up on this issue, and I'm truly sorry, but that's the way it is.

Number 3

You'll be given a very high salary, maybe double what you were getting paid back then.

Number 7

No, I won't put a price on my life.

Number 3

The assassin is working inside Deadbolt; do you not even care about that? Deadbolt has a mole, and that mole is only going to take more agents' lives as well as civilians.

Number 7

There was once a time when I cared about that, but it's not my problem anymore. I've been off the agency payroll for a very long time. You came to the wrong man.

Number 3

Charlie, I'm not asking you this as a fellow agent, I'm asking you this as a friend.

Number 7

No friend of mine would ask me to go back to that life, because they know I can't go back.

Number 3

WE NEED YOU!

Number 7

I'm sorry, my mind's made up.

Number 3

And nothing can change your stance?

Number 7

Nothing at all! I wish I could, but I can't take that risk again. How many ways do I have to say it, I'm not interested! . Do you need me to spell it out?

Number 3

There's no changing your mind when it's made up.

Number 7

Then why did you even try?

Number 3

Because I thought you were the Number 7 I used to know so well.

Number 7

WELL, THAT NUMBER 7 LEFT WHEN HE GOT SHOT IN THE BACK BY A FELLOW AGENT.

Number 3

Will you at least see me out?

Number 7

I may have changed, but my manors are still intact.

The men walk back to the small walkway, and go into the patio.

Int. Number 7's patios

As the men walk past the dogs bed and bowl's Number 7 notices something.

Number 7

What the heck?

Number 7 goes back to the bowl and looks at it, and finds the food uneaten.

Number 7

He didn't touch his food.

Number 3

Does he do that often?

Number 7

Yeah right, my dog, he wouldn't miss a meal for anything.

Number 3 looks in the bowl and notices a white powder covering the top layer of food.

Number 3

Is he on any medication?

Number 7

No, why?

Number 3

What's the powdery topping?

Number 7

I don't know.

Number 3 bends down and inspects the powder. He wets his finger then sticks it in the bowl. As he lifts it up some of the powder comes along with it: He smells the powder.

Number 3

This is poison!

Number 7

What?

Number 3

It appears you have a Shadow.

Number 7

I doubt that, I know when I'm being tailed.

Number 3

They must have come in when you were jogging.

Number 7

Why poison my dog?

Number 3

It's quite simple. They wanted to disable your only alert system.

Number 7

You mentioned my name didn't you?

Number 3

Yes!

Number 7

You guys were being watched.

Number 3

We picked the rendezvous spot out ahead of time, and had it inspected. There's no way we could have been monitored.

Number 7

Which would prove that there is a mole operating out of Deadbolt?

Number 3

It also proves you're not safe here.

Number 7

Jesus!

Number 3

You have two options; you either die sitting here, or find the mole for us. Take your pick. He'll be back, and he won't stop till he eliminates his target, no assassin leaves till they finish their mission.

Number 7

Well Jim, it seems your enemy has successfully recruited me.

Number 3

Good, that's the Number 7 I know.

Number 7

I guess you have to call me that again.

Number 3

Do you still have the same safe house?

Number 7

I'm not foolish enough to expose something like that. Even if I never was involved with Deadbolt, I'd still have a sterile place for shelter.

Number 3

I suggest you go there and keep a low profile.

Number 7

You're right.

Number 3

I'll contact you in 24 hours. Good day Number 7.

Number 3 exits and so do we.

Scene ends.

Int. Number 7's safe house

We come in on Number 7 standing in the bathroom. He has a shaver in hand and is staring hard in the mirror. He flips the switch on and starts to shave his hair off. The blond strands fall to the sink, and his brown roots show evidence that his hair was altered to look blond.

We fade and come back into the same room. Number 7 now stands looking hard in the mirror rubbing his freshly shaved head. He strokes his chin and puts the shaver to his face. The hair falls to the sink.

We fade and come back in, again, to the same room. He now has a shaved head and no goatee; He looks like an entirely different person. He stares in the mirror and puts a pair of glasses on; the glasses finish the job and we barely know who he is now.

Ext. An alley-Evening of the same day

A man (Number 8) enters and quickly walks to the end of the ally. When he stops, at the end, a hand gives him a disk.

Number 8

These my instructions?

OC voice

That they are, and you'd be wise to follow them thoroughly. A man will contact you by phone, listen to what he says and remember every word precisely. It is imperative that you pay full attention because he will give you your next set of instructions.

The Number 8 exits without a word

Scene ends

Int. A store-The next afternoon

Number 7 is buying supplies in a store; He is looking at a can he got off the bottom shelf and is still in a squat.

Scene ends

Ext. The shopping center's parking lot.

Number 7, bag in hand, heads back to the sterile house on foot. He walks for a bit and we follow behind him.

A car drives by and Seven instinctively looks in its side rearview mirror. From our point of view, ahead of Seven, we see a man following behind some ways; the man is carrying a poorly concealed handgun.

Number 7 continues calmly for a few more yards and stops to tie his shoe. The man following follows him to the sidewalk. The man pulls out his gun and as he does number 7 gets up and swings his bag at the man's gun, knocking it behind him. Seven sidesteps and swings the bag at the followers face, a connection is made and Seven runs away; we follow him around the corner.

Ext. The alley behind the shopping center.

Number 7 looks around frantically for anything he can use as a weapon; He sees a shopping cart, grabs it, and positions it by the wall, out of plain view.

Seven hears footsteps and instantly pushes the cart past the wall, knocking the follower to the ground, making him drop his gun again.

Seven grabs the gun, then kicks the follower on the side of the body. Seven drags him a little deeper down the alley to get away from where they can be seen by the people on the streets.

Number 7
Who sent you?

The follower is silent.

Number 7
Don't test me!

Seven kicks the follower in the same place.

Number 7
Who sent you?

Seven points the gun at the followers head, and he tries to stand up, but gets knocked down again by another blow from Seven's foot.

Number 7
WHO SENT YOU?
Follower
They tell me no details.

Seven presses the gun on the follower's forehead.

Number 7
You're pressing your luck!
Follower
A bluff!

Seven cocks the gun.

Follower
I swear. I don't know.

Seven kicks him once again.

Number 7
LIAR!
Follower
The assassin they call The Chameleon.

Seven backs away but still points the gun at the follower's head.

Number 7
Who else?
Follower
That's all I know
Number 7
I should kill you right here, but we don't like collateral-damage.
Follower
No DEADBOLT agent does.
Number 7
How do you know about that?

Follower

My boss is an intelligent man.

Number 7

Who's the mole?

Follower

My boss has many men and women working for him.

Number 7

Are any of them inside DEADBOLT?

Follower

He gives me only my orders, nothing else; anything I know is merely hearsay.

Number 7

Maybe you know I have a deep vendetta with your boss? You tell him I won't be beaten so easily this time, and if he's gonna kill me he'd better do it right.

Seven grabs the man by his hair and yanks him up.

Number 7

Get up!

The man gets to his feet slowly.

Number 7

Good, just like that, nice and easy. Also tell your boss if he's wise he'd not come anywhere near me, cause I will put a bullet in his spine, correctly.

Seven hits the follower in the back of the head with his gun.

Number 7 (In the followers ear)

Be thankful we're in a public place; in any other venue you'd be dead right now.

Seven lets go of the follower's hair.

Number 7

Leave, and if you turn around, you'll turn around to a bullet in the head. I will shoot you this time!

Seven kicks the follower in the back, with his foot, as an added humiliation.

The man exits.

Seven leans against the wall and puts the gun in his back pocket.

Number 7 (To self)

Shit!

Scene ends

Int. An office-Later that same day

A man sits in a chair, back to us, concealed by the chair.

Enter the Chameleon

OC voice

Well, is the cat in the bag?

Chameleon

My man is out there with a net right now.

OC voice

Excellent, that man is the only thing standing between us and unadulterated freedom. He's a menace to this operation and menaces must be done away with, at any cost.

Chameleon

Odds would be better if I went for him personally.

OC voice

No, we've seen your effectiveness already at his house. I need you as a fallback.

Chameleon

A fallback? We don't need a fallback.

OC voice

Wrong, this man is brighter and stronger than you assume, I doubt he'd be taken so easily. No, time is our weapon against Number 7, in time he will let down his guard, letting in his demise. The most controlled and dedicated mind even has its breaking point, which is not weakness, but vulnerability. Again, in time we will have our moment to strike and moment of prevalence. I'll bet my competence and prestige on it.

Chameleon

Unlike you I don't have competence and prestige as added benefits; I need those for survival. If I fail, and word gets out, I will never get another job in the country, or any other, and I'll hold you responsible. We should strike now!

OC voice

HAHA, you threaten me? Fail and I'll personally see you never do work again. Then you will see and learn to revere my added benefits, in work.

Chameleon

You will have your man. I've a perfect track record. If I were as connected as Carlos or the Jackal I'd be fear on every man's tongue.

OC voice

Yes, and I have offered you those connections. Succeed and you will be the most feared of assassins ever. I know men in every major government; I think that could help your business greatly. The reward is on the table, and all you need is to wait until I give the orders to take it.

Chameleon

So be it.

Scene ends

Int. Number 7's sterile house-Morning the next day

Seven is sitting on the couch, waiting by the phone, with a drink in hand; the gun he got from the follower is on the table next to him. The phone rings and Number 7 lets the answering machine get it.

OC voice (Number 3)

Yes, hello. This call is for a Nathaniel Jones. Your clothes are dry cleaned and ready to be picked up.

Number 7 picks up the phone.

Number 7

We need to talk.

Number 3

Yes, that was the arrangement.

Number 7

No we need to talk about something else.

Number 3

Yes?

Number 7

The school. Campbell Avenue. The field. Under the trees. Fifteen minutes.

Seven hangs up the phone, puts down his drink, and exits the room.

Scene ends.

Ext. Field

Number 7 stands alone, under the trees, waiting for Number 3. He is not in a very good mood, due to all that has happened to him lately. He brought along the gun he got the other day, for insurance.

Enter Number 3

Number 7

I got this from a man who was following me yesterday.

Seven throws a gun at Number 3's feet.

Number 3

What?

Number 7

I was attacked by a man who said he's working for the Chameleon. Why do so many people want me dead?

Number 3

We didn't know the Chameleon was looking for you, we'd have warned you.

Number 7

You knew, you were just holding it from me because I wouldn't help if he was involved.

I'm off the mission! Damn! I trusted you Jim, don't I deserve the truth? I at least deserve that, saying how there are men itching to decommission me. Why the hell do they want me dead? It's not just because I'm looking for the mole.

Number 3

It's obvious, you know too much.

Number 7

Too much about what?

Number 3

About the mole!

Number 7

How could I know that, I've been out for to long.

Number 3

Don't play stupid Charlie, we both know who the mole is, you just don't want to admit it.

Number 7

I won't go there!

Number 3

Isn't just a little coincidental that Number 8 survived both of the Chameleon attacks? Do you think that's just luck?

Number 7

You're wrong; he shot thirteen after he fired on Number 1.

Number 3

That's a lie, I read your report Charlie.

Number 7

Why would David turn on me?

Number 3

David?

Number 7

Number 8.

Number 3

You knew his real name?

Number 7

For Christ sake, of course I did, he was my best friend.

Number 3

That doesn't mean you had to know his name!

Number 7

I knew his wife too; I used to have dinner at his place.

Number 3

Why? The deadbolt relations don't leave the field.

Number 7

Well ours did! Anyway, I know your name.

Number 3

That's different.

Number 7

Why's that different?

Number 3

Because I knew your father! I'm the one who got you into this business!

Number 7

That doesn't even matter; right now a man's trying to put me down. Do we still have a file of the Chameleon at headquarters?

Number 3

None of it's substantial.

Number 7

I don't care, not much evidence is.

Number 3

All we have on him is a picture, which isn't confirmed, and an identity, which also isn't confirmed.

Number 7

I need it!

Number 3

You're a Temp-Operative. You don't have access to agency files.

Number 7

I know that, you're gonna get it for me. If you want this mission closed, I'm gonna need the file: I can track him, he'll lead us to the mole.

Number 3

You only assume that.

Number 7

You assume I'm still capable of catching this mole of yours. Can you try to work with me?

Number 3

It's your mission.

Number 7

No, it's your mission; I'm merely here to finish a private war that was waged that day in Saigon.

Scene ends

Int. Deadbolt archives

A room, which looks like a library, but it's full of files instead of books. There are other people in the room, all Deadbolt employees, some are agents but some are just other workers.

A man (Max) is sitting at a table flipping through a file; he's not an agent but has access to files because he is the agency historian. He's the same age as Number 7.

Enter Number 7 and Number 3

Number 7 sees Max and walks to the desk he is sitting at.

Number 7

Maxi!

Max turns around and breaks a smile when he sees Number 7

Max

Number 7? How you been Kid?

Number 7

Fine.

Max

Why are you here?

Number 7

I need a file,

Max (to Number 3)

Did you sucker this kid back into the business?

Number 3

More or less.

Max

Do you need me to get a file?

Number 7

I know my way.

Max

Are you authorized?

Number 7

I know the way.

Max

Which file do you need?

Number 3

I'll get it for him.

Max

Fine. Seven, it was good seeing you again.

Number 7

Don't get used to it, after I find the mole it's back to the retired life.

Max

Sure thing.

Number 7 and Number 3 walk to the shelf with the file and pull it out.

Number 3

This might not even help us.

Number 7

If it doesn't, it doesn't

Number 7 takes the file from Three's hands and walks to a table and opens the file.

Number 3

All we have is a picture?

Number 7

And a name for that picture.

Number 3

Jason Belet.

Number 7

There's a blood type here too, type O.

Number 3

Half the people in this world are that type.

Number 7

We know him from the other half then.

Number 3

We don't even have a service record or past jobs.

Number 7

Says he was born and raised in Marseille. I guess he's a French man. I need this photo.

Number 3

Copy it.

Number 7

I need the actual photo.

Number 3

The file needs to be left as found.

Number 7

Fine.

Number 7 takes the photo to the copy machine and makes a copy of the photo. He walks back to the table and takes a picture of the file.

Number 7

You go to the car, I need to take this back and see a friend.

Number 3

Ok.

Number 3 exits.

Number 7 walks to the row he got the file from. He stops and looks over his shoulder and puts the real photo in his pocket and puts the fake in the file and puts it back.

Scene ends.

Ext. Number 7's Safe House

Seven leads the way and stops as we take a good shot of a window, which is slightly ajar.

Number 7
Stop!

Seven reaches out his hand and stops Number 3

Number 3
What is it?

Seven points at the window.

Number 7
That window wasn't left that way.

Seven searches his surroundings and we follow the direction of his eyes. A shot across the street. A shot down the street. A shot at the roof of the house.

Seven and Number 3 walk into the house.

Int. Number 7's Safe House (family room)

We enter and Number 7 reaches to pull out his gun, but Number 3 stops him before he has it all the way out.

Number 3
Put that away, we can't have you kill anybody.

Number 7
All right.

Seven throws the gun to the carpet and we exit to the front corner room

Int. The front bedroom

Seven and Number 3 look around, opening closet doors and pop their heads in them: The room is clear; we walk back to the family room

Int. Family Room

We pass through the room quickly, and Number 3 picks up the gun. We continue to the kitchen.

Int. Kitchen

Seven opens the closet door and pops his head in: It's clear. We continue through the kitchen and Seven takes a knife from the knife holder, which is against the wall. We go to the Dining room.

Int. Dinning Room

Seven opens the closet door and finds it empty; we go to the hallway.

Int. Hallway

We hear footsteps coming from a room in the back, and we follow those steps quietly.

Seven sets the knife on a clothes hamper, when we reach the end of the hall, and he kicks open the door, which is barely open. He kicks through the doorway, with his other foot, and we hear him hit the intruder on the other side.

Int. Bedroom

Number 7 enters with a flying fist to the stomach, followed by a diving tackle onto the bed. Seven quickly throws two more punches to the intruders face. Seven grabs the man's hair, gets him to his feet, followed by a slap from Seven's open hand. Seven pushes the intruder against the wall, and walks to the desk to pick up a paperweight, and hits him on the side of the head with it.

Number 7

How did you get this location?

Intruder

An old friend

Number 7 (to Number 3)

I'm getting sick of people trying to kill me.

Intruder

Then keep your nose from where it doesn't belong.

Seven brings his knee up into the intruder's gut.

Number 7

Why are you here?

Intruder

I was instructed to kill Charlie Kane.

Seven clenches the intruder's throat and squeezes it tightly.

Number 7

Well, you failed again. (To Number 3) I'm gonna visit and old friend, can you take care of this?

Number 3

Yes.

Seven goes out the door but stops, turns around, and delivers another punch to the

intruder's head.

Scene ends.

Ext. Number 8's house

We come to Seven who is at the current moment crossing the road to Number 8's house.

We cross the road and walk up to Number 8's and Seven knocks on the door. A woman, Sarah, opens the door.

Sarah

Kane? Oh my god, is that you Charlie?

Number 7

Aye.

Sarah

Wow, how you been Chuck?

Sarah gives Number 7 a hug, and he hugs back.

Number 7

Fine, but I don't have time for pleasantries; I need to ask you some questions.

Sarah

Yeah, sure, come on in.

Sarah and Seven enter the house.

Int. Number 8's house

Sarah and Number 7 enter a room and sit down.

Number 7

What do you know about Saigon?

Sarah

Only the details that were released.

Number 7

As you know, that was the day, which forced my retirement.

Sarah

Yeah I know. It's a shame Deadbolt lost you.

Number 7

How did you really hear, did you see the reports or did David tell you?

Sarah

From Dave.

Number 7

Will you tell me Sarah?

Sarah

Of course. Well he said you guys were in a warehouse because your man was there. Thirteen pulled a gun and fired on Number 1, so David fired on him. You were shot in the back three times by the assassin.

Number 7

The Chameleon?

Sarah

Yes, that was his code name. I guess you passed out from the shots; at least that was David's impression. He said he ran and heard more shots. When he got away from the firing he turned around and saw the Chameleon. That's how they connected him to the massacre. David ran for his life and contacted George.

Number 7

Number 2?

Sarah

Yes, that was procedure; Dave was always George's man. Dave was a Lamplighter and at the time George was head Eye of all Lamplighter missions. Now Dave's head of the Scalp-hunter division.

Number 7

Sarah, this might seem a little strange, but have you ever heard the name "Jason Belet?"

Sarah

Belet? Can't say that I have.

Number 7

Didn't think so.

Sarah

What's all this about Charlie?

Number 7

Have you ever seen this person before?

Seven shows Sarah the picture of "the Chameleon."

Sarah

I know that face.

Number 7

How well?

Sarah

Pretty well? What's this about?

Number 7

Sarah, I need you tell me how you know him.

Sarah

David brought him home from work once.

Number 7

What's his name?

Sarah

That's Briggs.

Number 7

Briggs? And you say he works at Deadbolt?

Sarah

Yes, he's a Scalp-hunter.

Number 7

Which would mean he's one of Davie's boys, an assassin. Where is the old rascal?

Sarah

He's been staying at his sterile house the last few weeks?

Number 7

Odd, Why?

Sarah

Number 2 ordered it.

Number 7

Is it still in San Jose?

Sarah

Yes.

Number 7

Thanks, you've helped a great deal.

Sarah

Are you back on?

Number 7

For the time being.

Scene ends

Int. Number 8's Sterile House

The phone rings in a very plain room and Number 8 picks it up.

OC The Chameleon's voice

Santa Cruz. Home of the slumbering Whale. Stand on the precipice and take off your hat. A man will approach you. Ask, "Is there a surf shop near by?" He will reply, "Yes. My friend and I started a rental on the beach." He'll walk away, and you'll follow him to me. Nine A.M. Monday.

Scene ends

Ext. A Public Park

Number 3 and Number 2 walk next to each other through the center of a public park. They are engaged in conversation.

Number 3

We know who the mole is, Number 8.

Number 2

Good, exactly what we expected.

We turn a corner and when we come around it Number 2 hits Number 3 in the back of his

neck, and he falls to the ground.

Number 2

I think you're right Jim.

Scene ends

Ext. Sidewalk-The cliff-morning the next day

Number 8 walks to the railing and takes off his hat and places it on the railing. A man (follower) approaches Number 8.

Number 8

Is there a surf shop near by?

Follower

Yes. My friend and I started a rental on the beach.

Follower walks down the sidewalk and we follow, Number 8 leading us. We continue to a gate, where a man is sitting and reading a newspaper on the rock wall. We can't see the man's face, and it's no important. We follow Follower and Number 8 through the gateway.

Scene ends

Ext. On the beach

We watch Follower and Number 8 walk down a dirt path for a while.

Ext. Sidewalk

We come back to the man who was reading the newspaper, and when we get to him he puts the newspaper down and we see that it's Number 7. He looks around and gets out a pair of binoculars. He walks through the gate and onto the path. He continues, we follow closely behind, to the edge of the walkway next to a portable. He gets out the binoculars and we become the lenses. We see The Chameleon hand off a disc to Number 8. Our point of view switches back to Number 7 as he gets out a camera, and snaps a couple shots of the meeting.

Number 7 (to self)

I got you this time Eight.

Scene ends

Ext. Number 8's safe house-night-the same day

We stand on the balcony and film Number 7 as he hops across a pond.

He has crossed the pond and now we are filming him climb to the balcony.

Ext. Number 8's safe house Balcony.

We watch Number 7 climb through a window into the room Number 8 sleeps in.

Int. Number 8's safe house Bedroom

We are now inside Number 8's bedroom and we watch Number 7 search the room for the disk we saw earlier at the beach. Number 7 searches a bureau, but it isn't in it. He goes to a small cabinet and opens the doors. He pulls out a package and opens it, but he doesn't find the disk. He opens the drawer and inside it is the disk. He takes the disk and goes back to the window and, we watch him go out the window.

Ext. Number 8's safe house Balcony

We quickly go across the balcony and watch Number 7 jump down below.

Scene ends.

Int. Number 7's House

We come to Number 7 at the computer; on the screen are the contents of the disk he got from Number 8.

Number 7 (Reading out loud)

You will rendezvous with The Chameleon on Tuesday, 3:00 P.M. at the Kane house. He will undoubtedly have left this house after the miserable attempt on his life a few days ago. You will set your guns on the table and stand across from each other. Instructions will be given and transferred to Number 2.

Napoleon

Number 7 turns the computer screen off.

Number 7 (to self)
Who the hell is Napoleon?

Scene ends

Ext. Number 7's house

We are in the backyard and we watch Number 7 climb the side of the house.

Ext. Number 7's house roof

We watch Number 7 unscrewing the screws to a skylight, and we fade out and fade back to him.

This time the skylight is off and we look through the skylight and see Number 8 and The Chameleon talking to each other.

We flash back to Number 7 as he gets out a camera and takes a picture of the group. He puts the camera away, secure in his pocket, and he jumps through the skylight.

Int. Number 7's safe house family room

There is a stack of boxes on the table in the family room. The Chameleon stands closest to the front door, and Number 8 is closest to the back door.

Number 7 falls into the room, and pushes the boxes into the Chameleon. Number 7 turns to Number 8 and greets him with three kicks, one to the left of the head, one to the right, and another to the gut which knocks him over the conversation couch.

The Chameleon kicks Number 7 and Number 7 turns to him. The two fight each other for a few seconds, and in the background we see Number 8 run out the back door. The Chameleon, is now right next to the front door, he gives Number 7 a hard kick, which knocks him to the ground long enough for him to make an exit.

Number 7 grabs one of the guns from the table, walks out the front door and shoots The Chameleon three times in the back, he falls to the ground.

Ext. Number 7's safe house front yard

Number 8 runs across the street and Number 7 follows him, to the front yard of a house. Seven grabs Number 8 and flips him onto his back. Seven pins Number 8 down by the neck, with his foot.

Number 7

Why did you do it?

Number 8

Because I follow orders.

Number 7

What orders?

Number 8

You'll get no answers from me.

Number 7

Who's Merlin? This gun is pointed at your head, I suggest you cooperate.

Number 8

Number 2's boss.

Number 7

What were his orders?

Number 8

To assimilate an American agency.

Number 7

Assimilate?

Number 8

To take over an American agency and replace its agents with Moscow operatives.

Number 7

That's why you hired an assassin. Why was Deadbolt chosen?

Number 8

Dadbolt was the only logical choice, because it's a highly classified organization, and there's no government involvement. Only a deep agency would do, any other would have attracted attention from the CIA.

Number 7

Who does Merlin work for?

Number 8

I'm sorry Number 7, but I can't tell you that. We are strictly Moscow rules. You'll have to finish me off.

Number 7

That wouldn't be wise, now would it? We're going to need you for information. I think a few days without food and coercion will do the job.

Number 8

I'm trained for silence.

Number 7

We'll see.

Seven pulls out a pair of handcuffs and cuffs Number 8.

Number 7

I'm sorry Dave.

Number 8

You're just doing your job.

Seven gets out a cell phone and dials a number.

Number 7

I need a clean up crew, and fast.

Scene ends.

Int. Deadbolt Headquarters-The same day

Number 2 sits at a desk. He is facing the doorway. The door is closed at the moment. He looks as if he's waiting for someone or something. We take a shot around the entire

room. The room is very well kept and very professional. His desk is covered with reports, all in one nice neat stack. We feel almost as if we're in a lawyer's office.

Enter Number 10

Number 10 is your typical agent. He isn't very high up on the ladder yet. He carries himself properly, like an agent should. He is a courier. He is also one of the replacement agents we hear about in the last scene.

Number 10
Mission aborted sir.

Number 10 slams down a paper, which is folded in half. Number 2 picks up the paper and opens it up. There are three big red X's printed on it.

Number 2
I see. Thank you Ten, you may see yourself out.

Number 10 nods and exits.

We flash back to Number 2 as he picks up a phone.

CUT TO:

Ext. Deadbolt Headquarters-The same day

Number 3 stands outside the office. He is looking around and waiting for someone.

Enter Number 7

Number 7
I've got our proof

Number 3
Good job. I'm afraid there is some bad news. Number 8 escaped. He shot the courier.

Number 7
How could he have gotten a gun?

Number 3
You can help explain that.

Number 7
Number 2's also a double.

Number 3
Yes, he made his point earlier.

Number 7
Should we take care of this?

Number 3
Yes.

Number 7 and Number 3 enter the building.

CUT TO:

Int. Deadbolt Headquarters

We walk through the office to Number 2's office. When we get to the door we stop.

Number 7

Wait out here.

Number 3

Now you're giving the orders.

Number 7

Think of it as a suggestion. I'll need you to back me up. Do you have a pair of cuffs?

Number 3 hands Seven the handcuffs.

Number 7

This shouldn't take too long. If we don't walk out this door soon enough, you come in and assist me.

Number 3 nods. On Number 3's nod Seven opens the door and we watch it close.

CUT TO:

Int. Number 2's Office

Number 7 slams down a file on Number 2's desk. Seven opens it and places the photos of interaction between the Chameleon and Number 8 in a line.

Number 7

There's your proof.

Number 2

So, Number 8's the traitor.

Number 7

He wasn't working alone.

Number 2

Who else was involved?

Number 7

Why don't you tell me?

Number 2

I don't know.

Number 7

His boss is a man named Napoleon.

Number 2

Not very original, still I've never heard of him.

Number 7

No, you have, you're the one who gives Eight his orders.

Number 2

You have no proof.

Number 7

Next time I suggest you train your men in secrecy. I picked Number 8 off. Your men let their orders leak.

Number 2

You still have no proof. The evidence could have been planted by the mole.

Number 7

There were direct orders from the short man himself, and they were for you.

Number 2

Tell me, why would I plant a mole in my own agency?

Number 7

Money makes a man do strange things. I should shoot you right here; it would be a fitting end. You've a number of good men for this operation.

Number 2

You should never have gotten involved.

Number 7

And you should have taken Jim out first. He's the only one with half a brain in this whole outfit. I once admired you. What was I thinking?

Number 2

You were thinking what every good agent should think. You were the best Charlie, but you're too damn optimistic. You see the good on the outside and never second-guess a man's true motives. That is your one folly and weakness.

Number 7

You're gonna burn for all of this.

Number 2

You have no proof to charge me.

Number 7

There's plenty of it. If you were innocent why would you attack Jim when he got too close to the truth? That right there's sufficient enough.

Number 2

Don't you see it? Jim's the mastermind of the operation.

Number 7

Don't try blaming someone else. You're gonna pay for your doings. I just want to know why you and David turned.

Number 2

We had our orders.

Number 7

You really thought you could get away with this?

Number 2

I did. Jim and you are the only original agents left. It's gonna be your job to round the rest of us up.

Number 7

Not mine, my job is over.

Number 2

So the Kane agenda is in completion?

Number 7

What's that supposed to mean?

Number 2

If you only knew.

Number 7

Why were you so insistent on decommissioning me?

Number 2

Because Charlie, you're the only agent with the power to stop us. Sure Jim could have unearthed the conspiracy, but he isn't trained to end it. You're the only agent left with any field experience. You like to say you're out, but if word of this got out, you would have come back to solve the mystery. You're Charlie Kane, that's your name. Why do you think we called you Insurance? In a way you're our back up plan.

Number 7

Your secret weapon is pointed at you now.

Number 2

Who else has the training of a Lamplighter and a Scalp-hunter? No one, it's unheard of. That's why you were Jim's boy. He's head of operations, not a section. If you hadn't come back he'd be dead right now. You saved his life. It's very clear why we needed you out. I didn't foresee my creation turning against me. Like old Number 1 used to say, "There's no infallible plan," especially in this business, there are too many checks and balances.

Number 7

Next time choose your mission with a little more caution.

Number 2

Indeed! Congratulations Charlie, you've beaten the great operation, but don't count your chickens just yet.

We flash to Number 2's desk. We see his hand slowly moving toward a single piece of paper.

Number 2

Do you know irony is Charlie? It's a beautiful thing. I think your epitaph should read, "Here lays Charlie Kane, the pride of Deadbolt. His orders were his true love, and that devotion was his demise."

Number 7

I don't like it. It makes me sound noble.

Number 2

Oh Charlie, I think you are.

Number 2 reaches for the piece of paper. He pulls out a gun. Before he can fire Charlie pulls out his.

CUT TO:

Closing Titles.

