

AGENTS

by Robert Arnold

EPISODE EIGHT:

RED LINE EXPRESS

CHARACTERS

VINCE	A depressed poet
ELAINE	A doctor
BISHOP	A sniper
BURKE	A reporter
MR. JONAS	An intercessor
BLUE EYES	An operative
BULL	His bodyguard
SERGEANT	
ENGINEER	
PRESIDENT	
MADGE	An office manager
CRANDALL	An actor
CONDUCTOR	
Two PASSENGERS	
SOLDIER	

1 BISHOP: Not you. Burke, the number?

2 BURKE: Oh oh nine two six three seven.

3 BISHOP: Right there. I see it.

4 ELAINE: Are you sure?

5 BISHOP: Here. Take a look.

6 ELAINE: (PAUSE) Yeah. That's the one. It doesn't
7 look like a shipping container.

8 BISHOP: It's not. It's a baggage car.

9 VINCE: For a passenger train?

10 ELAINE: What are they doing with a baggage car?

11 BURKE: Smuggling, maybe? Easier without all the
12 cargo inspections along the way.

13 ELAINE: It's swarming with soldiers. Something's
14 going on.

15 BURKE: If it's sitting out like that, they must be
16 getting ready to move it.

1 **BISHOP:** **Then I guess we better be ready to follow.**

2 **Come on. Let's get back to the car.**

3 **MUSIC:** **TRANSITION.**

4

1 **SOUND:** TRAIN ENGINE, LOUD. CONTINUES UNDER.

2 **BLUE EYES:** You know, when I was a kid, I thought I
3 might want to do what you do. Drive trains.

4 **ENGINEER:** Is that so, sir?

5 **BLUE EYES:** Yep. Then I grew up. How much farther?

6 **ENGINEER:** We should reach the depot in about twenty
7 minutes, sir.

8 **BLUE EYES:** Good deal. All right, Sergeant, once we get
9 joined up and start taking on passengers, I
10 want your squad helping load luggage.
11 Afterward, they should disperse throughout
12 the train and keep an eye on things. Once
13 we're moving, the only person I want riding
14 in that baggage car is Bull here. You got it?

15 **SERGEANT:** I've got it, sir.

16 **BLUE EYES:** Good. Remember, everything I'm telling you
17 should be considered top secret. Bull and I
18 will stay with you until the Moorehead stop.
19 After that, the mission is entirely in your
20 hands.

1 SERGEANT: And -- what exactly is the mission, sir?

2 SOUND: CELL PHONE RINGS.

3 BLUE EYES: Just see the train through to its
4 destination, Sergeant. Further orders will
5 follow. Pardon me, Bull.

6 BULL: Yessir.

7 SOUND: TRAIN DOORS OPEN, CLOSE. ENGINE QUIETER.

8 SOUND: PHONE ANSWERED.

9 BLUE EYES: Good morning, Mr. President.

10 PRESIDENT: (PHONE) Any word from Overstreet?

11 BLUE EYES: Not yet, sir. But I'm sure he'll turn up.

12 PRESIDENT: (PHONE) Look, I don't know what little game
13 the two of you were playing, but if any of
14 it comes back on us --

15 BLUE EYES: Not to worry, sir. Before long, we'll all be
16 playing a brand-new game.

17 MUSIC: TRANSITION.

18

1 **SOUND:** A BUSY TRAIN STATION.

2 **BISHOP:** Come on, Harris, keep up.

3 **VINCE:** (STRUGGLING) Hey, gimme a break. This bag is
4 heavy. Why do I have to lug this huge thing
5 around, anyway?

6 **BISHOP:** Because we needed a pack horse. And everyone
7 else already has a job.

8 **ELAINE:** This is taking too long. Bishop, any word
9 from Burke?

10 **BISHOP:** Hang on. (TO PHONE) Burke, you still there?
11 Any more movement?

12 **BURKE:** (PHONE) Yeah, the locomotive and the baggage
13 car have pulled into the station. They're...
14 (PAUSE) It looks like they're attaching it
15 to the train at gate fourteen.

16 **BISHOP:** Roger that.

17 **ELAINE:** What did she say?

18 **BISHOP:** Our train car is at gate fourteen.

1 VINCE: (LOOKING) Gate fourteen, that's... the
2 express train to St. Theodore.

3 BISHOP: Yep. And it leaves in twenty minutes. We'd
4 better be on it.

5 ELAINE: Let's get some tickets.

6 VINCE: Wait. I -- don't think I can. I don't have an
7 I.D. anymore. Technically I no longer exist.

8 BISHOP: (SIGHS) I'll take care of it. You're telling
9 me you guys only have one identity each?
10 (FADING) Amateur hour, man. You got a lot to
11 learn!

12 MUSIC: TRANSITION.

13

1 **ENGINEER:** All passengers are on board, sir.

2 **BLUE EYES:** Great. Let's get moving.

3 **ENGINEER:** (INTO INTERCOM) Ladies and gentlemen, welcome
4 aboard the Red Line express to St. Theodore,
5 with service to stops between. We're looking
6 at a three-hour journey today...

7 **BLUE EYES:** Time to spread out your squad, Sergeant.

8 **SERGEANT:** Yes sir.

9 **BLUE EYES:** (FADING) Remember what I told you. This may
10 be the most important mission of your life.

11 **SOUND:** TRAIN CAR DOORS HISS OPEN.

12 **SERGEANT:** All right, soldiers! I want two of you per
13 car. One on each door, front and rear. Move!

14 **SOUND:** COMMOTION AS SOLDIERS MOVE. CONTINUE UNDER.

15 **BULL:** Bye, now.

16 **SOUND:** ANOTHER SET OF TRAIN CAR DOORS.

17 **CONDUCTOR:** Thank you, Sir. Ma'am? Your ticket?

1 1ST PASSENGER: Yes, here you are. What are all these
2 soldiers doing on the train...? (FADES)

3 SOUND: ANOTHER SET OF TRAIN CAR DOORS.

4 SOUND: A DINING CAR. SILVERWARE, CONVERSATION.

5 SOUND: SOLDIERS' BOOTS.

6 CROWD: (MURMURS, REACTS)

7 SOUND: ANOTHER SET OF TRAIN CAR DOORS.

8 ELAINE: Oh. Pardon me, Soldier.

9 SOLDIER: Take your seat, please, miss.

10 ELAINE: Of course.

11 SOUND: SHE SITS.

12 ELAINE: (QUIETLY) Okay. The baggage car is three
13 cars up. Looks like they're stationing two
14 soldiers per car, one at each end.

15 BISHOP: Heck of a lot of security for an everyday
16 passenger train.

1 **ELAINE:** And I'm pretty sure they're not just going
2 to let us waltz up front and start going
3 through luggage. Any ideas?

4 **BURKE:** (PHONE) I've got something we could try.

5 **VINCE:** Maybe we could create a distraction at the
6 rear of the train? Draw them back there
7 somehow?

8 **BURKE:** (PHONE) Bishop! Tell them I've got an idea.

9 **BISHOP:** Hey, guys --

10 **ELAINE:** Maybe. But even if we can get back there,
11 that puts at least one of us out of
12 commission. Or worse. I don't see how --

13 **BISHOP:** Guys! Burke's got something. But... (LISTENS)
14 She says it may take a little time.

15 **MUSIC:** TRANSITION.

16

1 SOUND: TRAIN ENGINE.

2 BLUE EYES: Something on your mind, Sergeant?

3 SERGEANT: (PAUSE) With respect, sir... I guess I'm
4 just wondering exactly who you are, and why
5 I was ordered to follow your command today.

6 BLUE EYES: That's a lot of independent thinking for an
7 NCO, Sergeant. You would be wise to --

8 SOUND: RADIO CRACKLES.

9 SOLDIER: (RADIO) Sergeant! I've got a passenger
10 having some kind of episode in Car Four.

11 SERGEANT: Episode?

12 2nd PASSENGER: (WILD SCREAMING IN BG)

13 SOLDIER: (RADIO) Like a fit or something, sir. She's
14 getting violent. What should I -- ?

15 BLUE EYES: Tell him to shut it down. Immediately.

16 SERGEANT: Are you crazy? That's a civilian.

17 SOLDIER: (RADIO) Sir, the passengers are starting to
18 panic.

1 **SERGEANT:** (INTO RADIO) We're coming. Squad! Soldiers
2 in Cars Two, Three, and Five report to Car
3 Four. Now.

4 **BLUE EYES:** You! Engineer! By law there should be a
5 firearm stored in the cab of this train. I'm
6 going to need it.

7 **ENGINEER:** But -- that's only for emergencies, sir. And
8 civilians aren't allowed to carry firearms
9 on the New Midwest Transit System --

10 **BLUE EYES:** I know the rules, dammit. You want this to
11 be your last trip? Because I can make it
12 your last trip.

13 **SOUND:** COMPARTMENT OPENS.

14 **SOUND:** GUN REMOVED, CHAMBER CHECKED.

15 **BLUE EYES:** Thank you for your cooperation. Let's go,
16 Sergeant.

17 **SOUND:** DOORS HISS OPEN, CLOSED.

18 **ENGINEER:** Jerk. (PAUSE) All right. They're gone.

19 **MUSIC:** TRANSITION.

1 SOUND: SOLDIERS RUSH PAST.

2 ELAINE: I can't believe it. She did it.

3 BISHOP: Burke? Looks like your plan is working.

4 BURKE: (PHONE) Thank goodness someone on the train
5 was reading that message board. We owe her a
6 thousand bucks, by the way.

7 ELAINE: This is our chance. Come on.

8 BISHOP: You two go first. I'm right behind you.
9 Don't move too fast, or you'll make people
10 suspicious.

11 SOUND: FOOTSTEPS. CONTINUE UNDER.

12 SOUND: TRAIN DOORS HISS OPEN, CLOSED.

13 SOUND: A DINING CAR. SILVERWARE, CONVERSATION.

14 SOUND: ANOTHER SET OF TRAIN CAR DOORS.

15 SOUND: A PASSENGER CAR. CONVERSATION, SNORING.

16 SOUND: ANOTHER SET OF DOORS OPEN, CLOSE.

17 ELAINE: All right. All right. This is it.

1 VINCE: Great. It's just... luggage.

2 BULL: Not just.

3 VINCE: Whoa! Hey there, big fella. I don't guess we
4 could talk -- oof!

5 BULL: (ROARS)

6 SOUND: VINCE CRASHES INTO A PILE OF LUGGAGE.

7 ELAINE: Vince!

8 VINCE: I'm... okay. Watch out, he's a mean one.

9 ELAINE: (TO BULL) Look, I hate to play this card,
10 but you wouldn't hurt a woman, would you?

11 BULL: (HESITATES)

12 ELAINE: Great.

13 SOUND: SHE PUNCHES HIM.

14 BULL: Uh! (ROARS, LUNGES)

15 SOUND: BACKPACK UNZIPPED.

16 ELAINE: (STRUGGLING) Vince! I hope there's something
17 in that pack of yours that can help us.

1 VINCE: Sure is. Hey, ugly! Here's a little trick I
2 picked up back at the station.

3 SOUND: TAZER CRACKLES.

4 BULL: (SHUDDERS, MOANS)

5 SOUND: BODY FALLS.

6 VINCE: You okay?

7 ELAINE: I'm okay. Thank you. Let's --

8 SOUND: TRAIN CAR DOORS OPEN, CLOSE.

9 BISHOP: (PAUSE) What happened here?

10 ELAINE: One last obstacle. Come on, we don't have
11 much time before they're back. Let's get to
12 searching.

13 VINCE: What are we supposed to be looking for?

14 ELAINE: Hopefully we'll know it when we see it.

15 BISHOP: Whatever it is had to be on the train first.
16 So it would be somewhere underneath all the
17 passenger baggage.

1 SOUND: RUMMAGING, BAGS UNZIPPED, TRUNKS OPENED.

2 VINCE: It's just regular stuff. Toothbrushes,
3 clothes... some really hideous clothes.

4 BISHOP: Same over here. Nothing that looks out of the
5 ordinary. Anyone see anything underneath?

6 ELAINE: No, it's just luggage, all the way down to --
7 (PAUSE) Wait a second.

8 SOUND: PANEL SLIDES OPEN.

9 SOUND: A LIGHT BEEPING.

10 ELAINE: Oh my god.

11 VINCE: Did you find something?

12 ELAINE: Pretty sure I did. Look. Underneath the
13 floorboards.

14 VINCE: What is it?

15 ELAINE: Well, I'm no expert, but...

16 BISHOP: (APPROACHING) ...but it looks like something
17 that could level a few city blocks. Or worse.

1 VINCE: It's a bomb?

2 BISHOP: Yeah. Big one. Wired into the undercarriage.

3 VINCE: Why would they be transporting a bomb in a
4 baggage car to St. Theodore?

5 ELAINE: Maybe it's bound for somewhere else?

6 BISHOP: No. Look. This thing is armed.

7 VINCE: Oh God.

8 BISHOP: They're going to blow the train.

9 VINCE: But -- blow up their own train? Why?

10 ELAINE: (PAUSE) Reunification.

11 VINCE: What?

12 ELAINE: Reunification. Only, their way.

13 BISHOP: It's a false flag.

14 ELAINE: What better reason to invade and overthrow a
15 neighboring territory than an unprovoked
16 attack on our own soil?

1 VINCE: But -- if this car explodes while we're
2 moving, the whole train could derail. It'll
3 kill hundreds!

4 BISHOP: That's the idea. If they do it inside the
5 city limits, it could be thousands.

6 ELAINE: The people get their reunification, the
7 Party doubles its empire.

8 VINCE: It's -- unbelievable. It's unconscionable.

9 ELAINE: Then we better do something about it.
10 Bishop? Any experience disarming a bomb?

11 BISHOP: Let me look at it. You two watch the doors.
12 (TO PHONE) Burke, you follow all that? I'm
13 gonna need some serious help here.

14 BURKE: (PHONE) You got it. I still owe you for the
15 lock-picking lesson.

16 BISHOP: This one may be a bit more complex. Okay, I'm
17 looking at a gray box with a bundle of wires
18 at the top. There's a cell phone attached --
19 I'm guessing that's the detonator.

1 **SOUND:** TYPING ON THE OTHER END OF THE LINE.

2 **BURKE:** (PHONE) Yep. The ringing phone creates an
3 electrical connection that causes --

4 **BISHOP:** Burke. I just need to know the quickest way
5 to disarm it.

6 **BURKE:** (PHONE) Right. Right. Hang on...

7 **ELAINE:** (TO VINCE) Well, darling? You wanted more
8 adventure in your life.

9 **VINCE:** And you wanted to find out the truth. Here's
10 where it gets us, huh?

11 **ELAINE:** Yeah. But you know, whatever happens today --
12 I'd rather the two of us go down swinging.

13 **VINCE:** You'll never cease to amaze me, Doctor.

14 **BURKE:** (PHONE) Okay! Sounds like the weak spot is
15 the initiator. Look for something like a
16 blasting cap that's wired into the phone.

17 **BISHOP:** Got it. Harris, you carrying any tweezers in
18 that pack of yours?

1 VINCE: Maybe. Hang on.

2 SOUND: BACKPACK UNZIPPED. RUMMAGING.

3 BURKE: (PHONE) It's a delicate maneuver, Bishop.
4 You'll need a steady hand.

5 BISHOP: Burke, we're on a moving train!

6 VINCE: Will needle-nose pliers work?

7 BISHOP: They're gonna have to. Thanks.

8 ENGINEER: (INTERCOM) Your attention, ladies and
9 gentlemen. Our next stop will be Moorehead
10 Station, arriving in ten minutes.

11 ELAINE: Bishop? Did you hear that?

12 BISHOP: Hang on. Burke, what's next? (PAUSE) Okay...

13 ELAINE: Moorehead is the last stop before St.
14 Theodore. If we're right, we've got less than
15 half an hour before they blow the train.

16 BISHOP: Well -- they're gonna have a hard time --

17 SOUND: COMPONENT REMOVED.

1 BISHOP: -- without this!

2 SOUND: TRAIN DOOR SLIDES OPEN, CLOSED.

3 BLUE EYES: Then I'll take that, thank you.

4 VINCE: Damn it. So close.

5 ELAINE: It's you. Mr. Blue Eyes.

6 BLUE EYES: You say that like I should know who you are.
7 Or care. Stand together. All three of you. I
8 won't ask again. Are you armed?

9 VINCE: Why don't you come over here and find out?

10 BLUE EYES: I will, tough guy, thank you. And if any of
11 you so much as twitch, we see her brains
12 first. Got it?

13 SOUND: HE PATS THEM DOWN.

14 BISHOP: We're clean.

15 BLUE EYES: Good. Civilians are prohibited from carrying
16 firearms on the New Midwest Transit System.

17 VINCE: What are the rules on explosive devices?

1 BLUE EYES: Heh. I take it you're three of Overstreet's
2 little pawns. Thought you'd swoop in and
3 save the day, did you?

4 BISHOP: Not as crazy as it might sound. We already
5 took care of Overstreet.

6 ELAINE: Look -- we know what you're planning. You
7 cannot do it. You'll kill so many people.

8 BLUE EYES: Me? No ma'am. What you are about to experience
9 is a brazen attack carried out by a hostile
10 territory to the south. Don't worry, there
11 will be plenty of evidence to prove it.

12 BISHOP: Evidence manufactured by you.

13 BLUE EYES: It's taken a bit of time, but even I have to
14 admit, it's some of my best work.

15 VINCE: And what does all this mean for us?

16 BLUE EYES: What do you think? A tea party?

17 VINCE: You can't just shoot us on a crowded train.

18

1 BLUE EYES: Don't tempt me. Here. Our loyal Security
2 Force carries these zip tie cuffs. Put one
3 end around your wrist and the other around
4 the railing. Good and tight, now.

5 SOUND: CELL PHONE RINGS.

6 BLUE EYES: Excuse me for a moment, please. I have to
7 take this.

8 VINCE: (AN IDEA) Oh... sure. Sure, our executions
9 can wait for your very important phone call.

10 ELAINE: Vince.

11 VINCE: (QUIETLY) Hey. Trust me?

12 ELAINE: (QUIETLY) Always.

13 VINCE: (LOUDER) I'm just saying. It's rude.

14 BLUE EYES: I won't be long. In fact -- you may want to
15 hear this. I'll put it on speaker.

16 SOUND: PHONE ANSWERED.

17 BLUE EYES: Good morning, Mr. President.

18 PRESIDENT: (SPEAKER) Is it done?

1 BLUE EYES: Not quite yet, sir.

2 PRESIDENT: (SPEAKER) What's the holdup?

3 BLUE EYES: The train is en route, sir. One more stop,
4 then we are home free. Meanwhile I've
5 captured three seditionists who were
6 attempting to disrupt the operation.

7 PRESIDENT: (SPEAKER) Seditionists? (PAUSE) How much do
8 they know?

9 BLUE EYES: Just about everything, I'm afraid. How would
10 you like me to handle it?

11 PRESIDENT: (SPEAKER) How do you think? You can't
12 exactly set them free.

13 BLUE EYES: Thank you, sir. That's what I was hoping
14 you'd say.

15 SOUND: PHONE HUNG UP.

16 BLUE EYES: Sorry. You heard the bossman. Cuffs. Now.

17 VINCE: Hang on.

18 BLUE EYES: Look, if you're planning to beg...

1 VINCE: I'm not. I just -- I want to take this
2 backpack off first. I don't want to die all
3 wired up with electronics.

4 BLUE EYES: What are you talking about?

5 SOUND: BACKPACK REMOVED, UNZIPPED.

6 VINCE: Oh, this? Take a look. It's called a remote.
7 Something from my friend Claude's stash at
8 KNMW. It relays a signal back to the station
9 for live broadcast.

10 BLUE EYES: (AMUSED) And you thought you were going to
11 broadcast yourself being a hero?

12 VINCE: "Going to?" No. We've been live for the last
13 few minutes.

14 BLUE EYES: (LONG PAUSE) Give me that.

15 VINCE: Sure. Good part's over anyway. Signing off!

16 SOUND: EQUIPMENT SMASHED.

17 BISHOP: It's too late. Your whole plan already went
18 out over the air. That little phone call too.

1 ELAINE: The public knows everything now. It's
2 finished.

3 SOUND: TRAIN ENGINE SLOWS.

4 BLUE EYES: No, you're finished. Even if people are
5 willing to believe -- wait. Why are we
6 stopping? (TO RADIO, BARKING) You! Engineer!
7 Why are we stopping? (PAUSE) Answer me!

8 SOUND: RADIO CRACKLES.

9 MR. JONAS: (RADIO) (GIGGLES)

10 BLUE EYES: What the -- ?

11 ELAINE: Vince?

12 VINCE: Is that...?

13 MR. JONAS: (RADIO) Good afternoon, fellow passengers. I
14 regret to inform you that present
15 circumstances have necessitated a small
16 delay in our journey.

17 BLUE EYES: Who is this? How did you get on this channel?

1 MR. JONAS: (RADIO) If you'll take a look out the
2 window, you'll notice that we remain quite
3 distant from Moorehead Station. And indeed
4 from any hint of the civilized world.

5 BLUE EYES: Answer me. Now. Who is this?

6 MR. JONAS: (RADIO) Someone who finally understands the
7 full scope of your wickedness. And has
8 decided to do something about it.

9 BLUE EYES: And you think this is going to save you? Or
10 your little friends here?

11 MR. JONAS: (RADIO) My friends need no saving from the
12 likes of you.

13 BLUE EYES: Oh yeah? Maybe you don't know about the gun
14 I've got pointed at them.

15 MR. JONAS: (RADIO) I know all about it, in fact. For
16 example, I know that you acquired that gun
17 from an undercover agent of mine. Which
18 afforded me the opportunity to replace its
19 bullets with harmless blanks.

20 BLUE EYES: You're bluffing.

1 MR. JONAS: (RADIO) Am I?

2 SOUND: TRAIN CAR DOOR SLIDES OPEN.

3 MR. JONAS: Why don't you try it and see?

4 SOUND: GUNSHOTS.

5 ALL: (REACT)

6 MR. JONAS: (PAUSE) Mr. Bishop, now would be an ideal
7 time to subdue this terrorist.

8 BISHOP: With pleasure.

9 BLUE EYES: You -- all of you -- oof!

10 SOUND: PUNCH. ANOTHER. BODY FALLS.

11 ELAINE: (EXHALES) Thank you. We didn't know what we
12 were dealing with until we got here. It could
13 have gone south a hundred different ways.

14 MR. JONAS: It is to this man's great misfortunate that he
15 and Mr. Overstreet created a network of agents
16 loyal to someone other than themselves.

17 VINCE: But -- what do we do now? This train is
18 still swarming with soldiers.

1 MR. JONAS: Soldiers who have been made aware that they
2 were on a suicide mission. We will have no
3 trouble with them. Your broadcast idea --
4 very clever, I must say, Mr. Harris. A
5 tactic worthy of my namesake.

6 VINCE: Yeah, about that. What's going on? We know
7 you're just some actor.

8 MR. JONAS: Perhaps that was true. But no longer.

9 BISHOP: So who are you really?

10 MR. JONAS: I am like all of you. Someone who sees the
11 opportunity to become what he once only
12 imagined himself to be.

13 ELAINE: Well, look. We're done with the secrecy. The
14 subterfuge. There's no way we're going back
15 to how things were.

16 MR. JONAS: No. From now on, we work together.
17 Transparently.

18 ELAINE: (PAUSE) I'll tell the Engineer to get us
19 moving again.

1 BISHOP: And I'll get some cuffs on our two friends
2 here.

3 SOUND: TRAIN DOORS OPEN, CLOSE.

4 VINCE: So listen, uh -- what do I even call you?

5 MR. JONAS: Why, Mr. Jonas, of course.

6 VINCE: Listen... Mr. Jonas. Can I ask you
7 something? Something that's been bugging me
8 since this whole thing started?

9 MR. JONAS: Certainly. I did just pledge transparency.

10 VINCE: Knowing... everything. What they were up to.
11 Why did Overstreet bother recruiting me in
12 the first place? What could they possibly
13 have wanted from a suicidal poet?

14 MR. JONAS: Mr. Overstreet left much of the recruitment
15 efforts to my discretion, Mr. Harris. I
16 engaged you of my own volition, after your
17 wife's recommendation. To get the bottom of
18 this man's plot, Mr. Radio and I knew that
19 we would require agents of exceptional
20 quality. Intelligent. Careful. Good-hearted.

1 VINCE: But why would you think I was any of those
2 things?

3 MR. JONAS: Because, Mr. Harris. "The night is wide, and
4 the soul stretches to the heavens like a
5 sheet of stars."

6 VINCE: You've -- you've read my poetry?

7 MR. JONAS: Indeed I have. In fact, you may consider me
8 a fan. You have quite an ear.

9 VINCE: Oh. Thank you.

10 MR. JONAS: Let me propose a way to put it to use.

11 MUSIC: TRANSITION.

12

1 SOUND: TRAIN ENGINE EFFECT.

2 CRANDALL: (AS RADIO JONAS) Well then, Deadeye,
3 Professor -- now would be an ideal time to
4 subdue this terrorist and his reign. (PAUSE,
5 TRYING AGAIN) Now would be an ideal time...

6 VINCE: Hold for a second!

7 SOUND: TRAIN EFFECT STOPS.

8 CROWD: (LIGHT CHATTER IN THE STUDIO)

9 VINCE: Larry, is that line giving you trouble?

10 CRANDALL: Feels a little clunky. You don't subdue a
11 reign.

12 VINCE: You're right. Let's say "subdue this
13 terrorist and end his reign." How's that?

14 SOUND: SCRIBBLING.

15 CRANDALL: Great. Works for me.

16 MADGE: And we're on in ten!

17

1 VINCE: Thank you, Madge. (QUIETLY) Larry -- just be
2 careful not to change the two lines after,
3 okay? They're clunky too, but they're part
4 of a message that needs to go out. Think you
5 can work with it?

6 CRANDALL: You got it, Poet.

7 SOUND: CELL PHONE BUZZES.

8 VINCE: Thanks. (ANSWERING) Hello, dear.

9 ELAINE: (PHONE) Hey. I just got a call from Omni.
10 They have a new assignment for us.

11 VINCE: Oh yeah?

12 ELAINE: (PHONE) Yeah. And this one comes straight
13 from President Stevenson herself. So what do
14 you say, darling? Ready for a little more
15 adventure in your life?

16 VINCE: I'm ready.

17 MUSIC: THEME MUSIC.

18 END