

AGENTS

by Robert Arnold

EPISODE THREE:

THE LOOKOUTS

CHARACTERS

| | |
|-------------------|----------------------------------|
| VINCE | A depressed poet |
| ELAINE | A doctor |
| OVERSTREET | A Human Resources Manager |
| OMNI | A hotel desk clerk |
| BISHOP | A sniper |
| MR. JONAS | An intercessor |
| BLUE EYES | An operative |
| SUPERVISOR | A security supervisor |
| COP | |

1 MUSIC: THEME MUSIC. FADES.

2 ELAINE: (FADES IN) Better speak up before I decide
3 to defend myself. Come on now, who's here?
4 (PAUSE) Are you a friend of Mr. Jonas?

5 SOUND: PANTRY DOOR CREAKS OPEN.

6 VINCE: (PAUSE) You have got to be kidding me.

7 ELAINE: Vince?

8 SOUND: POKER CLATTERS TO THE GROUND.

9 SOUND: RUSHING FOOTSTEPS.

10 VINCE: You're one of them? I thought -- oof!

11 SOUND: SHE HUGS HIM HARD.

12 VINCE: Okay. Hey. Hey. Good to see you too.

13 ELAINE: (TEARFUL) They told me you were dead!

14 VINCE: Yeah, I was... supposed to be. I'm sorry.

15 ELAINE: What happened?

16 VINCE: I ran into a friend of yours.

1 ELAINE: A friend?

2 VINCE: Well, an acquaintance, I guess. I wouldn't
3 necessarily consider him a friend.

4 ELAINE: My God. They recruited you?

5 VINCE: You didn't know?

6 ELAINE: No! I mean, I told them they should. But I
7 had no idea. I can't believe it. I can't
8 believe you're really here.

9 VINCE: I'm sorry, Elaine. I'm sorry I put you
10 through all this. And I really didn't mean
11 for you to see me tonight. But -- it sounds
12 like we have a lot of catching up to do. Is
13 it safe to talk here?

14 ELAINE: Yes. Of course. (PAUSE) Why don't we open
15 some wine?

16 MUSIC: TRANSITION.

17

1 SOUND: DOG PANTING.

2 VINCE: Stay, Charlie. Stay. Good boy.

3 ELAINE: They contacted me almost a year ago. Right
4 after that protestor was shot. We worked on
5 him for hours but weren't able to save him.
6 I don't know if you remember.

7 VINCE: Of course.

8 ELAINE: They told me they were a grassroots
9 organization fighting against the people in
10 government who would allow something like
11 that to happen. Fighting to make things
12 better for everyone. They said my
13 participation would be invaluable.

14 VINCE: What did they want from you?

15 ELAINE: They needed a doctor. A medical professional
16 on their side. Someone who could be
17 discreet. Not ask too many questions, not
18 report things they didn't want reported.

19 VINCE: And you said yes?

1 ELAINE: I felt like I needed to. I've patched up a
2 lot of broken bones since then. Couple of
3 gunshot wounds. One time an agent was
4 poisoned -- we had to pump his stomach.

5 VINCE: So you've been working for them this whole
6 time?

7 ELAINE: Off and on. I guess you know how it is. You
8 won't hear anything for weeks, then suddenly
9 they need you right away. (PAUSE) I'm sorry
10 I couldn't tell you, Vince. I wanted to. But
11 they said it would put us both in danger.

12 VINCE: (MUSING) Right after that protestor was
13 shot. I knew something had changed. And I
14 felt so helpless.

15 ELAINE: I know you did. I'm sorry. It was just --
16 seeing that kind of thing every day, you
17 know? And seeing them get away with it, over
18 and over. This felt like a way for me to do
19 something.

20 VINCE: And is it?

21 ELAINE: I think so, yeah.

1 VINCE: So this Mr. Jonas is for real?

2 ELAINE: He's brilliant. Have you met him?

3 VINCE: Yeah, he took me for a drive one night.

4 (PAUSE) So what do we do now?

5 ELAINE: I'm not sure. But look. All this -- the
6 problems you and I were having -- they only
7 happened because we weren't being honest
8 with one another. So that's the first thing.
9 We have to figure out how to trust each
10 other again. If we don't have that, we're
11 lost. Okay?

12 VINCE: Okay. What about our mutual acquaintance?

13 ELAINE: I think... I think we should talk to
14 Overstreet. We need to let them know that I
15 know. I don't want to put either of us at risk.

16 VINCE: (UNCOMFORTABLE) All right. What do you think
17 he'll say?

18 MUSIC: TRANSITION.

19

1 **OVERSTREET:** (SIGHS) Could be worse.

2 **VINCE:** Really? That -- that's it?

3 **ELAINE:** You're not upset?

4 **OVERSTREET:** I didn't say that. But the plan was to
5 reunite you two at some point anyway. You've
6 just... accelerated the timeline a bit.

7 **ELAINE:** Neither of us meant for it to happen. I hope
8 you understand --

9 **OVERSTREET:** Fine, fine. You did the right thing by
10 telling me.

11 **VINCE:** So what now?

12 **OVERSTREET:** Well, that part is a bit tricky. Officially,
13 Mr. Harris, you are of course dead. So you
14 can't simply move back into your home and
15 resume your regular activities.

16 **ELAINE:** Why did you guys hold off so long on
17 recruiting Vince, anyway? Why wait until you
18 could pretend he was dead?

1 OVERSTREET: Doctor, I think you know by now that the
2 "whys" are not for people like you and me to
3 ask. But I'm sure you can see the benefit to
4 having an agent who is fully under the radar
5 -- one who no longer appears on any
6 government registries.

7 VINCE: A ghost. Hey, maybe that's what you guys
8 could call me! (DRAMATIC) "Ghost."

9 OVERSTREET: It's taken.

10 VINCE: Aw.

11 ELAINE: So what do you want us to do?

12 OVERSTREET: For the time being? Nothing. Mr. Harris, you
13 will continue living at the Columbia, and
14 Dr. Margulies, you will go on with your
15 work. I can't prevent you from seeing one
16 another -- obviously. But please, take extra
17 precautions to make sure you aren't spotted
18 together.

19 VINCE: And we should just wait to hear from you
20 about new assignments?

1 **OVERSTREET:** Actually... as it happens, I need a little
2 help with something tonight. It's a lookout
3 job. Simple work, but two pairs of eyes
4 wouldn't be a bad thing. How would you feel
5 about partnering up?

6 **MUSIC:** **TRANSITION.**

7

1 SOUND: A ROOFTOP. CITY AMBIENCE (DISTANT). WIND.

2 VINCE: So I guess this is what our date nights will
3 look like for a while.

4 ELAINE: I was just thinking that you don't take me
5 to enough rooftops. Especially ones with so
6 many decorative piles of... scrap metal.

7 OMNI: (PHONE) Can you guys hear me OK?

8 ELAINE: Loud and clear, Omni. I've got you on speaker.

9 OMNI: (PHONE) How are your sight lines?

10 ELAINE: Perfect. From up here we can see the street,
11 the hotel entrance, and the rooms on the
12 tenth floor.

13 VINCE: I'm in 714, by the way. Just in case you
14 ever wanna... you know.

15 ELAINE: Charge room service to your account?

16 VINCE: Sure, why not? Jonas is paying for it
17 anyway. Dude must be super rich -- I haven't
18 paid for a thing since I joined up.

1 OMNI: (PHONE) That's right. Mr. Jonas is meeting
2 with representatives of a man named Harding.
3 Crime boss. Real nasty piece of work.
4 Murder, money laundering, that sort of
5 thing. Jonas has some kind of documentation
6 of his activities. He promised Harding he'd
7 trade it for information.

8 VINCE: Information about what?

9 OMNI: (PHONE) Who knows? Probably something that
10 would seem insignificant in isolation, but
11 turns out to be part of a bigger puzzle.

12 VINCE: I guess everything's a puzzle with this guy.

13 ELAINE: And Jonas set up the trade, but he isn't
14 actually going to go through with it, right?

15 OMNI: (PHONE) That's the plan. As soon as he sees
16 an opening, he'll signal you --

17 VINCE: By raising one hand in the air --

18

1 OMNI: (PHONE) -- and you'll signal me, and I'll
2 cut the power to the room. Flowers is in the
3 suite next to them, waiting to unlock the
4 door. Jonas will grab the documents, then
5 slip out through the adjoining suite and
6 down the staff elevator before they even
7 realize he's gone.

8 VINCE: Sounds risky. Why didn't you just put a wire
9 on him or something? Let him signal you
10 directly?

11 OMNI: (PHONE) Couldn't chance a pat-down. So
12 instead, it's you two.

13 VINCE: Right -- Omni, Doc, and... whatever my cool
14 nickname ends up being.

15 ELAINE: Code name. And you'll get one. You just have
16 to earn it.

17 OMNI: (PHONE) Well, you're officially deceased,
18 aren't you? We could call you "Deadman."

19 VINCE: You know what? I think I'll wait to earn it.

1 ELAINE: (PAUSE) Omni, a long black car just pulled
2 up at the entrance. Is that him?

3 VINCE: That's him, all right. I've been in that car.

4 OMNI: (PHONE) Affirmative. He should be arriving
5 now.

6 ELAINE: Yep. There he is. A rare sighting. Vince,
7 look.

8 VINCE: Huh. Little guy, isn't he?

9 ELAINE: Everybody looks little from way up here. But
10 yes. (PAUSE) Okay, Omni, Mr. Jonas has gone
11 into the lobby.

12 OMNI: (PHONE) Great. Keep a close eye on ten-oh-
13 four.

14 SOUND: SMALL CLATTER (DISTANT).

15 VINCE: Did you hear something?

16 ELAINE: Vince! Look. There's movement in the room.

17 VINCE: Yeah, I just...

18 ELAINE: Are you watching?

1 VINCE: I'm watching. (PAUSE) Okay. Okay, yeah, a
2 little movement. One of them is going to the
3 door --

4 SOUND: ANOTHER CLATTER (DISTANT).

5 VINCE: Hang on.

6 ELAINE: Vince! What are you doing? Watch the room!

7 OMNI: (PHONE) Everything all right up there?

8 VINCE: Yeah. One sec. Hey, Omni, do we have any
9 other agents out here?

10 OMNI: (PHONE) You mean on the rooftops? No.

11 VINCE: Are you sure?

12 OMNI: (PHONE) I would know.

13 ELAINE: What is it?

14 VINCE: I thought I saw somebody moving over there.
15 Here. Take the binoculars. I'm going to
16 check it out.

17 ELAINE: Vince. Be careful.

1 VINCE: Of course. Keep the volume down on that
2 phone, okay? Just in case.

3 OMNI: (PHONE, QUIETER) What's going on, guys?

4 SOUND: FOOTSTEPS ON GRAVEL.

5 ELAINE: (DISTANT) Everything's fine, Omni. I've got
6 eyes on the room. Jonas just came in. He's
7 talking to them. No signal yet. He's --

8 VINCE: (GASPS)

9 SOUND: RUSHING FOOTSTEPS ON GRAVEL.

10 VINCE: (HISSING) Omni! The lights! Kill the lights!

11 OMNI: (PHONE) Did you see the signal?

12 VINCE: No, but --

13 ELAINE: Vince, what in -- ?

14 VINCE: On the next rooftop. It's a sniper. He's
15 aiming. Right now. Do it!

16 OMNI: (PHONE) Okay! Okay. It's done.

17 SOUND: RIFLE CRACK (DISTANT).

1 SOUND: WINDOW SHATTERS (DISTANT).

2 ELAINE: Oh my God.

3 VINCE: We need to get off this roof. Quick --

4 ELAINE: Vince, get down!

5 SOUND: SCRABBLING ON ROOFTOP.

6 SOUND: RIFLE CRACK (DISTANT).

7 SOUND: BULLET CHIPS CEMENT (NEAR).

8 VINCE: Guess he saw us.

9 ELAINE: Move!

10 SOUND: MORE SCRABBLING.

11 SOUND: A RIFLE CRACK (DISTANT).

12 SOUND: BULLET CHIPS CEMENT (NEAR).

13 ELAINE: Here. Stay low. The wall will protect us.

14 ELAINE & VINCE: (PAUSE; BREATHING HEAVILY)

15 ELAINE: We're pinned. And he's got a clear shot at

16 us if we try for the door. What do we do?

1 VINCE: (PAUSE) There's a fire escape on that corner
2 of the building. He won't have as clear a
3 shot. Maybe I can get to it, get down to the
4 street --

5 ELAINE: And do what?

6 VINCE: Go after him.

7 ELAINE: Go after him? Are you crazy?

8 VINCE: It's hard to say anymore. Elaine, see that
9 pile of scrap metal?

10 ELAINE: Yeah?

11 VINCE: On three, give it a good shove. Maybe that
12 will distract him. Ready? One... two...

13 ELAINE: Wait! Vince, please. I can't -- I can't go
14 through losing you again.

15 VINCE: You won't. I can do this. Promise. (PAUSE)
16 Ready? Three!

17 ELAINE: (GRUNTS)

18 SOUND: CLANKING, CLATTER.

1 SOUND: RUNNING FOOTSTEPS.

2 VINCE: (QUICK BREATHING)

3 SOUND: RIFLE CRACK (DISTANT).

4 SOUND: BULLET THUDS AGAINST METAL (DISTANT).

5 SOUND: RUNNING FOOTSTEPS.

6 SOUND: ANOTHER RIFLE CRACK.

7 SOUND: BULLET PINGS OFF METAL (NEAR).

8 SOUND: A FEW FOOTSTEPS DOWN A METAL FIRE ESCAPE.

9 VINCE: (SIGHS) (BREATHING SLOWS) (PAUSE)

10 ELAINE: (DISTANT) Vince!

11 VINCE: Elaine! What are you doing? Get down!

12 ELAINE: He's on the move. He packed it in when he

13 saw you go over the side. He's coming down.

14 VINCE: Oh yeah? Well, why don't we go introduce

15 ourselves?

16 MUSIC: TRANSITION.

17

1 SOUND: STREET AMBIENCE, NIGHT. NOT TOO CROWDED -- A
2 FEW PASSING CARS, FOOTSTEPS.

3 SOUND: RUSHING FOOTSTEPS. THEY STOP.

4 VINCE: Do you see anyone who might have come out of
5 that building?

6 ELAINE: No.

7 VINCE: Where are the cops when you need them?

8 ELAINE: When was the last time you saw a cop in this
9 city? Much less one doing their job --

10 VINCE: Wait. There! (CALLING) Hey!

11 SOUND: RUSHING FOOTSTEPS (DISTANT).

12 VINCE: I got him! Elaine, stay here!

13 SOUND: RUSHING FOOTSTEPS. A CHASE.

14 VINCE: Hey! You!

15 SOUND: A COLLISION, STRUGGLE.

16 BISHOP: Oof!

17 VINCE: Hang on a second there, pal.

1 BISHOP: (STRUGGLING) Get off me!

2 VINCE: In a minute. Why are you shooting at us? Huh?

3 BISHOP: What are you talking about? You're crazy.

4 VINCE: Am I? Then what's in the bag, golf clubs?

5 Seems a little -- oof!

6 SOUND: A PUNCH.

7 VINCE: (PAUSE) Now I know you didn't mean that.

8 SOUND: A SCUFFLE.

9 SOUND: SIREN SQUAWKS.

10 COP: (BULLHORN) All right! Break it up!

11 VINCE: Oh, you have got to be -- oof!

12 SOUND: A PUNCH.

13 SOUND: VINCE FALLS TO THE SIDEWALK.

14 SOUND: RUSHING FOOTSTEPS.

15 VINCE: (TO HIMSELF) There goes date night.

1 BISHOP: (DISTANT) This doesn't have to end badly,
2 you know!

3 VINCE: What?

4 BISHOP: (DISTANT) This doesn't have to end badly.
5 Give us Stevenson and we'll leave you be.

6 VINCE: Give you... what?

7 SOUND: RUSHING FOOTSTEPS RESUME, FADE.

8 COP: Okay, pal, you like playing rough, huh?
9 Maybe we take you down to the station and --

10 MR. JONAS: It's all right, officer.

11 COP: Oh, it is, is it? Who -- you!

12 MR. JONAS: Yes, Officer Tapper. You may leave us now.

13 COP: Sure, sure... uh, sir.

14 SOUND: CAR DOOR SLAMS, CAR PULLS AWAY.

15 VINCE: One of ours, I take it?

16

1 MR. JONAS: Mr. Harris. I am given to understand that
2 you saved my life this evening. If that is
3 indeed the case, then I owe you a debt of
4 gratitude. Mr. Harris -- I thank you.

5 VINCE: Sure. Uh, don't mention it. Did you get what
6 you were after?

7 MR. JONAS: Not tonight, I'm afraid. But there will be
8 other opportunities. Perhaps you will be
9 able to be of service to me again.

10 VINCE: Yeah. Sure. That'd be just fine --

11 SOUND: RUSHING FOOTSTEPS APPROACH.

12 ELAINE: (APPROACHING) Vince! My God!

13 SOUND: SHE HUGS HIM.

14 VINCE: I'm okay! I'm okay. It's just a bloody nose.
15 Jonas is okay too. He was saying... He's gone!

16 ELAINE: Yeah. He does that. Come on, let's get you
17 out of here.

18 MUSIC: TRANSITION.

19

1 SOUND: DOOR OPENS. COCKTAIL PARTY AMBIENCE.

2 BLUE EYES: Please excuse me. I'll just be a moment.

3 SOUND: PARTY NOISES FADE. DOOR CLOSES.

4 BLUE EYES: This better be important. You know we're
5 hosting the Southern Ambassador.

6 SUPERVISOR: I apologize, sir. But I knew you would want
7 to see this.

8 BLUE EYES: Well?

9 SOUND: TYPING AND CLICKING ON A COMPUTER.

10 SUPERVISOR: Take a look at this monitor, sir. This is a
11 live feed from Gibson Yards.

12 BLUE EYES: Gibson Yards? Did something happen to our
13 little project?

14 SUPERVISOR: The train car itself shows no evidence of
15 tampering, sir. But look here -- you can see
16 a hole cut in the fence. That's how he got
17 inside. Then, if I switch over to the
18 central camera...

1 SOUND: MOUSE CLICKS.

2 BLUE EYES: Well well. Look who we have here.

3 SUPERVISOR: Should I send in the guards, sir?

4 BLUE EYES: Yes. But I don't want them arresting him.
5 Tell them to just scare him off.

6 SUPERVISOR: Are you sure?

7 BLUE EYES: Of course I'm sure. You and your team get
8 him out of there. I'll take care of the
9 rest.

10 SOUND: DOOR OPENS. PARTY NOISES FADE IN.

11 BLUE EYES: (FADING) And for God's sake -- electrify
12 that fence!

13 MUSIC: TRANSITION.

14

1 SOUND: POUNDING ON DESK.

2 OVERSTREET: What were you thinking?

3 VINCE: I was thinking I could catch the guy who was
4 shooting at us!

5 OVERSTREET: You catch the guy when we tell you to catch
6 the guy, Mr. Harris. Otherwise you stay put.

7 VINCE: Mr. Jonas seemed happy enough.

8 OVERSTREET: Mr. Jonas has other matters to consider.
9 (SIGHS) Under normal circumstances, Mr.
10 Harris, such a direct violation of orders
11 would be grounds for immediate termination.
12 You would be out on the street, at best, and
13 we would sever all ties.

14 VINCE: So why don't you?

15 OVERSTREET: Because. We still need Dr. Margulies. And I
16 suspect you two are now a package deal. But
17 believe me, there will be repercussions.

18 VINCE: What kind of repercussions?

1 OVERSTREET: Go home, Mr. Harris. Do not do anything
2 until we contact you again.

3 VINCE: (SIGHS)

4 SOUND: CHAIR SCRAPES. FOOTSTEPS.

5 OVERSTREET: Mr. Harris! (PAUSE) Anything. Understood?

6 VINCE: (PAUSE) Understood.

7 MUSIC: TRANSITION.

8

1 SOUND: AN IDLING CAR.

2 SOUND: CAR DOOR OPENS, CLOSES.

3 ELAINE: Was it bad?

4 VINCE: Pretty bad. Will you take me to the hotel,
5 please?

6 ELAINE: Of course.

7 SOUND: CAR PUT IN GEAR, DRIVES.

8 ELAINE: Well, for what it's worth, I'm proud of you.
9 I know you did the right thing. And I'm sure
10 eventually they'll see that. I mean, if Mr.
11 Jonas --

12 VINCE: Elaine? (PAUSE) Who is "Stevenson?"

13 MUSIC: CLOSING.

14

15 END OF EPISODE THREE