

JAIME BRAVO

Written by

Salvador Paniagua

El Guero Films
salpaniagua@gmail.com
310-720-5047

INT. BRAVO TRAINING ROOM - DAY

JAIME BRAVO, seventeen, thin but athletic wearing protective head gear and sweat pants, bobs and weaves dodging fists and kicks thrown by CHET BRIGGINS, thirties, husky bar brawler.

Chet swings his foot at Jaime's face, but Jaime catches the foot and uses the momentum to bring Chet to the ground where he pins Chet on his back.

Standing above them is CARLOS BRAVO, early-forties, handsome like the theater professor college coeds fall for.

CARLOS

Nice work, *mijo*. He's getting better, no Chet?

Chet nods.

CARLOS (CONT'D)

Let's finish with some speed-yoga circuit training.

JAIME

Serious, dad? I got prom in like four hours.

CARLOS

Alright, well, let's get in some jump rope and we'll call it a day.

Jaime grabs the jump rope from a wall with wooden swords and rubber guns.

CARLOS (CONT'D)

(to Jaime)

So did you get a hotel room for tonight?

JAIME

What?

CARLOS

It's prom, aren't you supposed to get a room?

JAIME

Dad. Come on.

Jaime leaves the room, jumps rope outside.

CARLOS
 (to Chet)
 People don't get hotel rooms
 anymore?

INT. JAIME'S BEDROOM - DAY

Jaime primps his bow tie and looks in the mirror. Serpico and The Graduate posters decorate the walls.

In the background, his laptop rings and on the screen comes NASH BRAVO, sixties, fit and suave with the beard of The Most Interesting Man.

NASH
Jaimito. You're looking great.

JAIME
 Grandpa.

NASH
 I wanted to remind you that I'm
 leaving for Africa early Monday
 morning, but I'll be back for
 graduation. So proud of you.

JAIME
 Thank you.

NASH
 Prom huh. You get a room?

JAIME
 Grandpa.

NASH
 What? Don't people get rooms for
 that?

JAIME
 No, there is a hosted after-party
 at the prom. People don't do that
 anymore.

NASH
 Alright, well, have fun.

INT. PICKUP TRUCK - DAY

Jaime pulls down the turn signal lever, checks his side mirror, and takes a turn nice and slow.

Sitting next to him admiring his old-man driving style is his date and girlfriend, MEERA MEHTA, seventeen.

Meera

No one is going to call the cops if you go 30 miles per hour.

JAIME

Just observing the rules of the road.

MEERA

Okay.

Jaime smiles, floors the accelerator. Meera smiles. He takes a turn at 40 miles an hour. The car fishtails, but he expertly maintains control.

He does the same at the next turn.

He brings the car back down to old-man speed as he turns onto:

EXT. FRANKLIN HIGH GYM - DAY

They pull up to the curb where cars are stuck in traffic and DRIVERS look frustrated. The VALET DRIVERS seem lost and confused.

INT. PICKUP TRUCK - DAY

MEERA

Your grandpa is going to Africa on a safari and we're going to prom at the gym.

JAIME

Come on drama queen.

Jaime opens the glove box and puts his wallet in there.

EXT. FRANKLIN GYM - DAY

Jaime gets out of the car and MR. DALTON, forties, takes Jaime's keys.

MR. DALTON

Hey there, Jaime. I almost didn't recognize you in that tux.

JAIME

Rented.

(looking around at the
traffic)

Do you guys need some help?

MR. DALTON

Oh, no, no, no, we got it.

Mr. Dalton takes Jaime's key but as he hands him back a ticket he drops the keys under the car. Mr. Dalton drops under the car.

Mr. DALTON (O.S.) (CONT'D)

Found 'em.

Meera walks towards a check-in table.

INT. DODGE HELLCAT - DAY

NICOLE SPENCER, seventeen, looks like she doesn't get much sun, sits slumped on the passenger seat. Looks out the window.

NICOLE

(to herself)

Why do I do this to myself?

Sitting next to her and driving is CRAIG HEINZ, 18, red hair, Nicole's loud and burly date.

CRAIG

(into a cellphone)

Yeah, dude, no serious man,
everyone is coming over to my dad's
place. You have to come. Yeah,
Nicole Spencer, you don't remember
her from fifth-grade? That nerd
chick, we used to...yeah...nah,
she's cute. She looks good.

Nicole shakes her head and looks out at the GROWING CROWD in front of the gym.

NICOLE

(to herself)

My life sucks.

EXT. FRANKLIN PARKING LOT - DAY

FRANK ROMAN, twenty-six, wiry half-Asian half-white, stands in front of a black Suburban.

A.J., twenties, massive muscle and flab, stands next to him.
MAX, forties, sits behind the wheel.

FRANK

My first field operation and it
involves bringing in a high school
girl from her prom.

A.J.

It's a start, Frank.

FRANK

Remember, don't make a scene?

Franks holds up a picture on his phone, it's Nicole Spencer.

FRANK (CONT'D)

Chances are we can nab her in this
valet mess. Let's show Chet I can
do more than research.

EXT. FRANKLIN GYM - DAY

Jaime admires the Dodge Hellcat as it pulls up to valet.

JAIME

Nice ride.

Craig walks out of the car, still on the phone.

CRAIG

(into the phone)

Yeah, dude, no bring everyone. I
mean, my dad got us two kegs.

He tosses his keys to Jaime.

CRAIG (CONT'D)

(to Jaime)

Here you go sport.

JAIME

I'm not, valet.

But Craig doesn't hear him and keeps walking towards the gym.

Frank Roman sees Nicole in the passenger seat and signals for
A.J. to block her door.

A.J. walks towards the car and discreetly leans on the door.

Frank walks towards the passenger side, but Jaime beats him
into the car. Frank is surprised.

INT. DODGE HELLCAT - DAY

Jaime sits down and puts the key in the ignition.

NICOLE

What are you doing? You can't drive this.

JAIME

Your racist date thinks I'm valet. I'm going to drive this and help out these guys.

NICOLE

What, serious? No. You can't park this.

Nicole tries to get out of the car. She realizes A.J. is holding her door shut.

NICOLE (CONT'D)

(to A.J.)

Excuse me, I need to get out of...

Frank opens the driver-side door and grabs Jaime's shoulder. Jaime immediately detects the malicious intention.

As he turns to see the gloved hand, he notices Frank's gun holstered under his suit jacket.

And with a grapple hold, Jaime folds Frank down to his knees.

FRANK

Ah, what the hell?

Jaime pushes Frank back, closes the door and locks it.

JAIME

Why are they after you?

NICOLE

Me? They didn't come until you got in the car.

EXT. FRANKLIN GYM - DAY

Frank stands up and bangs on the car roof. He looks at A.J.

FRANK

(to A.J.)

Who is this kid?

(into the car)

Open the door.

INT. DODGE HELLCAT - DAY

Jaime adjusts the rear view mirror and electric seat.

JAIME

Oh, so they're after the brown guy?

NICOLE

No, that's not what I said.

Jaime sees Frank nod to the Suburban which moves closer towards the Hellcat.

Jaime floors the accelerator, turns the wheel, leaves the valet line.

Frank runs to the Suburban, which chases after the Hellcat.

EXT. FRANKLIN GYM - DAY

Craig hangs up the phone and looks around.

CRAIG

Nicole?

Meera picks up two name tags from the check-in table.

MEERA

Jaime? Anybody seen, Jaime?

INT. DODGE HELLCAT - DAY

We hear the LOUD RUMBLE of the 700 horsepower ENGINE.

NICOLE

Stop the car. Let me out, what are you doing? Where are you going?

JAIME

Those men are clearly after you. The one at my side had a gun, and the other was blocking your door. There was a third in that Suburban. Why would someone be after you?

NICOLE

They're not after me. It's you. Why did you see all that?

JAIME

An actor pays attention.

The Suburban bumps into them from the back, jolting the Hellcat. Jaime looks in the mirror and sees Frank Roman pointing for Jaime to pull over.

JAIME (CONT'D)
(to the rear view mirror)
Hell no dude.

NICOLE
Maybe they have us confused with
someone else.

JAIME
Is this car stolen?

NICOLE
Please.

Jaime floors it and the Hellcat takes off.

JAIME
(to himself like he's
reading)
Urban evasion in automobile. Speed,
surprise, traffic.

The car flies by buildings, vendors, other cars. In the rear view mirror, the Suburban keeps pace.

JAIME (CONT'D)
(to himself)
Surprise.

NICOLE
What are you talking about?

Jaime notices oncoming traffic and he turns the car into a 180 degree turn from top speed. Physics wants to turn the Hellcat over, but engineering keeps the rubber to the ground.

JAIME
(to himself)
Traffic.

By the time the Suburban reacts they are blocked from turning due to the traffic.

Jaime turns onto the freeway and floors it.

JAIME (CONT'D)
Speed.

EXT. ELM STREET - SUNSET

The Hellcat turns onto a tree-lined street that overlooks downtown Los Angeles.

JAIME
We lost them.

NICOLE
Please take me home.

JAIME
Don't you think that's the first
place they'll look.

NICOLE
They're not after me. And how did
you learn to drive like that?

JAIME
German driving school since I was
15.

NICOLE
Turn here.

EXT. NICOLE'S HOUSE - NIGHT

Large tasteful home. Manicured lawn. The Hellcat rumbles onto the driveway. Jaime walks Nicole to the door.

JAIME
Could they be after money? Is
anybody home?

NICOLE
My mom is in Paris at a conference.

Nicole opens the door and Jaime looks inside. All of the furniture is covered in white sheets.

NICOLE (CONT'D)
Don't worry about me. I'll be fine.
Get the car back to, Craig.

Nicole closes the front door. Jaime hears her lock the door and then, NICOLE SCREAMS.

JAIME
This chick is drama.

Jaime turns the door knob, but it's locked. He checks the windows, but they're locked.

Jaime looks through the window inside the house and sees Nicole struggling with a man, GUS MADDUX, thirties.

JAIME (CONT'D)

What the hell!

Jaime scans the yard and sees a water fountain across the street. He runs towards it.

INT. NICOLE'S LIVING ROOM - NIGHT

Gus torques Nicole's wrist. She winces.

GUS

Listen, no one wants to hurt you.

NICOLE

Ow.

GUS

They just want to ask you some questions.

Jaime busts through the front door cradling the pedestal of the water fountain. Wood splinters explode everywhere.

Nicole and Gus stare in shock.

GUS (CONT'D)

Dude, you broke the door.

NICOLE

How did you do that?

Jaime walks towards Gus and Nicole, brushes his tux off.

JAIME

Summer stunt camp. It's all about the physics.

(to Gus)

Let her go.

Gus punches Jaime in the face, stunning Jaime.

JAIME (CONT'D)

Dude.

Jaime staggers, but he walks back towards Gus.

GUS

I don't want to hurt you kid.

Gus takes another swing. Jaime is too fast. He dodges and weaves and throws punches and kicks that land on Gus.

Jaime swings a wide leg kick, that brings Gus smashing down. Jaime is on top of him, pulls Gus's arm behind his back. Nicole moves away.

Jaime digs his knee into Gus's back. He finds handcuffs on Gus's belt and uses them to restrain Gus.

JAIME
(to Nicole)
Get me duct tape.

Nicole returns with plastic packing tape.

NICOLE
How's this?

JAIME
Fine.

Jaime wraps the tape around Gus's legs and arms and quickly has him tied like a hog.

JAIME (CONT'D)
(to Gus)
Who are you and what do you want?

GUS
Ask the girl.

Jaime takes out Gus's wallet. Jaime tapes Gus's mouth shut.

JAIME
You have to make sure not to block
air passageways or you risk
asphyxiation.

NICOLE
What?

JAIME
We stayed for the seminar on human
restraint with household products.
It was an extra weekend.

NICOLE
Where?

JAIME
Stunt camp.

NICOLE
What are you?

Gus's WALKIE-TALKIE CRACKLES with STATIC.

FRANK (V.O.)
(over the walkie)
Gus. You there? This is Frank,
over. Gus you there? You better
watch for the kid she's with. We're
not sure who he's working with but
he's got some tricks up his sleeve.
We're tracking his identity. I'm
sending you some pictures. Gus? You
there?

Jaime turns off the walkie-talkie and pulls Nicole into the dining room, away from Gus.

JAIME
Okay, now you have to tell me what
they're after.

NICOLE
It's nothing. Believe me. Nothing
is going on.

They both look across the room to see the splintered door, the living room with broken furniture, a house mostly covered in sheets, and a man wrapped in packing tape.

JAIME
Because this is normal.

NICOLE
Just take me to the cops. I'll wait
there until my mom comes home.

Jaime holds open Gus's wallet.

JAIME
L.A.P.D is already here.

INT. NICOLE'S GARAGE - NIGHT

Nicole leads Jaime into a small makeshift laboratory - cabinets with beakers, chemicals, and scales. Rows of electronic components and circuit boards.

NICOLE
My mom is a chemical engineer. She
has always encouraged my tinkering.

She takes two water bottles from the fridge and hands one to Jaime.

JAIME

Thanks.

Jaime drinks. She pours the other water bottle into a bucket with wires and tubes running through it.

She closes the lid and turns up a switch. The device CRACKLES and WHIRS.

She undoes the lid and pours the water into a small lawn mower engine mounted on a stand.

She cranks the engine and it BLARES to life.

JAIME (CONT'D)

(yelling over the machine)

Are you kidding me?

Nicole shakes her head. Jaime grabs the water bottle she used and smells it. Tastes it.

NICOLE

Water.

JAIME

This is insane. How did you?

NICOLE

I was working on water purification when I stumbled onto this. I call it a hydra fuel bucket, or for short, Hydra. I just got it to work for the first time last night and...

JAIME

--You called your mom. NSA or somebody must of picked it up.

NICOLE

But who is that Frank guy after us or the dude Saran wrapped inside?

JAIME

I have no idea.

NICOLE

What could they want?

JAIME

You realize how this redefines most of the conflicts in the world?

NICOLE

I guess.

JAIME

And is your mom on her way, now?

NICOLE

She's at a conference, and she'll be home Sunday.

JAIME

What? Is she crazy?

NICOLE

(hiding something)
She's busy.

JAIME

I can't believe she's not on her way now.

NICOLE

She's always been like this since my dad left. Married to her work.

JAIME

Where's your dad, or family, anyone we can go to?

Nicole looks down.

NICOLE

Kind of just me and my mom. You can leave me here, I'll figure something out.

Jaime stares at her long and hard.

JAIME

I'm a Bravo. We don't do that.

NICOLE

Leave people hanging?

JAIME

We have to go to my dad. But we can't take the red flag parked out there. Do you have a car?

Nicole grabs keys from a wall hook and holds them up.

JAIME (CONT'D)

My dad will know what to do. And if anything, he can take us to my grandfather. Now he'll really know what to do.

She pulls a sheet from a car to reveal a blue 1993 Buick LeSabre.

NICOLE

It's mine when I get my driver's license. Belonged to my grandma.

JAIME

Perfect.

INT. BUICK LESABRE - NIGHT

The SOUND of the TURN SIGNAL is loud and deliberate, makes Jaime smile. Jaime turns the wheel, almost like steering a boat. He runs his hands over the seats.

JAIME

I love this velour.

NICOLE

So you really trust your dad?

JAIME

We're like best friends. He's awesome. We know everything about each other.

NICOLE

You're so lucky.

They pull up in front of Jaime's house and see Frank Roman's Suburban.

JAIME

Oh man, they're here?

Jaime drives the Buick LeSabre a few houses away.

NICOLE

Could they be after you?

JAIME

I haven't invented anything.

EXT. BRAVO BACKYARD - NIGHT

Jaime and Nicole jump over the fence and land on a wood pile.

NICOLE
You've done this before?

JAIME
Sometimes I have to sneak back in.

Jaime looks up at a tree house. They climb up pegs sticking out of the massive tree. At the top, Jaime opens a hatch.

INT. JAIME'S TREE HOUSE - NIGHT

Jaime closes the floor hatch. He digs through a desk and finds an iPad.

Nicole admires the room - maps, posters, books, telescope.

Jaime looks at security camera video on the iPad.

NICOLE
Nice tree house. How old are you?

JAIME
I was 13 four years ago.

NICOLE
You're a boy.

JAIME
We have the whole place covered
with security cams and microphones.

On the iPad we see and hear Frank Roman in the library talking to Carlos.

NICOLE
That's your dad?

JAIME
Yeah.

NICOLE
He's hot.

JAIME
Ew. He's 42.

INT. BRAVO LIBRARY - NIGHT

Large rustic fireplace, leather bound books line the bookshelves, large windows, wood floors, and Persian rugs.

Carlos sits at a massive oak desk reading a magazine. Frank admires play posters and awards displayed on the walls.

Jaime and Nicole hear and watch this interaction.

FRANK

You did Zorro?

CARLOS

It's hard not to be typecast.

FRANK

Not a bad type.

CARLOS

(sexy Latin accent)
Diego de la Vega.

FRANK

Is the sword fighting hard? I always wanted to learn sword fighting.

CARLOS

We trained for months.

FRANK

Right.

Frank sits on a chair opposite Carlos.

FRANK (CONT'D)

Listen, Charlie.

CARLOS

My friends call me Charlie.

FRANK

Carlos. I know that you work for the Agency like me. I know that you're not into the tough stuff. That basically, you go to Latin American countries, seduce the wives of bureaucrats, and influence and get information.

CARLOS

I'm a professor of theater arts at Oxy College.

(MORE)

CARLOS (CONT'D)

I may have played a spy once before. But that's about it.

FRANK

Sure. I know. You were 22, a sagging acting career, the Agency catches you in bed with the Bolivian finance minister's wife and a second career is born.

CARLOS

I should write that down. That could make a great play.

Frank hands Carlos a business card. Carlos reads it - "Chet Briggins."

FRANK

We have the same friends.

CARLOS

(defeated)
She was from Paraguay.

FRANK

Call your son in. We're not going to hurt him. We just want the girl.

CARLOS

He's not answering the phone. He's at prom. He's quite the dancer you know.

INT. JAIME'S TREE HOUSE - NIGHT

Jaime turns away from the iPad screen. Nervously packs a duffle bag. Nicole watches him.

NICOLE

Is your dad a spy?

JAIME

He's a professor of theater arts at Oxy College.

NICOLE

Are you sure you know everything about your dad?

JAIME

Yes. I do. I did. I mean. I don't know.

NICOLE
Maybe that's why you know all that stuff.

JAIME
What stuff?

NICOLE
The fighting and driving stuff.

JAIME
It's the Bravo Project. Making me the most competitive college applicant ever. And having fun doing it.

INT. BRAVO LIBRARY - NIGHT

Carlos lights a cigar, takes a puff.

FRANK
Jaime left the prom.

CARLOS
I like Meera. Smart girl. You know she's a computer science genius. They probably got a hotel room.

MAX
People still do that?

CARLOS
Yes.

FRANK
He's not with Meera. He's with Nicole Spencer.

Frank holds up his phone showing Nicole.

CARLOS
She's cute.

INT. JAIME'S TREE HOUSE - NIGHT

Jaime turns to Nicole. She's blushing.

JAIME
Really?

NICOLE
What? He's so old.

They continue watching and listening to the iPad.

CARLOS
The Bravo Project is real, Frank.

FRANK
Bravo what?

On the iPad screen, Jaime sees his father staring straight at him - Carlos is staring straight into the camera.

CARLOS
The Bravo Project is real. You
thought it was a game, but it's
real.

FRANK
What the hell you talking about?
Just call him.

JAIME
He's talking to me.

Frank turns and looks at the security camera.

INT. BRAVO LIBRARY - NIGHT

Frank and A.J. look at each other.

FRANK
Jaime is here. Max, stay here. Come
on A.J.

INT. BRAVO KITCHEN - NIGHT

Frank scans the kitchen, looks out the window and sees the tree house in the backyard.

FRANK
(into the walkie)
Gus, Gus, did she ever show up?
Gus, you there?

INT. JAIME'S TREE HOUSE - NIGHT

Jaime pulls Nicole behind the hatch as it opens. He holds a Maglite in his hands ready to bring it down on Frank's head.

Frank's head pops in.

FRANK
Jaime, you here? Nicole?

Jaime presses his body into Nicole against the wall, away from the hatch.

FRANK (CONT'D)
Nicole, we can help you.

The WALKIE STATIC breaks the silence.

GUS (V.O.)
(from the walkie)
Frank, you there, Gus here, copy.

FRANK
(into the walkie)
Gus, where are you?

INT. NICOLE'S LIVING ROOM - NIGHT

Wrapped like a package, Gus lays on the floor close to the wall. He's managed to rip the tape from his mouth.

He pushes the walkie into the wall with his forehead and uses his cheek to push the button against the wall.

GUS (V.O.)
(from the walkie)
Some kid tied me up. You need to come get me. This is bad. The department doesn't know I'm here. This is real bad, Frank.

INT. JAIME'S TREE HOUSE - NIGHT

Frank, still in the hatch way, scans the inside of the tree house. Frank pulls himself up to get into the tree house, but his hips get stuck.

FRANK
(to himself)
Dang it.

He pushes back down.

GUS (V.O.)
(from the walkie)
You need to come now.

Frank closes the tree house hatch. Jaime and Nicole stay pressed together for a moment and then she pulls away.

NICOLE
(whispering)
Oh my god, you have a boner.

JAIME
That's my flashlight, please.

NICOLE
Ah, sick.

Jaime tosses the flashlight into the bag he packed and peaks out the window.

INT. BRAVO LIBRARY - NIGHT

Max lays on a leather couch, Carlos listens intently from his desk chair. Is this therapy?

MAX
I don't know what I'm doing here. I mostly drive around dignitaries for the Agency.

CARLOS
(to Max)
Maybe it's your big break.

MAX
That's all Frank. I'm cool being a shuttle driver.

CARLOS
How do you feel about that?

Frank and A.J. rush into the room and stare at Carlos and Max. Max nervously sits up from the couch.

FRANK
What are you guys talking about?

Max stands nervously.

MAX
The theater.

FRANK
(to Max)
I need to go get Gus.

MAX
Is he Okay?

Frank cuffs Carlos to the desk.

MAX (CONT'D)
(to Frank)
Cuffs, really?

FRANK
(to Max and A.J.)
I'll be back. You guys stay with
Charlie and lay low in case the kid
turns up.

MAX
Should we call for backup?

FRANK
Just do your job.

MAX
Policy suggests it's time to call
Chet.

FRANK
I got this, Max.

Frank rushes towards the door.

CARLOS
Frank.

Frank stops and turns to face Carlos.

CARLOS (CONT'D)
I'm playing nice because we all
have the same friends, but you be
very careful. That's my boy.

FRANK
We just want to talk to the girl.

Frank leaves.

INT. FRANKLIN GYM - NIGHT

Craig - Nicole's date - stands in front of the punch bowl
with REGINA, eager freshmen volunteer with loose fitting
dress and too much makeup.

CRAIG
And I only came because my dad is
friends with her mom. She's so
weird. Ever since we were kids.
Always in that lab, and she's not
even friendly. I mean, I was trying
to just be nice to her.

Regina nods her head.

REGINA

Yeah, nobody likes her at school.

Meera is a few tables away, stone cold. LISA and ALEXA Seniors, mean girls, shake their heads.

MEERA

(seething)

I just knew he would turn on me?
Why did I trust him? Ah.

LISA

He's such a player Meera. Screw him
and his hot dad.

ALEXA

You like his dad?

LISA

I didn't say I like, like him.

ALEXA

He just thinks he's too good and
can do whatever he wants.

PHONE RINGS. Meera reaches for her phone.

MEERA

(reading the screen)

It's my mom.

Meera answers.

MEERA (CONT'D)

(fighting back tears)

Yeah. He just left.

Meera slams her hand into a plastic cup filled with fruit punch. Lisa and Alexa clean the mess, console Meera.

Meera gathers her purse and walks out.

INT. BUICK LESABRE - NIGHT

Pulled over on a residential street, Jaime looks around, suspicious of every suburban MOM, DAD, and KID.

JAIME

Grandpa Nash in Santa Barbara is
the only person I trust right now.

NICOLE

That's your plan? Drive to grandpas.

JAIME

My grandfather is retired special forces, two term governor, he knows everyone and everyone knows him.

NICOLE

I was waiting for the name drop.

JAIME

What?

NICOLE

Everyone knows about how amazing your grandfather Nash Bravo is and how you bring him up every 30 minutes.

JAIME

No I don't.

NICOLE

I only trust a woman right now.
(beat)
We're going to Mrs. Hunters.

JAIME

She's an idiot.

NICOLE

She's my science teacher.

JAIME

And certifiably off her rocker.

NICOLE

I trust her, and her husband is a retired police man.

JAIME

No way. We're getting out of town, heading to...

The DOOR SLAMS shut. Nicole is out of the car and walking.

Jaime drives slowly to keep up with Nicole. He rolls down the passenger side window.

JAIME (CONT'D)

Get in the car Nicole. Don't be stupid.

Jaime scans the street for suspicious activity.

NICOLE
I'm stupid? I'm the brilliant
inventor. I call the shots. I don't
need you. You can go home.

JAIME
Believe me, you need me.

NICOLE
Oh, I need the help of a man.

JAIME
That's not what I said?

SLAM. Nicole trips over a bike, laying in the middle of the sidewalk.

NICOLE
Damn it.

EXT. STREET - NIGHT

Jaime jumps out of the car and rushes towards Nicole who is tangled over the bike.

NICOLE
So are you going to help me or
what?

Jaime reaches down and pulls her up while he pushes the bike away.

NICOLE (CONT'D)
Take me to Mrs. Hunter's. You can
go back home and find out who your
dad really is?

JAIME
I know my father.

Nicole returns to the car and Jaime follows.

INT. MRS. HUNTER'S LIVING ROOM - NIGHT

MRS. HUNTER, sixties, buttoned up sweater, broach, well-coiffed, dyed hair - flower patterned couches, curtains, white doilies.

Jaime and Nicole sit opposite Mrs. Hunter who listens intently.

Jaime looks out the window suspiciously at a slow passing car.

MRS. HUNTER

I see. This is, well, very interesting. Thank you Ms. Spencer, for sharing this with me.

NICOLE

I can't believe Hydra works.

JAIME

So you see, we need to get Nicole to a non-profit research institute or someone that we can trust. We've been chased by secret agents, L.A.P.D, and now they have my dad. We don't know who is after us?

NICOLE

After me. Who is after me.

MRS. HUNTER

Well, I'm very glad you came to me, children. Let me get some hot cocoa, some cookies, and we'll figure this thing out.

Nicole smiles. Comforted. Mrs. Hunter walks into the kitchen.

JAIME

(whispering)

I don't trust her.

From the living room, we can see Mrs. Hunter pouring water into a pot. She WHISTLES.

NICOLE

I have a good feeling about her.

JAIME

(whispering)

What can she do for you? Who does she know?

Mrs. Hunter walks back into the living room with a plate.

MRS. HUNTER

You kids turn on the TV. The hot cocoa will be a minute. I just made these this morning.

Mrs. Hunter puts down the plate of cookies and returns to the kitchen.

INT. BRAVO LIBRARY - NIGHT

Carlos PHONE RINGS. Max answers it and puts the phone on speaker.

CARLOS

Hello.

MRS. HUNTER (V.O.)

Mr. Bravo.

CARLOS

Yes.

EXT. MRS. HUNTER'S BACKYARD - NIGHT

Mrs. Hunter stands on a back porch, looking into the house through a sliding glass door.

MR. HUNTER

This is Mrs. Hunter, physical science, your son and his friend Nicole are here. I think you should come pick him up.

INT. MRS. HUNTER'S LIVING ROOM - NIGHT

Mrs. Hunter walks into the room and places two cups on the coffee table. She sits down, all smiles.

MRS. HUNTER

Now, lets see what we can do about this problem of yours.

NICOLE

Thank you.

Mrs. Hunter turns to Nicole with an expression of scary stern mother.

MRS. HUNTER

Nicole, we need to stop this charade and let nice Mr. Bravo here go home. I'm sure his father is worried about him.

JAIME

No, it's OK. I want to help. It's what Bravo's do.

MRS. HUNTER

I spoke to your dad, Jaime. He's on his way.

JAIME

(turning to Nicole)
I told you.

MRS. HUNTER

Now, Mr. Bravo. I don't know what exactly she's told you, but why don't you ask her about the time she discovered cold fusion.

Nicole squirms.

MRS. HUNTER (CONT'D)

Or the time she invented a time-machine?

There is loud knocking at the door.

MRS. HUNTER (CONT'D)

Is this like the fire retardant that could be used on any clothing, Nicole?

JAIME

Are you serious?

Mrs. Hunter stares at Nicole.

More LOUD KNOCKING. Nicole looks up at Jaime.

NICOLE

You don't have to believe me, Jaime. I'll figure this out.

MR. HUNTER

Mr. Bravo, as a talented Thespian I thought you'd recognize a talented actress when you saw one.

Mrs. Turner stands and walks towards the door. The KNOCKING continues.

Mrs. Hunter opens the door. Jaime and Nicole are ready to run. It's a PIZZA MAN.

But out through the door, Jaime sees the Suburban with Frank driving up.

JAIME
Yeah, she's not a very good
actress.

Jaime stands and grabs Nicole by the arm.

JAIME (CONT'D)
Come on.

EXT. MRS. HUNTER'S BACK YARD - NIGHT

Jaime and Nicole run at full speed and jump the fence.

EXT. BUICK LESABRE - NIGHT

They jump into the car.

Jaime floors it and the car PEELS out.

INT. BUICK LESABRE - NIGHT

Jaime scans the rear view mirror and doesn't see anyone.

JAIME
Did you really lie about all that
stuff?

NICOLE
Maybe.

JAIME
Why?

NICOLE
I don't know.

JAIME
Your mom is in Paris for more than
a conference.

Nicole shakes her head.

JAIME (CONT'D)
She lives in Paris?

Nicole turns to Jaime, surprised.

NICOLE
How did you get that?

JAIME
The white sheets over the
furniture.

NICOLE
Yeah.

JAIME
But why all the stories?

NICOLE
It gets lonely.

JAIME
You live in that big house all by
yourself.

NICOLE
Mostly. I mean, she left about a
year ago and I'm supposed to meet
up with her after graduation. But I
don't know.

JAIME
Is what you showed me. Your
invention. Is that real?

NICOLE
Yes. Of course. That was not a lie.

JAIME
Promise?

NICOLE
Yes.

JAIME
Can we just go to Grandpa Nash's
now?

NICOLE
If you trust him?

JAIME
Of course. Let's get this over
with.

Jaime floors the gas paddle and looks down at the LeSabre
dials.

JAIME (CONT'D)
Oh man, the tank needle says we
only have an 1/8 of a tank left. I
thought it was full earlier.

NICOLE
Oh damn, I forgot.

JAIME
What?

NICOLE
It does that. It starts full and
takes a few miles to get to what
you have.

Jaime reads the dial.

JAIME
Now it says empty.

Nicole leans over.

NICOLE
I don't know. No one's driven this
in months.

JAIME
How much money do you have?

NICOLE
Me, I don't have any money? Where
would I put it.

JAIME
I left my wallet in my car.

Jaime pulls over. They dig through the car seats, ash tray,
and compartments.

Jaime counts the change Nicole and he found.

JAIME (CONT'D)
A dollar seventy-five. That won't
even get us a gallon of gas.

NICOLE
How hard can it be to find some gas
money?

JAIME
I have an idea.

The LeSabre pulls up to a house.

NICOLE
Who lives here?

EXT. MEERA'S HOUSE - NIGHT

Jaime climbs up an ivy lined lattice and reaches the roof. Nicole is close behind, struggling with her heels and dress.

JAIME
(looking at a struggling
Nicole)
Those shoes are all wrong.

On the roof, he opens a window and pushes in a screen.

NICOLE
Why are you so used to sneaking
around?

JAIME
The Bravo Project is real,
remember.

NICOLE
Sure. Was coming in and out of this
house part of your training?

INT. MEERA'S BEDROOM - NIGHT

The room is painted pink, posters of Taylor Swift, One Direction, mixed with Bill Gates, Steve Jobs, and Mark Zuckerberg.

Teddy bears on the bed.

NICOLE
Are you sure she's not home?

JAIME
I think I know where she's at.

NICOLE
(realizing)
Ah man, you're such a jerk.

Jaime walks over to a walk-in closet and reaches high up for a shoe box.

JAIME
I'm sure Craig is crying by the
punch bowl.

NICOLE
Probably picking up some poor
freshmen.

Nicole jealously stares at a framed picture of Jaime and Meera, decorated with pink construction paper hearts.

Jaime sits down at the desk and opens the shoe box. He takes out a few dollar bills and counts the money.

Jaime writes "I OWE YOU \$80" on a post it and puts it in the shoe box.

He returns the box back into the closet.

A SLAM of the DOOR downstairs, freezes Jaime.

CLOSET

Nicole rushes into the closet and closes the door. Jaime stands behind her.

JAIME

You didn't think the window was a better idea.

NICOLE

Shhh.

JAIME

Where is she going to hang her dress?

NICOLE

Damn it. I'm not as good at this as you.

INT. MEERA'S LIVING ROOM - NIGHT

MEGHVI, fifties, leads Meera into the house. Meera is in tears as she STOMPS up the stairs.

MEGHVI

I told you I didn't trust that boy. He's too handsome. How many times I tell you? Find an ugly boy, they'll never leave you. But no...

MEERA

--Oh mom!!

Meera SLAMS the door to her bedroom.

INT. MEERA'S BEDROOM CLOSET - NIGHT

Jaime tries to hide behind clothes, but the clothing is packed tightly.

JAIME
(whispering)
There's nowhere to hide.

NICOLE
You don't have a hiding spot in here?

JAIME
I'm usually under the bed.

Outside the closet we hear MUFFLED SOBBING and PICTURE FRAMES SLAMMING against the wall.

Meera opens the closet door to see Nicole and Jaime cheek to cheek.

Meera's mouth opens, but no sounds come out, like a little kid about to cry.

INT. MEERA'S BEDROOM - CONTINUOUS

Jaime grabs Meera and covers her mouth.

JAIME
Please, calm down. I promise you there is a very good explanation.

NICOLE
Why do guys think they can talk themselves out of anything?

JAIME
(to Nicole)
Please help me out here.

NICOLE
Your girlfriend just caught you with a girl in her closet.

JAIME
(to Meera)
You promise not to scream if I uncover your mouth?

Meera nods.

Jaime uncovers her mouth and Meera lets out a horror movie SCREAM. Jaime covers her mouth again.

Jaime, Nicole, and Meera are SILENT as we hear FOOTSTEPS up the stairs outside the room.

Nicole rushes out of the closet and locks the bedroom door.

We hear KNOCKING at the DOOR and JANGLING of the DOOR KNOB.

MEGHVI (O.S.)

Meera?

Nicole mock SOBS and HYPERVENTILATES.

NICOLE

Oh my god mom it hurts. Please.

MEGHVI (O.S.)

Honey, be strong. Your dad will be home in a short while.

NICOLE

Okay.

MEGHVI (O.S.)

I'll be in the living room.

NICOLE

(screaming)

I hate him!

Meera and Jaime stare at Nicole, impressed.

JAIME

Dude, nice.

NICOLE

I'm a girl, crying is part of my training.

Jaime ties a scarf over Meera's mouth, very tight.

He points Nicole to a drawer.

JAIME

Get the handcuffs and keys.

Nicole takes out the handcuffs, finds the keys.

NICOLE

I'm not asking.

JAIME
It's nothing. Really.

Jaime handcuffs Meera to her four-poster bed. Meera writhes, but she can't get free.

JAIME (CONT'D)
(to Nicole)
Can you give me a moment?

Nicole walks towards the window. Jaime leans into Meera.

JAIME (CONT'D)
(whispers)
I'm really, really sorry, Meera. I hope you know that there is a really good reason for this. And I'm borrowing this...
(holding up the money)
--my dad and I will pay it all back. I promise.

Jaime kisses her on the forehead.

JAIME (CONT'D)
Be strong sweetie. I'll leave the keys here so your dad can see them.

Meera writhes. Moans. Jaime and Nicole go out the window and all that is left is a fluttering curtain.

EXT. MEERA'S HOUSE - NIGHT

Jaime and Nicole scale down the ivy-covered lattice.

Nicole rushes towards the car. Jaime stops and looks back at the house. He does a sign of the cross.

NICOLE
I didn't know you were religious.

JAIME
I'm not. But what we just did is pure evil.

NICOLE
Don't worry, you've given her months of masturbation material.

Nicole gets in the car.

INT. BUICK LESABRE - CONTINUOUS

As Jaime gets in the car.

JAIME
Serious?

EXT. GAS STATION - NIGHT

Jaime tops off the gas. Nicole finishes cleaning the windshield. For the first time, Jaime notices Nicole.

JAIME
You look very nice tonight. I like that dress.

NICOLE
Thank you. My mom brought it from Paris. Your suit looks nice.

JAIME
Rented.

INT. BUICK LESABRE - NIGHT

Awkward moment as they realize they're not on a prom date, but fleeing secret Agents.

JAIME
This thing took almost all our money to fill up.

NICOLE
Do we have any left?

JAIME
Ten bucks.

NICOLE
I'm getting hungry.

They approach a freeway entrance. As the car picks up speed:

JAIME
I'm so glad this is over. Just two hours to grandpa's, and all is done.

NICOLE
(not as convincing)
Me too.

JAIME
What's wrong?

NICOLE
You're not having any fun?

JAIME
Fun! Prom was ruined.

NICOLE
Yeah, you're right. Can't wait to
get there.

And just then the LeSabre COUGHS and HICCUPS. The steering
wheel VIBRATES strongly.

JAIME
Oh, come on.

The car SPUTTERS and the headlights fade.

Jaime exits the freeway.

JAIME (CONT'D)
Is there anything about this car I
should know?

NICOLE
No, it's been fine.

JAIME
When is the last time someone drove
it?

Nicole shrugs her shoulders as the car comes to a stop.

JAIME (CONT'D)
Man! You have to be kidding me.

Jaime slams his hands on the steering wheel.

He turns the key GRINDING the STARTER but the car won't
start.

JAIME (CONT'D)
Damn it.

EXT. URBAN STREET - NIGHT

Jaime opens the hood and examines the engine, he doesn't have
a clue. Nicole digs her hand in the engine compartment.

Graffiti decorates the walls in this part of town, store fronts are shuttered with steel gates, trash in the gutter, unkempt lawns, a HOMELESS MAN pushes a cart loaded with cans.

NICOLE

The belts are shot to shit, the battery is corroded and the electrical is a mess.

JAIME

Yeah.

A '65 Impala Lowrider slows down as it passes the LeSabre.

JAIME (CONT'D)

Maybe you should get in the car.

The Lowrider continues on it's way but then:

A few hundred feet away does a u-turn and returns to the LeSabre. Nicole gets back into the car.

JAIME (CONT'D)

(to himself)

Come on dude. We don't want trouble.

The Lowrider Vato, MANNY, thirties, all muscle and tats, rolls down his window.

MANNY

That's a 93 or 94, holms?

NICOLE

93, sir.

MANNY

Yeah, you can tell with the headlights.

Nicole slumps into her seat.

MANNY (CONT'D)

That's a real nice ride, holms.

Manny gets out of his car, crisply creased dickies, white t-shirt, and black leather jacket.

He walks up to Jaime who stares down at the engine.

MANNY (CONT'D)

I'd love to get me one of these. Perfect for taking the family to church or school, *esé*.

Manny laughs at his own joke.

JAIME
It's my friends car.

MANNY
What you doing in this
neighborhood? And whit that ruca.

JAIME
We're just passing through.

MANNY
You trying to score, man?

JAIME
No. I mean. That's cool if you do,
but we're not. We're just trying to
get the car running.

Manny puts his hands on Jaime's shoulder.

MANNY
I'm really glad to hear that.

Manny looks at the engine.

LOWRIDER VATO
Yeah, man, the belts are shot to
shit, your battery is a mess, and
the electrical, deeeamm, *que*
desmadre. When's the last time you
had a tune up?

JAIME
(whispering)
It's hers.

MANNY
White chicks. They always be
neglecting a nice ride like this.

NICOLE (O.S.)
I heard that.

MANNY
It's all good girl.

JAIME
Can you help us?

MANNY
Look man, I know you.

JAIME
 (nervous)
 What?

MANNY
 I know who you are.

Manny reaches into his jacket Jaime tenses.

JAIME
 How?

Manny reveals he's reaching for a flask of alcohol. Manny takes a nip.

MANNY
 Have some. You need to relax.

Jaime takes a swig.

JAIME
 Nice.

MANNY
 Have some more. You're like family.

Jaime takes another swig.

MANNY (CONT'D)
 I know your dad. I took his intro to acting for the camera at L.A.C.C. You came to the class once, man. Member. You were like this tall. Your so big now.
 (switches voice)
 'You talking to me?' 'You talking to me.'
 (switches voice)
 'Member?

JAIME
 Oh, yeah.

MANNY
 Let's get you out of here. You're car will be fine here, but you better get your dad to pick it up tomorrow. I'll give you a ride, where you wanna go?

EXT. FRANKLIN GYM/'65 IMPALA - NIGHT

As they drive up, Nicole turns to Jaime.

NICOLE
Are you sure about this?

JAIME
Trust me.

Jaime and Nicole exit the car.

Manny comes around the car to where Jaime and Nicole stand and hands Jaime a head shot.

MANNY
I just had these done man. Give one to your dad. Have him hit me up. I need some representation. Maybe he could hook me up.

JAIME
Oh yeah. Of course, man.

They do a complex set of man hugs and hand shakes. Manny gets back into his car.

MANNY
Keep an eye on this *rucita*. I'm telling you she's trouble.

As Manny pulls away, Nicole turns to Jaime.

NICOLE
What are we doing here?

JAIME
Outwitting the fox. They would never think we'd come back here. But this is it. I have my car, my wallet. We get that, and we're scot-free AND there's no way those smart guys from the agency would think we'd come back here.

NICOLE
I don't know, Jaime. Maybe we shouldn't.

JAIME
Do you trust me?

NICOLE
Yes, but I think you're over thinking it.

JAIME
Exactly my point. Come on.

INT. FRANKLIN GYM - NIGHT

STUDENTS chat at tables, bust their moves on the dance floor.

DJ

Franklin High, just a few more
songs before we call it a night.
Come on ladies, get your man on the
dance floor, show him some love.

INT. FRANKLIN HALLWAY - NIGHT

Frank Roman drinks from a water fountain, Gus reads a flier.

GUS

This is stupid, Frank. No way that
kid is here. He's too smart.

FRANK

I'm smart.

GUS

I didn't say you weren't.

FRANK

That's what you're implying.

GUS

Get over it man.

FRANK

Sometimes, it's best to expect
stupid. That's what smart does.

GUS

(not convinced)
Okay.

EXT. FRANKLIN GYM - NIGHT

Jaime walks quietly in front of the valet cabinet.

PARENT VALET DRIVERS LAUGH and JOKE in the background, not
paying attention to the cabinet.

Jaime scans for his car keys and takes them.

EXT. FRANKLIN PARKING LOT - NIGHT

Jaime and Nicole see that the cars are parked like a long
winding train - bumper to bumper.

Jaime's pickup is stuck in the middle. No way out.

JAIME

What a mess?

NICOLE

Maybe if we moved those three cars,
and then that one.

JAIME

That would take forever.

Jaime walks towards his truck and opens the door.

He takes his wallet out of the glove box, counts the dollar bills inside.

JAIME (CONT'D)

There we go. I should have enough
for a couple of train tickets to
Santa Barbara.

NICOLE

The train? That sounds beautiful.
(correcting herself)
I mean, smart. Smart. Perfect.

PRINCIPAL TANAKA (O.S.)

Jaime Bravo? Nicole?

Jaime turns.

PRINCIPAL TANAKA (CONT'D)

Oh, hey buddy. I thought that was
you. Why aren't you kids at the
prom? You really shouldn't be out
here.

NICOLE

We came out for some air.

PRINCIPAL TANAKA

Some fellow was here looking for
you. Really nice man, he knew a lot
about your dad.

Principal Tanaka walks into his office and Nicole and Jaime follow.

INT. PRINCIPAL TANAKA'S OFFICE - NIGHT

Principal Tanaka scans his desk.

PRINCIPAL TANAKA

He left me his card. Here. Frank Roman. That's his name. Is there a problem?

Jaime closes the door.

PRINCIPAL TANAKA (CONT'D)

(standing up from his desk)

You shouldn't close the door, Jaime.

Jaime pushes Mr. Tanaka back into his desk chair. Principal Tanaka looks scared.

PRINCIPAL TANAKA (CONT'D)

Really Jaime, what are you doing?

Jaime patiently looks around the room and finds rolls of thick mylar streamer stacked in a corner.

JAIME

(to Nicole)

The streamer.

Nicole brings the roll of streamer.

Mr. Tanaka motions to stand, but Jaime bends Principal Tanaka's arm and hand back.

PRINCIPAL TANAKA

(girly)

Ow, you're hurting me.

JAIME

Please. Mr. Tanaka. Just relax.

Jaime wraps Mr. Tanaka to his chair like a mummy, Nicole helps him. Mr. Tanaka can't move his arms or legs.

JAIME (CONT'D)

(to Mr. Tanaka)

Does that hurt?

PRINCIPAL TANAKA

Jaime. It hurts right here. You're a good student. Nicole. What have you kids gotten into?

Jaime takes a key with a large plastic key tag from a rack on the wall.

PRINCIPAL TANAKA (CONT'D)
No, not that.

JAIME
We need a way out of here.

PRINCIPAL TANAKA
Jaime. Now you're ruining the night
for other students. Please consider
your actions. Tell me what's wrong.
Maybe I can help.

JAIME
I'm really sorry.

EXT. FRANKLIN MAINTENANCE YARD - NIGHT

Dozens of buses parked in neat rows. Jaime and Nicole walk
along row after row, looking at bus numbers.

NICOLE
I really thought he'd fight back.

JAIME
Oh, because he's Asian? You wanted
some kung fu?

NICOLE
I didn't say that.

JAIME
It's what you were thinking.

NICOLE
Why is everything about race with
you?

JAIME
Because none of it is with you.

NICOLE
That's not fair.

JAIME
I know.

Jaime sees a bus that matches the key tag number.

JAIME (CONT'D)
How do we open this?

NICOLE
(whispering)
Jaime.

Jaime looks up and just a few busses away is Frank and Gus.

JAIME
Damn it.

Jaime tries to open the bus door, but can't figure it out.
Jaime walks quickly to hide within the busses.

He looks around and doesn't see Nicole.

Jaime slowly walks over GRAVEL, looking for Nicole.

He peaks around a bus to find Gus staring straight at him.

GUS
You little shit.

Gus grabs a hold of Jaime.

GUS (CONT'D)
I found him.

GRAVEL FOOTSTEPS running as Frank arrives.

FRANK
And the girl?

Jaime looks under a bus and sees the shadow of Nicole's hair.
She's rolled under a bus and hiding.

FRANK (CONT'D)
(to Jaime)
Where's Nicole.

JAIME
She's gone.

Jaime tries to free himself from Gus, but Gus's hold is tight.

GUS
Last time you surprised me, not
this time kid.

Frank looks around, sees BUS DRIVERS in the distance drinking coffee.

Frank points to a MAINTENANCE GARAGE. Gus pushes Jaime into:

INT. MAINTENANCE GARAGE - NIGHT

Franks grabs a chair and forces Jaime to sit.

It's a cavernous space loaded with riding lawn mowers, dirt movers, and trucks.

FRANK

Alright, Jaime. You're going to need to cooperate now.

Jaime stands and walks towards the door.

JAIME

Screw this.

BOOM. Frank shoots his gun into the air stopping Jaime in his tracks.

FRANK

Sit your ass down!

EXT. FRANKLIN MAINTENANCE YARD - NIGHT

Nicole rolls out from under the bus and shudders at the GUNSHOT. She rushes towards the maintenance garage and ducks as she sees Gus peeking outside.

INT. MAINTENANCE GARAGE - NIGHT

Gus returns to Jaime and Frank, a look of concern on his face. He puts his hand on Frank's arm.

GUS

Come on, Frank. Relax.

Frank pushes Gus's arm away.

Jaime sits back down on the chair.

FRANK

I need to know if the device she invented is real. Can that little bitch turn water into gas?

JAIME

Is that what this is?

PUNCH. Frank sucker punches Jaime smack in the gut. Jaime leans over, gasping for breath.

Gus lurches forward, Frank holds him back.

INT. MAINTENANCE GARAGE - BACKDOOR - NIGHT

Nicole enters through a small backdoor. She's in a cage with shelves of chemicals and a wall of equipment - helmets, goggles, gloves, mops, and buckets.

Nicole quietly examines the various bottles of chemicals.

INT. MAINTENANCE GARAGE - CONTINUOUS

Jaime sits back in the chair, regaining his breath.

JAIME

I have no idea what you're talking about.

FRANK

I'm nothing compared to what's coming after me. There's an army of Saudi Princes, terrorists, Venezuelans, and Russians that will come stomping down your door if you don't cooperate with me.

JAIME

Is that why they sent the Asian desk jockey to get me? Because this thing is so big.

PUNCH. Jaime gasps.

JAIME (CONT'D)

Your driver is probably an Agency chauffeur, at most. His response to my driving was embarrassing. And the muscle you have with you, what is he, retired bar bouncer? The only real help is your friend here, but he's L.A.P.D. Personal favor? He's not an agency resource.

Frank looks to Gus.

GUS

He's good.

FRANK

(to Gus)

Shut it.

(to Jaime)

You get this intel from your dad?

JAIME

No. But he taught me how to read situations and people like you. The suits too big for movement which means you probably don't usually wear one. When you're an agent in the field, you learn what kind of suit fits you best for getting into fights, in and out of cars. And the gun holster under your shirt, that leather is gleaming. So I figured chasing after a high school girl is a big break for you.

Frank is silent.

FRANK

Nice. You can read people. Like when you were in Caracas for the international theater conference. You know your father was seducing two women to shut down their trade. Sometimes it's harder to be so observant with your own life. Did you really think your father could afford your lifestyle as a professor?

PUNCH.

FRANK (CONT'D)

Tell me if the device is real, and you can go back to playing make believe as a theater brat.

PUNCH. Jaime's face reddens, tears well up in his eyes.

FRANK (CONT'D)

Uh, poor little baby, you going to cry now?

The lights go dark - the room is pitch black. A BUCKET SLIDES across the floor and then POP.

Dark smoke pours out of the bucket and fills the room.

Nicole rushes in and hands Jaime a respirator mask and goggles.

NICOLE

(whispering)
Put this on.

Jaime puts on the mask and Goggles. Frank and Gus COUGH loudly, they trip over equipment as they try and make it to the door.

Nicole leads Jaime out the door.

EXT. FRANKLIN HIGH - STREET - NIGHT

Jaime and Nicole dump the respirator masks and goggles into a trash can and walk fast past an OLDER COUPLE - LOU and GRACE.

GRACE

Oh look sweetie, they're coming home from prom.

Jaime and Nicole continue walking briskly and looking back towards the school.

JAIME

What did you do?

NICOLE

Lots and lots of airborne pepper. See, science is fun!

EXT. MAINTENANCE GARAGE - NIGHT

Frank and Gus barrel outside of the door and fall to the ground COUGHING and WHEEZING and holding their necks.

Their eyes are red and watery.

FRANK

Which way did they go?

GUS

What was that?

FRANK

Pepper.

Frank and Gus stand as hundreds of students walk passed them towards the busses.

Frank and Gus walk through the sea of kids, looking at them to identify Nicole or Jaime.

BUT, Jaime and Nicole are gone.

GUS

What do we do now?

FRANK
Damn it. Let's go.

INT. UNION STATION - NIGHT

Jaime and Nicole walk into the massive lobby and get lost in a mass of PEOPLE rushing to trains and busses.

FADE TO:

INT. TRAIN - NIGHT

Jaime and Nicole walk into the train, Jaime grabs Nicole's arm before she enters the seating area.

JAIME
Cameras.
(he motions inside the
cabin)
We'll have to stand here.

NICOLE
You think they're watching us?

JAIME
Can't take any chances.

A TRAIN HISSES passed on the other track, Jaime anxiously jerks to turn and see it pass.

NICOLE
You OK?

JAIME
Yeah. I'm fine. I'm totally fine.

Jaime's face and eyes redden.

NICOLE
It's Okay, Jaime.

JAIME
My dad. I just don't understand how
I could have missed it. I feel
stupid.

NICOLE
Maybe you didn't want to see it.

JAIME

But either as an actor or secret agent, that's the first thing. Studying people.

NICOLE

You're a teenager, Jaime.

Jaime nods, stares out the window as the train moves.

INT. AGENCY HEADQUARTERS - NIGHT

Frank types furiously into a computer at a tiny cubicle. Scans the computer screen.

GUS

So this is your office?

FRANK

It's a cube.

GUS

It's nice.

Frank dials the phone.

FRANK

(into the phone)
Anything?

MAX (V.O.)

Nothing. I'm thinking we need to call Chet.

FRANK

(into the phone)
No, not yet. Let's. Give me some time.

MAX (V.O.)

But it's procedure. We need to call Chet.

FRANK

I'm leading this operation and I'm saying we wait.

Frank hangs up. Sees something on the computer.

FRANK (CONT'D)

Holy crap, check this out, the kid is related to former Governor Nash Bravo.

GUS
I like that guy.
(realizing)
You think he's going to him?

Frank thinks.

FRANK
He lives two hours away in Santa
Barbara.

GUS
Should we check it out?

Frank thinks and turns to Gus.

FRANK
Too risky. I don't want to be two
hours away to have him turn up here
in town somewhere.

GUS
Alright buddy, I have to get to the
day job. Good luck. You're going to
be a great agent someday.

FRANK
Someday? What am I doing now?

GUS
Ah, Frank.

Gus walks out.

EXT. CHATSWORTH BUS STOP - NIGHT

Jaime scans the station as he leans on the counter. Nicole
talks to a BUS STATION CLERK.

NICOLE
Nothing?

BUS STATION CLERK
The last train to Santa Barbara
left 15 minutes ago.

Jaime sees a HOMELESS man lay down on a bench, adjust his
jacket for a pillow.

Jaime and Nicole leave the Bus Station Clerk's window.

JAIME

Maybe we can sleep on one of these benches?

NICOLE

It's prom night.

Jaime looks in his wallet.

JAIME

We have just enough for two tickets to Santa Barbara, nothing else.

NICOLE

Don't make me sleep here.

A POLICE MAN taps the Homeless Man's shoulder, waking him.

JAIME

Let's go.

EXT. MOTEL - NIGHT

Jaime and Nicole - tux, prom dress, ruffled hair, worn out look - stand at a checkout counter.

Faux wood and flowers class the place up.

LUTHER, twenty-five, clerk, LOUDLY TYPES into his keyboard.

LUTHER

Prom night?

JAIME

(looking at Nicole)
Oh no, it's not like that.

NICOLE

Yes.

JAIME

I mean, yes. We did have our prom, but didn't go together.

Luther smiles, looks confused.

LUTHER

Sure thing. No parties or loud noises or we'll call the cops. Here you go.

(to Nicole)

So be real quiet, honey.

Luther slyly smiles at Jaime.

INT. HALL - NIGHT

Jaime scans the exits as they walk towards their room.

JAIME

(mostly to himself)

There are two exits that way, and also a roof, I should've insisted on a second floor, that's safer. But, maybe harder to escape.

NICOLE

Why did he tell me to be quiet. I'm not even loud.

JAIME

I think he was talking about sex.

NICOLE

(realizing)

Ew. Are you serious? That's gross. That's not even his business.

JAIME

If it's too loud, I guess technically, it is his business.

INT. MOTEL - NIGHT

Jaime opens the door to reveal a queen sized bed and a dresser drawer with a flat screen on top.

JAIME

I'll sleep on the floor.

NICOLE

I don't mind sharing the bed.

JAIME

No, that's Okay.

NICOLE

Seriously, it's Okay.

Jaime grabs a pillow and the top sheet and lays on the floor.

NICOLE (CONT'D)

(disappointed)

Okay.

Nicole gets into the bed, under the covers, and turns off the light. Nicole tosses and turns. She stares up at the ceiling.

She gets off the bed and lays next to Jaime.

She shimmies closer to Jaime and then caresses his shoulder.

Jaime YAWNS and rolls away from the caress, buries his head in the pillow.

Nicole turns away, too embarrassed to get back into the bed. She coils up into the fetal position and closes her eyes.

FADE TO:

INT. MOTEL - SUNRISE

Nicole wakes up, she's still on the floor, sun hits her face. She looks up on the bed and around the room. Jaime is gone.

NICOLE

Jaime. Jaime.

She goes into the bathroom.

NICOLE (CONT'D)

He's gone. Why did I trust him? I'm so stupid. I'm so stupid.

She picks up the phone. Jaime walks in with bagels and coffee. She puts the phone down.

JAIME

We get this free with the room.

She nods, takes the coffee.

JAIME (CONT'D)

The train station opens at nine and the first train leaves at, what's wrong?

NICOLE

I though you'd left.

JAIME

No.

NICOLE

Why are you still here?

Nicole sits on the floor, her back leaning on the bed, and cries. Jaime sits down next to her, comforts her.

JAIME

This is what I've been trained to do.

NICOLE

Seduce me?

JAIME

No. I've been thinking about this all morning. My dad was training me to rescue myself, and anyone with me. Maybe it was an act of love, even if he lied.

NICOLE

But my invention doesn't have anything to do with you. Can't we just call the cops? Give them the device. I don't care.

JAIME

We're almost there Nicole. I know you're tired, and we smell, and we need to change our clothes, but we're doing the right thing. Grandpa Nash is where we need to go.

NICOLE

You're right. The last thing I want is the government to own me and Hydra.

EXT. DOWNTOWN CHATSWORTH - DAY

Jaime and Nicole - looking like the walk of shame - draw stares from BRUNCH DINERS as they walk passed restaurants.

JAIME

Persuasion. We could tell someone our limo driver deserted us after prom and we need money to get home. Our parents will mail it back. Easy.

Jaime notices Nicole is not standing next to him.

EXT. DINER - CONTINUOUS

Nicole emerges from the busy diner and walks fast.

NICOLE
Keep moving. Don't look back.

Jaime follows, Nicole holds up a wad of dollars.

JAIME
Where did you get that?

NICOLE
I borrowed it.

JAIME
You stole it?

NICOLE
Shhh. Calm down. My god, for a
secret spy, you're a total boy
scout.

JAIME
I am a boy scout. I'm not a secret
spy, remember. I'm a teenager.

NICOLE
I'm getting things done.

EXT. CAFE - DAY

Jaime leans over a patio railing, and takes money from a table. A PUDGY WAITER watches as Jaime does this and makes eye contact with Jaime.

PUDGY WAITER
Hey, what are you doing?

Jaime and Nicole look at each other and sprint.

The PUDGY WAITER chases after them but soon gives up panting for air.

EXT. PARK PLAYGROUND - DAY

Jaime and Nicole stop running next to a jungle gym. They crouch down for cover behind a slide.

Jaime peaks his head out from their cover, and looks towards the street.

JAIME
He's gone.

NICOLE
(out of breath)
You need to work on your covert
skills.

JAIME
I had such a guilty face. I stared
at him as I took the money.

NICOLE
Maybe you wanted to get caught.

JAIME
Maybe I don't like to steal.

NICOLE
I'm sure that's what Meera thinks.

JAIME
Ouch.

NICOLE
Are you in love with her?

JAIME
That's none of your business.

NICOLE
Well, are you?

JAIME
I think so. I don't know. Come on,
let's get our tickets before the
cops show up.

Jaime and Nicole walk away from the playground.

INT. TRAIN - DAY

The train chugs along. Jaime scans the cabin.

NICOLE
No cameras?

JAIME
We can sit.

SILENCE. Both lost in their thoughts. Nicole turns to Jaime.

NICOLE
So. About last. I'm sorry I slept
on the floor and that, stuff. I
mean.

JAIME
It's just. Well. I'm with Meera.

NICOLE
No, I totally get it.

JAIME
I don't want to be like my dad or my grandfather. They've always gone from one woman to the next.

NICOLE
And to think I was going to let Craig take my virginity.

JAIME
You're a virgin?

NICOLE
Yeah. I know embarrassing. I'm not like you. I'm so awkward. But I just want to get it over with.

JAIME
But Craig?

NICOLE
You pulled the ultimate cock block.

JAIME
Me!

NICOLE
Yeah.

JAIME
Don't you want it to be someone special?

NICOLE
I guess I should. But sometimes, I just want it so bad. Is that wrong?

Jaime shakes his head.

JAIME
I'm a virgin too.

NICOLE
What! You're a virgin!

PASSENGERS turn to look, Jaime blushes.

JAIME

Dude.

NICOLE

I thought you were sleeping with everybody. What about all the theater chicks? No one? Meera? Are you gay?

JAIME

I'm not even answering that. You deserve Craig.

NICOLE

I'm sorry. That was a dick thing to say. Me the virgin. Well, I'm sorry I crowded you on the floor last night.

JAIME

Apology accepted.
(smiling)
For trying to sleep with me last night.

Jaime and Nicole stare at each other and bust out LAUGHING.

INT. AGENCY HEADQUARTERS - DAY

Frank sips on coffee in his cube, eyes wide open, still wearing his suit from yesterday.

Chet walks past him dressed in an Addidas track suit.

CHET

Working on Sunday, nice.

Chet closes the door to his office. Frank looks at the door, then back at his computer.

Frank stands up and walks to Chet's door. He knocks.

CHET (V.O.)

Yeah.

INT. ASTON MARTIN - DAY

Nash is at the wheel, top down, gorgeous California coast in the background.

NASH

Call, Charlie.

Phone dials.

INT. BRAVO LIBRARY - DAY

Carlos does a yoga posture with his hand still cuffed to the desk.

The PHONE RINGS and Max wakes from a nap.

MAX
(to Carlos)
Pick it up.

CARLOS
Who is it?

MAX
(reading)
Nash B.

CARLOS
Dad. He's going to be so pissed.

Max answers the phone and puts it to Carlos ear. But Carlos won't speak.

INTERCUT telephone conversation.

NASH
Carlos? You there. Carlos?

Max puts the phone to his own ear.

MAX
(voice of a sexy girl)
Charlie Bravo's phone.

NASH
Is my son there? This is his
father.

MAX
He's kind of, tied up.

NASH
Can you tell that horny bastard
that I'm on my way for my
grandson's birthday. He'd better
have everything ready.

CLICK

As Max hangs up the phone, Carlos wraps his legs around Max's neck, and swings him to the floor.

Carlos digs into Max's pocket and grabs the handcuff key. Max tries to push off Carlos, but he can't. Max's face starts turning purple.

Carlos frees his handcuffed hand and wraps the handcuff around Max's wrist.

Carlos releases his legs from Max's neck and Max gasps for air.

A.J. walks in with a paper tray of coffees which he drops at the sight of Carlos, spinning in the air and kicking him in the face.

A.J. drops to the ground in a daze.

CARLOS

Dude, you spilled coffee on the carpet.

As A.J. tries to come to consciousness, Carlos grabs zip ties from behind the beverage cart and ties A.J.'s legs and hands behind his back.

Carlos grabs a bag from a cabinet and looks inside. GUNS.

He rushes out with the bag and dials his phone.

INT. BRAVO LIVING ROOM - CONTINUOUS

Carlos puts the phone into his ear.

CARLOS

Dad, how far are you?

We hear HONKING outside. Carlos opens the curtain. Nash drives up the driveway.

CARLOS (CONT'D)

(all smiles)

Daddies home.

EXT. BRAVO HOME - CONTINUOUS

Carlos rushes to the car.

CARLOS

Get out. Let me drive.

NASH
What? I want to see my grandson.

CARLOS
Dad. Get out of the car now.

Nash reluctantly does as he's told.

NASH
People used to say please and thank
you.

CARLOS
Come on, hurry up.

Nash realizes he wants him to get in the car, and so Nash
gets in.

The Aston Martin kicks up dust as it PEELS out of the leafy
street.

INT. CHET'S OFFICE - DAY

Chet leaps from his desk, Frank cowers.

CHET
You're an idiot.

Chet dials his speaker phone.

CHET (CONT'D)
(to Frank)
If Jaime is helping her, she must
of proved to him the damn thing
works. Jaime's a smart kid.

LANCE (V.O.)
(from the speakerphone)
Hello, Chet.

CHET
Lance, how long will it take to get
me a helo, a four humvee
reconnaissance team and Dr. Roberta
Chambers.

LANCE (V.O.)
Where do they need to be, Sir.

CHET
Santa Barbara.

EXT. GRANDPA NASH MANSION - DAY

Jaime and Nicole walk up the long, circular driveway, surrounded by CHIRPING BIRDS, RUSTLING TREES. All is calm.

NICOLE

This belongs to your grandpa?

JAIME

Pretty awesome, huh.

Jaime RINGS the doorbell - the SOUND is stately.

Nicole straightens her dress, pats down her hair.

Nothing. Jaime RINGS again. He looks through a window.

NICOLE

Maybe he's at brunch.

JAIME

Yeah.

Jaime examines the front door and windows.

JAIME (CONT'D)

Maybe we can scale the wall?
Usually people keep the second
floor windows open.

Nicole pulls up the welcome mat to find a key she holds up.

JAIME (CONT'D)

Ah Grandpa, I expected so much
more.

NICOLE

How sweet.

Jaime opens the door.

EXT. MALIBU COAST - DAY

We hear the LOW RUMBLE of a military helicopter. Chet and Frank wear helmets with walkies. Frank looks off into the distance, determined.

CHET

I want all four humvees standing
by, ready for my command. And we
don't hurt the kids, I repeat,
safety is my top concern.

INT. GRANDPA NASH MANSION - DAY

Jaime and Nicole devour a Digiorno Pizza.

NICOLE
This tastes like crack.

JAIME
You've had crack?

NICOLE
No, but if I did, I think this is
what it would taste like.

JAIME
I was so hungry.

NICOLE
You think we'll be friends after. I
mean, once grandpa gets home and
all of that.

JAIME
Of course. I'm happy I got to know
you.

NICOLE
Me too.

JAIME
But I'm sticking to acting.

NICOLE
No secret agent?

SILENCE

The LOUD RUMBLING of a HELICOPTER shatters the silence.

Windows shake. Glasses chatter.

JAIME
What the hell?

NICOLE
Don't fight them Jaime.

Outside the kitchen window we see Chet's helicopter land on
the lawn.

Jaime digs around, finds a bat and stares out the window.

EXT. GRANDPA NASH MANSION - DAY

Four humvees encircle the house.

SOLDIERS jump out of the vehicles and circle the mansion. They approach slowly. Chet charges towards the front door.

INT. GRANDPA NASH MANSION - DAY

Jaime goes from window to window looking outside.

JAIME

Oh man, there must be a dozen of them. Come on Nicole. I think we, Nicole? Nicole?

EXT. GRANDPA NASH MANSION - DAY

Nicole walks out the front door and holds her hands in the air.

NICOLE

Frank! We're not running any more.

Two ARMED SOLDIERS grab her by the arms, ziptie her at the wrists.

Jaime rushes out and is tackled by two more ARMED SOLDIERS.

JAIME

Nicole! What the hell are you doing? Let me go.

Jaime fights back, but he is no match.

Chet rushes towards them.

CHET

It's over, Jaime. Relax. You're Okay.

Jaime looks up.

JAIME

Hello, Chet.

CHET

Jaime.

JAIME

This what social science think tanks do now a days?

CHET
It's a scary world, Jaime.

INT. GRANDPA NASH MANSION - DAY

KITCHEN

Frank and Jaime sit at the breakfast counter. Jaime holds a bag of ice on his cheek. Frank digs in the fridge. Chet sips on tea.

FRANK
I wasn't expecting that hand hold
when I opened the car door at the
school.

JAIME
I didn't expect you'd fall so
easily.

FRANK
The pepper bomb at the school was
cute, how are your ribs?

CHET
Settle down boys.

LIVING ROOM

Nicole draws on a white dry erase board. ROBERTA CHAMBERS, thirties, African American, all business, examines her diagrams and formulas.

Roberta stands and walks back to the:

KITCHEN

CHET (CONT'D)
(to Roberta)
What should we do next?

Robert shrugs her shoulders.

ROBERTA
She's lying.

Jaime leaps out of his seat.

JAIME
But she showed me a prototype.

ROBERTA

I have to admit. I wanted this to be true just as much as anyone. But, the science is incomplete.

JAIME

I saw it work with my own eyes.

ROBERTA

She admitted the Hydra demo had a split tank.

FRANK

Are you kidding me?

ROBERTA

I've been working on this concept - turning water into a combustible fuel - for fifteen years. The science is decades away. Sorry guys.

JAIME

I'm sorry.

Roberta packs her things and walks out the door. Nicole sits at the couch, alone.

EXT. ASTON MARTIN - DAY

The car flies around a corner. Carlos opens the gun bag and hands Nash a gun.

NASH

We're not using guns.

CARLOS

(tearful)

This is my son.

The car flies onto the street and comes to a slow crawl as Carlos parks the car.

EXT. GRANDPA NASH MANSION - DAY

They emerge from the car - like Tubs and Crockett. They cover each other as they leap frog towards the driveway gate.

They enter the front yard and hide behind large pots, ready to pounce.

Carlos looks at Nash and motions him to be quiet by covering his lips. Nash responds with a nod. Carlos points towards the house.

NASH
(whispering)
I'm ready...

Chet walks passed Carlos and Nash, followed by Frank and Roberta.

CHET
You can put the guns away Charlie.
The whole thing was a rouse.

Chet turns to Carlos. Grabs the gun from him.

CHET (CONT'D)
Might want to turn off the safety
next time.

CARLOS
I wasn't going to use it.

NASH
You landed the helicopter on my
chili plants!

INT. GRANDPA NASH LIVING ROOM - DAY

Jaime walks up to a weepy Nicole.

JAIME
Seriously dude.

Nicole shrugs her shoulders. She looks up.

NICOLE
I'm really sorry, Jaime.

JAIME
Somebody could have been hurt. And
poor Meera. I just left her. I
don't want to be friends with you.

NICOLE
Yeah.

Carlos walks in and runs towards Jaime. He hugs him but Jaime's hug back is limp.

CARLOS
I knew you'd be alright.

JAIME
A secret agent dad?

CARLOS
I'm so sorry *mijo*. I was going to
tell you for your 18th birthday.

JAIME
Really?

CARLOS
Really.

Nash walks in, inspects the furniture for damage.

JAIME
I mean, are you even my real dad?

NASH
Hey. Enough of that.

JAIME
Are you my real grandpa?

Jaime walks out. Grandpa Nash looks over at Carlos then to
Nicole.

NASH
Teenagers.

INT. ASTON MARTIN - DAY

Nicole sits in the front seat. Nash drives. Jaime and Carlos
are cramped in the back seat.

Nash turns to Jaime.

NASH
You want to talk about it son?

JAIME
Not really, grandpa.

Nash turns to Nicole.

NASH
I usually can't get these two to
stop yapping. It's going to be Okay
honey. I'm sure you had your
reasons.

EXT. NICOLE'S HOUSE - NIGHT

The Aston Martin waits on the street as Jaime walks Nicole to the front door - shards of wood dangling on hinges.

Jaime pushes the door open, peeks inside.

JAIME
You going to be Okay?

NICOLE
My mom comes home tonight.

JAIME
You don't have to lie.

NICOLE
She has a business meeting in
Pasadena. So she has to be in town.

A sad smile crosses her face.

JAIME
Oh.

NICOLE
I'm sorry, Jaime. For putting you
through this. I'm sorry I had to
lie at the end.

JAIME
You sure you wouldn't feel safer at
our place until your mom came home?

NICOLE
I'll be Okay.

Jaime walks to Grandpa Nash's car. Nicole walks inside.

Nicole looks out from the living room window, and watches the Bravos drive off.

INT. BRAVO DINING ROOM - NIGHT

The three Bravo men - Jaime, Carlos, and Nash sit amidst streamers, balloons, and birthday hats.

JAIME
My whole life feels like a lie.

CARLOS
It's not a lie. All your skills are
yours.

JAIME

But all this time I thought I was training to be an actor, not a spy.

CARLOS

You're not a spy.

JAIME

Then what am I, I mean, am I even your son?

NASH

Jaime. That's enough of that. This is your dad just as much as he is my son. How do you think you got to be so smart and good looking? Look at us.

Carlos and Nash lean into each other and smile.

Jaime forces himself not to smile.

JAIME

And I missed my prom.

CARLOS

It's a miracle no one got hurt.

JAIME

Poor Meera. She got hurt.

CARLOS

I can't believe Nicole was lying that whole time.

NASH

Women.

CARLOS

Jaime. There hasn't gone a day, that I didn't want to tell you the truth.

JAIME

(thinking)

She lied 'at the end.'

CARLOS

Honesty is your greatest gift as an actor and a human.

JAIME

(realizing)

She was lying.

CARLOS

So I hope we can rebuild our trust.

JAIME

(staring at Carlos)

Liar!

Jaime runs out of the house. Carlos and Nash turn to each other.

NASH

Just let him go, son. He'll come around. It's a lot to process in one weekend.

Carlos runs out the house, after Jaime.

NASH (CONT'D)

You kids forget I'm 65.

Nash gets up and follows them out.

INT. NICOLE'S HOUSE - NIGHT

Cavernous wood floored living room. Furniture covered in white sheets. A bright blazing fire roars in the massive fireplace.

Nicole pokes the large burning logs.

Next to her is a laptop, a prototype of Hydra, and stacks of papers.

Nicole squirts lighter fluid into the fire and the blaze doubles in size.

EXT. STREET - NIGHT

Jaime runs at full speed. Far behind, Carlos, and Nash run to keep up.

NASH

Why the hell are we running? My Aston Martin is back there.

CARLOS

I messed up, dad.

NASH

I know. But do we have to buy into the drama?

Nash stops, catches his breath.

NASH (CONT'D)
I'll catch up to you. Kids get over
these things.

EXT. NICOLE'S HOUSE - NIGHT

Jaime stops in front of Nicole's house. He sees embers and smoke emerge from the chimney.

CARLOS
What are we doing here?

Jaime runs full speed towards the door.

INT. NICOLE'S HOUSE - CONTINUOUS

Tape and tarp fall open as Jaime busts through.

Nicole looks at Jaime who has fallen over the makeshift door.

NICOLE
Really? Again?

JAIME
You lied.

NICOLE
I know.

JAIME
You lied about lying.
(beat)
It works.

Carlos makes it inside.

Nicole picks up the Hydra and swings to toss it into the flames.

Jaime grabs it from her. He twists her arm bringing her down with a grapple.

CARLOS
Son, it's OK. Leave her alone.

JAIME
She made a fake one so people would
think she was lying. But she showed
me the real one.

Nash walks into the house, gasping for air.

NASH
What happened to this door?

Carlos and Jaime turn to Nash.

JAIME
The damn thing works.

NASH
Really?

Nash walks over to Nicole.

NASH (CONT'D)
Sweetie, is this true?

Nicole looks at Jaime for reassurance.

NICOLE
(off Jaime's nod)
Yes.

NASH
I think this is worse than if it
didn't work. You ready to take this
all the way?

Nicole nods.

NASH (CONT'D)
I need you to show me.

LATER

INT. NICOLE'S GARAGE - NIGHT

Nicole pours liquid from the prototype into a small mounted engine.

She starts it and the ENGINE CRACKLES to life.

NASH
(through the loud engine)
I can't believe this.

CARLOS
The sociopolitical implications.
This is a revolution. We're talking
a new world order.

NASH

And lots of enemies. Are you sure you want to get this out there?

NICOLE

I want this to be available cheaply to all people.

NASH

We'll have to get you to the consortium.

Jaime looks at Nash and smiles with pride.

NICOLE

Who is that?

NASH

A group of scientists and engineers working without corporate interests on the best ideas in the world.

Into the house walks LILIAN SPENCER, 40s, elegant, smartly dressed. There is a crackle of attraction between Carlos and Lilian.

Nicole rushes up to Lilian and hugs her.

NICOLE

Mom!

LILIAN

(clearing her throat)
Nicole. What is all this? What happened to the door?

Jaime turns to Lilian.

JAIME

She was telling the truth about Hydra.

Lilian looks shocked.

INT. JAIME'S BEDROOM - NIGHT

The bathroom door is slightly open, the SHOWER RUNS.

Carlos opens the door to look inside.

CARLOS

You need anything?

JAIME (O.S.)
I'll be out in a minute dad.

Carlos walks out of the room.

INT. BRAVO DINING ROOM - NIGHT

Nash, Lilian, and Nicole - dressed in sweats - sit at the table.

Carlos joins them. Nicole sobs.

LILIAN
Sweetie, this is the best thing for everyone.

NASH
That boy has nothing but heart, but he has college next year.

NICOLE
But this is what we were running from. I don't want to go to some government agency that will bury my ideas.

LILIAN
Honey, you can trust them.

CARLOS
I know it's hard, but it's the right thing, right now.

There is KNOCKING at the DOOR.

Carlos rushes over.

Chet and Frank enter followed by Max and A.J.

CHET
We're all on the same team now boys.

INT. JAIME'S BEDROOM - NIGHT

The SHOWER STOPS. Jaime walks into the room drying himself. Through the window, downstairs, we see Nicole walk to the Suburban followed by Chet and Frank.

Frank loads the back of the Suburban with Nicole's laptop, files, and the Hydra.

Jaime puts on jeans and a t-shirt. He bends down to lace up his sneakers.

INT. SUBURBAN - CONTINUOUS

Nicole sits in the back seat. Lilian, teary eyed, waves goodbye to Nicole. Frank and Chet sit in the front.

CHET
We should go.

Franks turns the ignition key. The starter CRANKS but the engine won't start.

FRANK
What the?

CHET
Are you kidding me, Frank?

INT. JAIME'S BEDROOM - CONTINUOUS

Jaime stands up and looks in the mirror. Combs his hair. He catches something in the reflection, and he runs to the window.

JAIME
(to himself)
Wait, where are you taking her?

INT. BRAVO DINING ROOM - NIGHT

Jaime rushes down the stairs.

Carlos blocks the front door. Max and AJ stand at the ready.

JAIME
Where is she going?

Silence. Nash stands.

NASH
Son, it's your senior year. You're going to Stanford next fall. You've taken this as far as it needs to go.

Jaime looks around the room.

CARLOS
She's going to the right place.

JAIME
The consortium?

Carlos nods.

CARLOS
Yes.

JAIME
Come on, you can't bullshit me. Let
me go.

Jaime steps up to the door, but Carlos does not budge.

CARLOS
Come on son, let's not do this.

JAIME
But dad, come on. I just spent two
days, risked my life.

CARLOS
You stole a \$60,000 sports car,
tied up your principal, stole from
your girlfriend, stole a bus, and
broke into your grandfather's
house.

JAIME
(turning to Nash)
Really?

NASH
That one can pass.

CARLOS
Chet makes that all go away right
now. We need his power.

JAIME
Yeah, you want his protection.

Jaime motions to push his dad away but Max and A.J. step in.
Max grabs his arms, A.J. KICKS Jaime's feet out from under
him.

Carlos catches Jaime as he comes down to the ground.

CARLOS
Come on Jaime. Easy.

Pinned to the ground, Jaime BANGS his head on the floor.

INT. JAIME'S BEDROOM - NIGHT

Jaime turns on his laptop. Dials Meera on Facetime.

Meera answers, she's lying in bed.

MEERA

What do you want?

JAIME

I need your help.

MEERA

My dad had to un-cuff me from my own bed!

JAIME

You're sweating. And your blushing. What are you doing?

Meera leaps out of bed.

MEERA

None of your business. What the hell do you want, jerk?

JAIME

I need you.

Meera gasps.

MEERA

Spoken like a true cheater.

JAIME

This is for a fellow woman scientist.

MEERA

Another woman?

JAIME

We only have a few hours and then our chance is gone.

INT. BRAVO LIVING ROOM - NIGHT

Carlos and Nash play dominoes quietly. They look up to the door. Max and A.J. play cards.

NASH

You sure this is a good idea?

CARLOS
It's for his own good.

NASH
Every dad says that.

CARLOS
And?

NASH
It's usually for the dad's own
good.

CARLOS
I learned from the best.

NASH
Not with this again.

CARLOS
What do you want me to do?

NASH
You know Bravo's don't do well in
captivity.

They are startled by LOUD BANGING at the front door. Carlos jumps from his seat. Nash grabs a large, hard bound book for defense.

Max and A.J. stand at alert.

NASH (CONT'D)
Interpol? CIA?

CARLOS
They wouldn't knock.

NASH
A Saudi Sheik? Isis?

Carlos looks through the peep hole. More BANGING on the door.

CARLOS
Be cool, dad.

Carlos opens the door. It's Meera. Crying. Snot and tears running down her face.

MEERA
Is he here? Is your worthless,
piece of crap son here?

CARLOS

Meera. Oh sweetie. Come inside.

MEERA

He just left me. He just left me at the prom for that stupid white girl Nicole. I mean, is this what you teach your son? Is she prettier than me? Smarter?

CARLOS

Sweetie. Please sit down.

MEERA

No. I have to see him.

JAIME (O.S.)

Dad, is that Meera?

CARLOS

Get back in your room, son!

MEERA

I'm going to strangle him.

Meera tries to run up the stairs. Carlos holds her back. Jaime comes down the stairs, Nash holds him back. Lots of SCREAMING and CRYING.

NASH

Alright, everybody. Just cool it!

Meera composes herself. Jaime stands up straight.

MEERA

(through sobbing tears)

Mr. Bravo, can I please have a word with your son? I'm feeling really hurt right now. I just need to talk.

Carlos looks at Jaime, then at Meera.

CARLOS

OK. But Jaime is grounded. He needs to come back inside in a few minutes.

Jaime walks outside with Meera. He closes the door.

Carlos and Nash sit down to continue their game of dominoes.

NASH

He's a Bravo alright.

CARLOS
Dad, not right now.

EXT. BRAVO HOME - NIGHT

Jaime pulls a duffle bag out of the bushes.

JAIME
(whispering)
Back the car out and down the hill.
But don't start it.

Meera quietly approaches the Honda Odyssey and pushes it down the driveway and away from the house. Meera gets in the driver's seat.

Jaime runs with the duffle bag and jumps into the minivan.

INT. HONDA ODYSSEY - CONTINUOUS

Jaime admires the interior clutter, car seats, kid toys.

MEERA
I took my sisters minivan.

JAIME
(whispering)
Go.

MEERA
I can't believe I'm doing this.

JAIME
This is bigger than the two of us.

INT. BRAVO LIVING ROOM - NIGHT

Nash mixes up the domino pieces.

CARLOS
I let you win that one.

NASH
Should we check on them?

Carlos looks at his watch.

CARLOS
It's been three minutes.

The DOORBELL RINGS.

Carlos rushes to the door and opens it, he disappears outside onto the porch, ignoring the man ringing the doorbell, Principal Tanaka.

PRINCIPAL TANAKA

So I suppose you can tell me why
the cops are not pursuing your son?
He tied me up. Attempted to steal
school property. What is going on
here?

Carlos comes back to the front door.

CARLOS

They're gone!

Max and A.J. jump to attention.

PRINCIPAL TANAKA

You can't ignore me. I demand to
know...

Carlos, Nash, Max, and A.J. run to the Aston Martin which takes off.

PRINCIPAL TANAKA (CONT'D)

-- what's going on.

EXT. AGENCY HEADQUARTERS - NIGHT

Jaime and Nicole stand outside the Honda Odyssey.

Jaime wears a full-body climbing harness and helmet. He checks Meera's harness and helmet and Meera gets excited.

JAIME

(like he's reading a
training manual)
Penetration and extraction.

As Jaime tightens Meera's harness, she leans into him.

MEERA

(breathy)
Jaime. I'm ready.

Jaime looks at Meera.

JAIME

(like he's trying to read
a training manual)
(MORE)

JAIME (CONT'D)

Obvious entry routes, avoid detection, evade. Proceed to urban evasion on automobile.

MEERA

What?

JAIME

My dad and I have repelled from 20-story buildings. We did most of our training here, Uncle Chet's "think tank."

Jaime shoots a harpoon hook to the top of the building. He secures it.

MEERA

Your dad needs to get a woman in your house.

He attaches himself to the rope and uses a small motor to ascend the wall.

Jaime slides the small rotor down to Meera and he motions for her to hook on.

She hooks on and ascends up the wall.

MEERA (CONT'D)

Oh shit.

EXT. AGENCY HEADQUARTERS ROOF - NIGHT

Jaime helps Meera climb over the ledge onto the roof.

MEERA

What is this place?

JAIME

I thought it was Chet's think tank, but I'm guessing it's headquarters for the Agency.

MEERA

I hope you know what you're doing?

JAIME

I know every weak spot of this building. I never thought I'd be breaking in here for real.

INT. AGENCY HEADQUARTERS - NIGHT

Jaime and Meera repel down through a skylight, into a large warehouse. There are multiple white high roof transit vans parked inside.

MEERA

You sure she's in here?

HALLWAY

They peak into offices.

Jaime spots Nicole in a room, Meera looks in the window.

MEERA (CONT'D)

She's so skinny and pale. Poor thing.

JAIME

The front is social science think tank. I'm sure there are people on the way to extract every bit of information from her.

Jaime opens the door and Nicole looks up scared.

JAIME (CONT'D)

We're busting you out.

Nicole rushes to Jaime and hugs him tight. Meera grabs Jaime's hand like a jealous girlfriend.

MEERA

Okay. We should go.

Nicole hugs Meera with the same intensity. Meera doesn't know where to put her arms.

NICOLE

Thank you.

JAIME

Meera won Cal Tech's Hacking and Coding Championship for high school kids last year. We should have started with her.

NICOLE

What do you need me to do?

CHET (O.S.)

Does your dad know you're here?

Jaime turns.

JAIME
 (to Meera)
 Find keys for a van.
 (to Nicole)
 Get all your documents, and bring
 Hydra.

Jaime swing kicks to hit Chet in the face, but Chet ducks easily and dodges Jaime's foot.

CHET
 This is for real Jaime. We're not
 in your baby training program.

Chet punches Jaime in the face.

JAIME
 Ah man.

CHET
 Let it bleed.

Chet comes in with a roundhouse kick, but Jaime drops, dodging the kick.

On the ground, Jaime grabs Chet's ankle and pulls. Chet crashes down to the ground.

CHET (CONT'D)
 (grunting)
 Nice.

Chet pops up onto his feet, filled with rage. He charges towards Jaime.

CHET (CONT'D)
 You're done, buddy

As Chet is about to land on Jaime, a white van smashes into Chet.

Chet tumbles ten feet to the other side of the warehouse and lands like a heap of bones.

Jaime looks up to see Nicole driving.

JAIME
 (in shock)
 You can drive?

Nicole shrugs. Jaime walks towards Chet.

JAIME (CONT'D)
Oh my god, did you kill him?

MEERA
Come on. Let's go.

Jaime runs back to the van. Nicole backs up the van at full speed and...

JAIME
I'm sure I can find a way to open
the door...

--BAM. The van rams the garage door, tearing it down, and busting onto the driveway.

INT. WHITE CARGO VAN - NIGHT

Jaime opens his eyes.

JAIME
Or we could do that.

NICOLE
You drive.

Jaime takes the wheel, and stops to look back at Chet.

JAIME
Please don't be dead.

Chet's head pops up. Groggy. Chet stands.

The white cargo van peels off.

EXT. BLACK SUBURBAN - NIGHT

Chet staggers to the Suburban holding his leg. He hoists himself into the car.

The Aston Martin arrives and Max and A.J. jump out of the car and run towards:

INT. BLACK SUBURBAN - CONTINUOUS

Max and A.J. jump in.

MAX
What the hell happened?

Chet floors the gas peddle and the Black Suburban follows the White Cargo Van.

CHET
That kid is done!

Chet picks up the walkie.

CHET (CONT'D)
(into the walkie)
Agent Chet Briggins requesting full
L.A.P.D. backup in pursuit of white
van heading south on Orange Grove
Blvd.

EXT. ASTON MARTIN - NIGHT

The Bravo's follow Chet.

INT. WHITE CARGO VAN - NIGHT

Nicole and Meera stand behind Jaime as he drives at high speed.

NICOLE
What is your plan?

JAIME
We can't outrun them, I can only
buy us time. Meera will shoot an
instructional video, take your
files...

MEERA
--and get them to every science
student in high school and college
in the US, Latin American, Europe,
and Africa.

NICOLE
But why not just social media or
something?

MEERA
Those are centralized. We have no
idea what Chet controls. We get
this delivered to enough young,
reckless, smart people,
anonymously, and we have ourselves
a revolution.

NICOLE
This is crazy.

MEERA
So is your invention.

NICOLE
Where are we going to do this? And
when!

Jaime looks to the cargo area of the white van.

JAIME
Back there.

Meera leads Nicole into the back where there is a table-top
and computer. Meera turns on the computer and turns to
Nicole.

MEERA
Stand there.

Meera holds up her phone.

MEERA (CONT'D)
Tell the world what you've
invented.

Through the back window are the flashing lights of police
cars and SIRENS.

NICOLE
You're not showing my face, right?

MEERA
No.

NICOLE
(speaking to the camera)
Behind me you can see that my
government wants me to turn this
technology over to them, and to
sign a legally binding contract to
never expose this to anyone. But
that's not right. We are depending
on you. The scientists, inventors,
and thinkers of tomorrow to make
this technology available to the
masses. Here is how you make it
work.

EXT. WHITE CARGO VAN - CONTINUOUS

A helicopter flies overhead and shines a bright beam down on the white van.

Behind the van, is the Aston Martin, Chet's truck, and a stream of police cars.

INT. WHITE CARGO VAN - CONTINUOUS

Meera stops recording. Plugs the phone into the laptop and types furiously into the keyboard.

NICOLE

Why are there cops now?

JAIME

We broke into Agency headquarters and ran over the Agency leader.

Nicole shrugs her shoulders.

JAIME (CONT'D)

Somebody is pissed.

NICOLE

(to Meera)

Is it going to work?

MEERA

Maybe if someone would drive a straight...

--BAM, the van is hit and the computer, Meera, and Nicole spill onto the van floor.

EXT. WHITE CARGO VAN - CONTINUOUS

The Black Suburban slams onto the white passenger van again tipping it onto its driver side wheels.

On the brink of tipping over, Jaime maintains control.

The van rides on two wheels and then...

--SLAM it comes back down on all four.

INT. WHITE CARGO VAN - CONTINUOUS

A dazed Meera dives for the computer. The screen is cracked.

MEERA
Come on Jaime.

JAIME
I'm trying.

EXT. STREET - NIGHT

Cops pull out a spike strip across the road. In the distance, the white van approaches with its trail of pursuers.

INT. WHITE CARGO VAN - NIGHT

Meera bangs on the computer screen, but only the left edge of the pixels are working. Most of the screen is cracked and unable to read.

NICOLE
The screen doesn't work!

MEERA
I can do it from memory.

Meera closes her eyes as she types.

JAIME
This is it. Not much time.

EXT. WHITE CARGO VAN - CONTINUOUS

BOOM, the van runs over the spikes and the TIRES EXPLODE.

At this high speed, the van floats on the rims as if it were a four legged creature skating on ice.

Sparks fly in the air as Jaime wrestles to keep control.

INT. WHITE CARGO VAN - NIGHT

The van comes to SCREECHING stop. Jaime looks back towards Meera.

JAIME
Did it work?

Meera and Nicole, frozen, stare at the screen.

MEERA
I don't know.

EXT. WHITE CARGO VAN - CONTINUOUS

A dozen police cars surround the van. COPS emerge, guns drawn.

INT. BOTSAWANAN DORM - MORNING

An AFRICAN STUDENT, twenties, stares at his computer. Watches the video of Nicole's demonstration, the Student sees the cops out the white van's window, behind Nicole.

His mouth agape in shock.

INT. HONG KONG HOME - MORNING

An ASIAN WOMAN, forties, Hong Kong skyline in the background. The video of Nicole, playing on a computer screen, reflects on the Asian Woman's glasses.

We hear NICOLE'S VOICE and the SIRENS from the laptop.

EXT. NEW MEXICO DESERT - MORNING

A HIPSTER in a bathrobe walks out of his home, onto the red desert, carrying a bucket and laptop.

INT. NEW MEXICO GARAGE - MORNING

The Hipster clears out a cluttered worktable and sets the laptop on the counter. He digs through shelves for parts.

NICOLE (V.O.)
Make sure the case is air tight.

The Hipster stares at the lap top screen in shock.

INT. WHITE CARGO VAN - DAY

SILENCE outside except for the sound of a DISTANT HELICOPTER.

NICOLE
Are you scared?

MEERA
No.

EXT. WHITE CARGO VAN - DAY

The sliding door opens, like a stage curtain, and Jaime emerges - Nicole and Meera behind him.

A COP with a face mask and helmet rushes towards them.

COP

You're under arrest, Jaime Bravo.

Jaime smiles, turns back to Meera and Nicole.

JAIME

Mission accomplished, ladies.

FADE TO BLACK.