

INT. KITCHEN - MOMENTS LATER

Bob Lee digs out some food, Julie enters -

START →

JULIE

You forget to say hello?

Bob Lee smiles warmly --

BOB LEE

Sorry, thought you were sleeping.

JULIE

Two days of hunting and all you shot was three cans of beer?

BOB LEE

I had something...I missed.

JULIE

You don't miss, Bob Lee.

(then)

Nikki got that part in the school play.

BOB LEE

She awake?

JULIE

You know she listens for your truck.

Julie watches her husband eat, she walks over and picks his food up, heads back to the kitchen with it.

JULIE (CONT'D)

You don't get to eat my dinner when you're five hours late with no explanation.

BOB LEE

Come on, I'm sorry I got home so late. I sorta lost track of the day.

JULIE

Not even a call? Thought the mission days were behind us.

Bob Lee moves to her, turns on the charm.

BOB LEE

There's no cell reception at Yale's cabin.

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JULIE

Jasper Yale has been dead for eleven years.

BOB LEE

That explains why he's never there.

(off Julie's look)

I'm sorry, I'm a smart ass. I should've called. Just needed to clear my head a little.

(then)

Pax romana.

JULIE

By way of apology you can finish the porch tomorrow.

BOB LEE

You got it. Straight away.

Bob Lee leans in to kiss her again, Julie leans back.

JULIE

What do you think you're doing --

BOB LEE

-- kissing my wife. And maybe something more if she's not too tired.

JULIE

She might be too tired.

BOB LEE

Might?

JULIE

Go say good night to your daughter, take a shower and we'll see if I'm still mad at you later.

BOB LEE

I like it when you're mad.

END

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INT. NIKKI SWAGGER'S ROOM - NIGHT

NIKKI SWAGGER (9), the picture of precociousness as she reads a book and acts like she doesn't care that her daddy is home.

START →

BOB LEE
Kitten-mouse, shouldn't you be
asleep?

Nikki doesn't look up --

NIKKI

I just want to finish this chapter.

BOB LEE

Chapter? What are you reading?

NIKKI

None of your business.

Bob Lee sits at the edge of his daughter's bed, reaches over and flips the book around so it's right side up.

BOB LEE

Practicing reading upside down?

NIKKI

It could come in handy.

BOB LEE

Really? When?

NIKKI

If I'm being held by pirates and they have me hanging upside down.

BOB LEE

Excellent point - it's time for bed.

Nikki sets the book on her night stand.

NIKKI

Story first.

BOB LEE

No time for stories tonight, honey.

NIKKI

There was time for beer.

Busted. Bob Lee flashes his million dollar smile, Nikki rolls her eyes.

NIKKI (CONT'D)

That might work on mom but it won't work on me.

BOB LEE

You sure?

(she crosses her arms)

Ok - what do you want to hear?

NIKKI

Kandahar.

BOB LEE
Kandahar takes too long.

NIKKI
Tikrit.
(off Bob Lee's look)
Fine, Basrah.

BOB LEE
You've heard that one like six
times.

NIKKI
Then this will make seven.

Bob Lee, no chance to escape, settles into the story.

BOB LEE
We're set up on Basan Al Amini,
small squad. Donny and I are
handling recon and cover for the
escape --

NIKKI
-- Night vision?

BOB LEE
We're Marines, we don't need night
vision.
(tickling her)
We see everything.
(back to story)
Al Amini is a real bad dude, did a
Shiite funeral and tagged forty
seven mourners. So, when we take
him, we're gonna take hard --

Nikki's eyes go wide as Bob Lee tells the story --

END

END OF SCENE

EXT. IN FRONT OF SCIENCE CENTER - FANTASY SEQUENCE

START →

BOB LEE

The human head is fifty seven centimeters in circumference - the gap between the President's limo and his protection is three meters. President's gait makes that a step and a half.

(pointing)

At a thousand yards the shooter has almost a full second to make the shot. It's the best location, bar none -- Except he's not going to shoot from there.

SCENE
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We SEE A BUSY CITY STREET --

BOB LEE (CONT'D)

At street level on 4th he has a longer window - and no obstructions.

The President's LIMO stops, the door opens --

BOB LEE (CONT'D)

Assuming the President takes even a momentary stop to wave --

ISAAC

-- No way he's getting away. We've got air, ground - he wouldn't get ten feet.

BOB LEE

Correct - he also knows the window around the event, he's seen the Secret Service setting up, he's got your schedules, he knows the perimeters where he can work without being noticed.

(pause)

If he's taking the shot - he's taking it from here.

We're inside a PLAIN HOTEL ROOM.

BOB LEE (CONT'D)

Sixteen hundred yards, line of sight to the President for a full two seconds.

(beat)

(MORE)

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BOB LEE (CONT'D)

Wide enough path that wind won't be a surprise, Solotov shooting low, sunlight behind him so the target is well lit. He'll be out the door before you hear the shot.

(then)

He's got three exits from the hotel, he'll change cars more than once, he'll head south to Portland.

ISAAC

South? Why not Canada?

BOB LEE

The Canadian border will be closed after the shooting - at least for a few hours. And we'll be hunting him, it's where he would expect us to be.

ISAAC

How do you know the precise hotel room?

BOB LEE

It's the closest hotel outside the Secret Service perimeter. A higher floor and he's shooting down on the target. At 1600 yards that's puts his line of fire almost at the tarp. The rooms on either side have obstructions in the direct line of fire.

(pointing at other buildings)

These are retail and office - they're problematic for any number of reasons, not the least of which is he needs time to set this shot. He can't risk a cleaning crew or a security guard.

Isaac looks at the other Secret Service Agents.

ISAAC

So we just wait there and take him.

BOB LEE

Not quite - Solotov is a professional sniper. He'll know the terrain. He's already been to this location many times.

(MORE)

BOB LEE SWAGGER - SHOOTER - PILOT SIDES

BOB LEE (CONT'D)

If he sees one thing that doesn't fit - a plumbers truck, a beat up van - he'll be gone. If you're gonna get him, you're gonna need to wait until the day of. My guess is he'll be there no earlier than ten minutes before the motorcade to set the rifle and the charge.

(then)

And he's watching that room right now.

ISAAC

How could you possibly know that?

BOB LEE

Because I would.

END

END OF SCENE.

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