

A READER'S ASSASSIN

Written by:

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CUT TO:

1 **EXT. ROOFTOP - NIGHT**

1

Present Day - A boot stomps through a puddle. Three sets of footsteps and heaving breathing is heard as the puddle ripples in the moonlight. Two more sets of boots run through the same puddle. We open on a chase. A wide shot of silhouettes running across the rooftops of Washington D.C., only backlit by the moon. One figure in the back stops for a second, reaching to grab something from their back.

Cut back to the action, a whooshing is heard as the figure in front passes a large pipe. An arrow punctures the pipe as a mist of gas leaks with great pressure, just missing the figure. The two figures in back run pass the arrow. One, then after a few seconds, the other. The figure in front comes to a stop, tripping and skidding before landing at the edge of the rooftop. Looking over the edge to an open road with flowing traffic. They are about fifteen stories high.

A two shot of our chasers from the waist down. One holding a bow and arrow, the other, a throwing knife. The figure in front turns around on the ground. A 35 year old man accepting his fate. Two whooshes and puncture wounds are heard.

CUT TO BLACK.

2 **EXT. WASHINGTON D.C. - DAY**

2

Aerial shot of Washington D.C. Montage of tourists enjoying the sights of the monuments and government buildings. Couples and families taking selfies in front of The White House and a mother and child on a paddle boat in the TIDAL BASIN with the JEFFERSON MEMORIAL in the background.

3 **EXT. DOWNTOWN WASHINGTON D.C. - DAY**

3

Montage - City life in Washington D.C.

It's a Saturday morning and University students are grabbing coffees before a long day of studying. A group of girls are cheers-ing to bottomless mimosas at an outdoor table in front of a cafe. A WOMAN, 21, passes by with an iced coffee in each hand. We follow her to --

4 **EXT. APARTMENT BUILDING - DAY**

4

She fumbles with her keys, trying to find the right one while holding both coffees with one arm.

An ATTRACTIVE MAN, 24, wearing all black, athletic clothing, opens the door for her as he exits the building, prepared to go on a run. She looks him up and down, impressed. He sees this and flashes a smile. Switching his attention to his watch, he starts tracking his workout and heads off. She enters the building, blushing about the interaction.

5

**INT. APARTMENT - DAY**

5

Our woman, Sydney, a college student at George Washington University who is effortlessly smart, allowing her to be the life of the party on a Friday Night sometimes falling victim to a massive hangover the morning after, opens the door to see Carly, 22, a bookworm, but not at all nerdy, who wishes her life could be like the ones she reads about, sitting on the end of the couch nearest the window curled up under a blanket reading a fantasy/action novel.

SYDNEY

Hey, you're not gonna believe who just...

(noticing Carly)

You have got to be kidding me.

CARLY

Shhh! I'm almost done with this chapter.

Sydney enters, closing the door behind her. She places both coffees on the island and sits on a barstool.

SYDNEY

You're obsessed.

An awkward silence fills the air as Carly continues reading. Sydney throws up her arms in annoyance and decides to use the bathroom.

Carly flips the page.

SYDNEY (CONT'D)

(from the bathroom)

Don't you even think about starting the next chapter.

CARLY

Relax.

A short silence as Carly reads the last sentence of the chapter.

CARLY (CONT'D)

Alright, I'm done.

The toilet flushes and Sydney comes back out to the open kitchen/living room layout as Carly adds a bookmark, closes the book and leaves it on the coffee table.

SYDNEY

Here, I got you a coffee.

CARLY

Aw, thanks. You know you didn't have to.

SYDNEY

Yeah, but I haven't seen you in like, three days so...

CARLY

How is the fam anyway?

SYDNEY

Eh. Same old... How's your little fictional boyfriend?

CARLY

(sarcastically)

Oh, you know. Bleeding out but he'll live. Thank you so very much for asking.

(sincere)

No, but seriously, Syd, you should totally read it when I'm done. It's so good.

SYDNEY

Yeah, I can tell. You were in the same exact spot when I left. For the love of God please tell me you left the house while I was gone.

CARLY

I went to class.

SYDNEY

(sarcastic)

Good!

(curious)

How was Kelley's?

Carly looks shocked and disappointed in herself. She completely forgot about Senior Night at Kelley's Irish Pub.

SYDNEY (CONT'D)

Come on Carly, it was Senior Night. I know things have been hard since you and Eli broke up last year, but don't waste your senior year reading stories when you can be out there, meeting people, and literally making your own. We're throwing something tonight and there's nothing you can do about it.

CARLY

Fine.

(a short pause)

And I don't care about Eli anymore, I just don't want to deal with the heart break that comes with dating right now. And if I'm gonna live out any story, it'll be when a six foot tall man with a bow and arrow crashes through that window and invites me to go on a crazy adventure to save the world.

Carly points to the window. They both stare in suspense.

CARLY (CONT'D)

Dang, I really thought it was gonna work that time.

SYDNEY

I can't with you.

6 **EXT. KELLEY'S IRISH PUB - DAY**

6

Ethan, The ATTRACTIVE MAN from earlier finishes his run, stopping the exercise tracker on his watch and walks inside.

7 **INT. KELLEY'S IRISH PUB - DAY**

7

The place is empty except for a lone bartender behind the bar, preparing to open shop.

ETHAN

Hey Fitzy!

FITZY

You're late... again.

ETHAN

Yeah yeah, I know.



ETHAN

Yeah, sorry. Fitzzy needed some help upstairs.

Parker smirks and shakes his head as if he's heard this excuse a hundred times.

PARKER

Mmhmm

11           **INT. YOUNG ASSASSINS SOCIETY OFFICE - DAY**

11

Ethan and Parker walk into a room with a desk, messy with papers and files. A cork board with "America's Most Wanted: Dead or Alive" is mounted to the wall, full of headshots. All of which have a red "X" over it with marker except for two.

ETHAN

Any new assignments?

Ethan picks up the red marker and draws an "X" over a photo of the figure from the rooftop. Damian Donovan. Parker ruffles through the papers on the desk, picking up a manilla folder full of papers.

PARKER

Nothing new, but after five years, we finally got a hit on target numero uno.

Parker hands over the file to Ethan.

ETHAN

No shot! Where's the bastard been hiding all this time?

The last photo without an X is in the top-middle of the board, Grace Turso.

12           **INT. KELLEY'S IRISH PUB - DAY**

12

Both boys are sitting at the empty bar, each with a drink. The establishment is not yet open.

ETHAN

You're joking, right? There's no way. Turso, FBI's Most Wanted: Dead or Alive Turso, Grace Turso has been living in my building this entire time? We've been looking for my neighbor for five freaking years?

Fitzzy gives a little chuckle. Ethan glares him down.

PARKER

Ethan, it doesn't matter how many times you've probably asked her to borrow some sugar-

ETHAN

Fuck off. It's not funny dude.

PARKER

It's a little funny.

(pause)

So, how do you wanna go about it?

ETHAN

Dead or alive, right?

Parker nods, confirming

Ethan finishes the rest of his drink and slams the empty glass on the bar.

13

**INT. APARTMENT - NIGHT**

13

Sydney, wearing a black shirt, Carly, and two friends, Rose and Bella, are all gathered around the kitchen island, dressed in going out outfits. There's chips, dips, and a charcuterie board present. Bella and Carly are adding songs to a playlist while Sydney and Rose are making jello shots. The living room is rearranged slightly to fit a Cup Pong table.

ROSE

What time are people coming over again?

SYDNEY

I told everyone 8ish.

(to Carly and Bella)

Also, there better not be any musical theatre songs on that playlist.

CARLY

Of course there's no musical theatre songs on this playlist. Who do you think we are?

Carly and Bella share a look. Carly proceeds to remove a few songs from the playlist.

ROSE  
 Hey Carly, can you add Sunny by  
 Boney M?

Rose receives strange looks from the group

ROSE (CONT'D)  
 What? I've been in a 70s kind of  
 mood lately.

CARLY  
 Okay!

14

**EXT. THE HAMILTON - NIGHT**

14

Seated at an outdoor dining table, wearing all black with black bandanas tied around their necks, Parker and Ethan are staking out the Apartment Building across the street. Ethan's talking, but Parker is people watching the four girls drinking and having fun inside their apartment.

ETHAN  
 I'm still pissed that the bastard's  
 been under my nose the whole time.  
 (trying to get Parker's  
 attention)  
 Yo! Parker. You listening?

PARKER  
 Hey, you know those girls?

ETHAN  
 Not personally.  
 (looking at Sydney)  
 I think I held the door open for  
 the one in the black this morning.

PARKER  
 Do you ever wish you could've just  
 lived a normal high school and  
 college experience?

As they look up at the apartment through the window, smoke starts to fill the room from the oven. Carly is waving a dish towel and screaming at the smoke detector as the other girls laugh. Parker chuckles himself.

ETHAN  
 Every day bro. But when both  
 parents die and you get recruited  
 to do the government's "off the  
 books" dirty work, you gotta do  
 what ya gotta do to survive.

PARKER  
I'll drink to that.

They cheers their water glasses. Parker notices Turso walking to the front door of the apartment building with a paper bag of groceries, she is accompanied by a larger man, a body guard.

PARKER (CONT'D)  
There she is. Let's go.

Ethan runs to his car and grabs his dagger, some throwing knives, Parker's bow, and quiver full of arrows. Parker throws a wad of cash on the table to cover their meals plus a hefty tip. He pulls up the bandana to his nose and starts walking towards the side of apartment building as the body guard looks the other way.

15           **EXT. APARTMENT BUILDING SIDE ENTRANCE - NIGHT**           15

Ethan meets up with their gear. Parker is squatting, preparing to short circuit the key fob reader.

ETHAN  
Dude, you know I have the key,  
right?

PARKER  
You know what? Totally forgot about  
that.

Ethan scans his fob, the door unlocks and he holds it open. Parker throws his quiver full of arrows over his shoulder and picks up his bow. Sunny by Boney M starts playing in the background.

16           **INT. APARTMENT BUILDING - FLOOR 1 HALLWAY - NIGHT**           16

They look to see what floor the elevator stopped at, level 2.

ETHAN  
You take the left staircase. I'll  
take the right. We'll surround her.

The two start running in opposite directions.

17           **INT. APARTMENT BUILDING - STAIRWELL - NIGHT**           17

Parker nocks his first arrow as he climbs the stairs. He reaches the second floor.

18 **INT. APARTMENT - NIGHT**

18

The four girls are still singing and dancing to the loud music. The clock on the microwave says 7:50pm. Rose is having the time of her life dancing as if at a disco.

ROSE

Yes! This song is my jam!

19 **INT. APARTMENT BUILDING - FLOOR 2 HALLWAY - NIGHT**

19

Parker emerges from the stairwell, ready to shoot.

PARKER

Turso! Miss us?

Turso stops in her tracks. She looks ahead at Parker, turns to see Ethan holding a knife in each hand. Returns her attention the drawn bow. Parker lets his arrow loose, flying through the hall. Turso, with the reflexes of a cat, drops her groceries and catches the arrow mid flight in front of her face.

TURSO

Five years and still too slow,  
kiddo.

Turso drops the arrow, does a 180 degree turn and darts for Ethan. Ethan charges, throwing both knives at his opponent. Turso dodges both and prepares for hand to hand combat.

Parker nocks another arrow, running to join the fight. He draws the bow and aims. In Parker's POV, he notices he doesn't have a safe, clean shot that would spare his best friend. He un-draws his bow and adds the arrow to his back quiver. Parker begins to use his bow as a bat. It's two v. one, but Turso is putting the young assassins to shame.

20 **INT. APARTMENT - NIGHT**

20

The music is loud. The four girls are dancing around with each other, oblivious to what is happening out in the hall.

21 **INT. APARTMENT BUILDING - FLOOR 2 HALLWAY - NIGHT**

21

Parker is getting up from being kicked to the floor. Knives and Ethan's dagger are stuck in the walls and the floor. Ethan is behind Turso, holding the older woman in a chokehold. In an attempt to get the boy to loosen his grip, Turso starts backing into a door. Bang, bang, bang.

SYDNEY

Who the hell shows up early to a party? Everyone knows you show up AT LEAST fifteen minutes late so you don't look like a loser.

Sydney goes to open the door but before she can, Ethan and Turso bust in. Breaking the door off its hinges and destroying the doorframe. The girls start screaming at the top of their lungs. Turso falls back. The sudden contact with the floor is enough to loosen Ethan's grip. Turso gets up in a hurry, thinking of a way to escape. Parker comes in from the hallway, bow drawn, ready to shoot. Turso grabs a knife off the island and a girl as a shield, Carly.

PARKER

Turso, don't.

TURSO

Come any closer and the girl gets it.

Stalling just enough, Turso is able to throw the knife at Parker, throw the girl to the ground, and jump out of the window.

The body guard looks up in time to break Turso's fall.

The thrown knife scraps Parker's left shoulder, causing his loose arrow to land slightly to the right of his target. Turso and her body guard get up from the ground. Carly runs to her girlfriends and the assassins run up to the broken window. Turso and her body guard are running on foot down the road.

PARKER

Dead or alive?

ETHAN

(with no emotion)

Fire.

Parker shoots three arrows, one right after the other.

The arrows fly through the night sky, Turso turns around and winces as we hear three arrows pierce flesh. Turso opens her eyes as her body guard falls to his knees in front of her. Turso escapes up the road.

ETHAN

(disappointed)

Dammit.

(to the four girls,  
disguising his voice)

Sorry about the apartment. We'll  
pay to get it fixed. Enjoy the rest  
of your night.

Ethan exits.

PARKER

(to Carly, also disguising  
his voice)

Are you okay?

Carly nods.

PARKER (CONT'D)

(to the rest of the group)

I'm really sorry you guys had to  
witness that.

(to Carly)

Are you sure you're okay?

CARLY

(Definitely freaked out,  
but able to control her  
emotions)

Uh yeah, I'll be fine.

ETHAN (O.S.)

P!

PARKER

(looking at the  
decorations)

Enjoy your... party.

CARLY

Thanks.

Parker exits.

CARLY (CONT'D)

I need a drink.

With the broken doorframe centered in frame, Parker exits left as Julia, 21, party goer and friend, enters from the right holding a bottle of vodka in one hand and a 2 liter of Sprite in the other. The four girls notice her with her jaw dropped open.

SYDNEY

Don't even ask. Wanna go to  
Kelley's?

25 **INT. KELLEY'S IRISH PUB - NIGHT**

25

The bar is packed with college kids dancing and having fun. The tables have been removed to allow the crowd to dance along to the DJ's music. Carly, Sydney, Rose, Bella and Julia are all sitting in a booth drinking vodka sodas and canned cocktails. Audio faded, the girls are explaining to Julia what happened earlier and she is having a hard time believing. Carly is distracted, looking into her drink, thinking about how she almost died that night. Bella snaps her out of her daze to join the conversation.

ROSE

Carly, I just have to say, you are probably the bravest person I know right now.

CARLY

What? Why?

ROSE

You had a knife to your neck and an arrow aimed at you and you're here drinking like nothing even happened.

CARLY

I don't know.

(a pause)

To be honest, it happened so fast. When I was face to face with the arrow, I looked into the dude's eyes and just had a feeling that I was safe. Like I knew he wouldn't hurt me.

ROSE

See, that's crazy to me.

SYDNEY

(Holding up her drink in  
the middle of the table)

Well, cheers to Carly for not dying and finally meeting her book boyfriend with the bow and arrow. May they fall deeply in love on the page and in life.

They all cheers and drink. Carly looks over and spots the bar-back pouring ice into the coolers behind the bar. They make eye contact. He looks just like the guy with the bow and arrow. She turns to the group.

CARLY

Guys, is that him? The dude with the bow and arrow. He's behind the bar.

They all turn to look but he's not there. Carly shrinks herself into the booth, covering and turning her face from embarrassment of the group head turn.

CARLY (CONT'D)

Not all at once.

The only person behind the bar is Fitzy pouring a Guinness.

ROSE

Hey, are you sure you're okay? You kind of had a very serious traumatic experience tonight.

CARLY

You know what. I think I'm gonna head out and go to bed.

She starts to get up to leave. The rest of the girls follow suit but Carly stops them.

CARLY (CONT'D)

No, you guys stay. I'm fine, I swear. It's just been a long night and kind of just want to sleep it off.

ROSE

At least let one of us walk you home.

CARLY

No, seriously, it's okay. Syd, I'll see you in the morning, and honestly, I'll probably see you guys tomorrow too. Enjoy the night for me?

We see Carly leave from behind the bar.

FITZY

(looking at Carly leaving the bar)

She's gone.

The camera pedestals down to reveal Parker crouched beneath the bar with the ice bucket in between his legs. Crawling around the bucket, he takes two canned beers from the cooler and heads to the back door of the building, still crouching.

26

**EXT. STREET - NIGHT**

26

Carly walks back to the apartment, reliving flashbacks from earlier in the evening. On guard, she feels someone behind her. She turns ready to attack but the side walk is empty. She walks up to an intersection and hits the "push to walk" button. She starts to wait when the overwhelming emotions finally hit. She turns around and leans her back against the building on the corner, sliding down until she's crouched. Crying into her knees.

Now in a hoodie and a flannel jacket, hiding an open beer in his hand and a sealed one in his hoodie pocket, Parker walks up to Carly.

PARKER

That's no way to end the night.  
Who's the douchebag I now obviously  
have to punch in the face?

Carly, slightly embarrassed, wiping away tears, looks up.

CARLY

It's you!

PARKER

(quickly looks behind him,  
then back to her)  
Me? I'm sorry, do we know each  
other?  
(he takes a sip of his  
beer)

CARLY

I don't know? Did you happen to  
break down my apartment door with a  
bow and arrow and kill a guy dead?

PARKER

(spits out his beer,  
nearly choking)  
What? You're joking right? I can  
barely hit a bullseye in darts. And  
kill someone? One, I don't have the  
stomach for that and two, I wish I  
had that kind of aim.

(MORE)

PARKER (CONT'D)

Then I'd finally be able to stop  
buying my friends' rounds of drinks  
after every game.

Carly chuckles a little. She really needed that laugh.

PARKER (CONT'D)

I'm Parker, by the way.

Carly gets up from the ground.

CARLY

Carly.

(They shake hands, she  
blushes slightly)

You sure? You kind of have the same  
hair. And I'm pretty sure his name  
started with a P too.

PARKER

Definitely not me. I was working  
all night at Kelley's. Maybe you're  
looking for a Patrick? Phillip?  
Peyton? Oh, I know! Pablo.

CARLY

You work at Kelly's?

PARKER

Yeah, Bar-backing for some extra  
cash.

(offering the beer from  
his pocket)

Beer?

Carly accepts the beverage. Parker cracks it open one handed  
during the handoff.

PARKER (CONT'D)

Am I crazy or did I see you in  
there tonight with some friends?

CARLY

Yeah. I just had a rough night and  
didn't want to kill any vibes.  
Heading home to sleep off the  
trauma.

PARKER

Can I walk you home? Only if you  
want, of course.

CARLY

(unsure)

Uh...

(remembering what Sydney  
said earlier that day and  
wanting to take a chance)

You know what? Sure. You're cute  
and the company would be nice.

PARKER

(flirting)

Cute? Not as cute as Pablo, I'm  
sure.

Carly laughs slightly, which causes Parker to laugh as well.

PARKER (CONT'D)

You're pretty cute too.

Carly blushes.

27

**EXT. ACROSS THE STREET FROM APARTMENT BUILDING - NIGHT**

27

Two FBI trucks clutter the now closed off street of the  
apartment building. Red and blue lights flashing. There's  
white tape on the ground in the shape of a body. Carly and  
Parker are waiting to cross the crosswalk. We notice Carly  
wearing Parker's flannel.

PARKER

Whoa. You weren't kidding.

CARLY

Believe me, I wish I were.

28

**INT. APARTMENT - NIGHT**

28

The duo walk into the room, stepping over the door. There's  
three agents around the living room/kitchen. One examining  
the arrow in the wall and the broken glass window, one  
packing the knife that was once against Carly's neck, and one  
noticing them in the doorway.

FBI AGENT

(rushing over to stop them  
from entering)

I'm sorry but this is a closed  
crime scene. I'm going to have to  
ask you two to leave.

CARLY

I, uh..., live here.

FBI AGENT

(taking out a note pad and pen)

Would you like to tell me what happened here tonight?

CARLY

Can we make it quick? I really just want to go to bed.

The FBI AGENT notices Parker as a member of their Young Assassins Society division. Parker gives the Agent a look to agree, knowing the case will be thrown out as the murder that occurred was the work of the Y.A.S.

FBI AGENT

(keeping appearances)

Uh, I'll make you a deal. You give me the rundown tonight, then you and anyone involved can stop by the FBI Head Quarters in the morning to explain the rest.

CARLY

Sounds good to me! So, we were getting ready for a party...

Carly explaining the night fades as Parker wanders toward the arrow and window. He, himself, getting flashbacks from earlier. Seeing the outline of Turso's bodyguard's body on the pavement to seeing him with three arrows sticking out of his chest, back to the outline. He looks back at Carly, feeling guilty for putting her through so much in a single night. A look of regret falling over him as he remembers he killed someone in front of her eyes.

They make eye contact again. Jokingly, he turns in a jolt, trying not to make it obvious that he was staring. He starts poking at the arrow, making her laugh. FBI AGENT sees this and snaps, but in a chill, relaxed way, knowing fully well those were Parker's arrows.

FBI AGENT

Come on man. You're tampering with evidence. Now your nasty-ass finger prints are gonna show up on the tests.

PARKER

(to Carly, sarcastically)

Hey, if my prints are the ones that come back on this thing, maybe that DOES make me your mystery archer.

CARLY

(flirting)

Nah. After our walk, I realized there's no way you could be my archer. He was HOT, you're just cute.

Parker blushes. FBI AGENT looks uncomfortable, yet can't look away, like he's watching a soap opera unfold right in front of his very eyes.

CARLY (CONT'D)

(to FBI AGENT)

I'm sorry, but can we finish this tomorrow? I just really want to go to bed right now.

FBI AGENT

Of course. Have a good night.

All three FBI AGENTS exit the apartment, leaving Parker and Carly alone. There's a beat of silence.

PARKER

So I guess, I uh... I'm... I'm gonna head out. Get some rest and I, uh, I hope I'll see you around.

He starts to leave.

CARLY

Hey, Parker?

He turns.

CARLY (CONT'D)

Thank you. I really appreciate you walking me home and sticking around while I talked to the cops.

PARKER

Anytime! Next time you're at Kelley's, I'll buy you a drink. That sound good?

CARLY

(nodding)

Yeah, I'd like that.

PARKER

Alright! Well, goodnight. Don't forget to lock the  
(a pause)

(MORE)

PARKER (CONT'D)

Uh... bedroom door. Don't want any  
nosey neighbors walking in.

CARLY

(blushing)

Goodnight.

He leaves. She walks into her bedroom, closing the door. We  
hear the door knob lock, per Parker's advice.

29

**EXT. APARTMENT BUILDING - NIGHT**

29

Parker walks out the front door of the apartment building. He  
meets up with FBI AGENT that was talking to Carly earlier.  
They interact like friends.

FBI AGENT

"Just cute". Damn, that must sting.

PARKER

Eh, not really. I'm also "hot".

They dap each other up and go their separate ways. FBI AGENT  
motions to his crew to pack up the crime scene as Parker  
walks across the street.

FBI AGENT

Pack it up! It's a Y.A.S op. What  
happened here never happened.

The camera pans out, Parker walking away from the flashing  
lights.

FADE TO BLACK.

30

**INT. CARLY'S BEDROOM - MORNING**

30

Carly's phone is charging on the nightstand to the left of  
her bed. The alarm goes off. Sunday. 9:00am. An arm shoots  
from off screen to immediately stop the annoying sound that  
is an alarm on a weekend. The camera follows the arm to  
reveal Carly in the middle of the bed, wide awake, staring up  
at her ceiling. We hope she got some sleep last night, but it  
feels like she's been awake for a while, deep in thought.

Tired of laying in bed, Carly leans up, her back now against  
the headboard of the bed. Contemplating her next move, she  
finally lifts the covers. Swinging her legs off the bed, she  
stands up and starts heading towards the door.

31       **INT. APARTMENT - MORNING**

31

Unlocking the door, Carly enters the living area and stares at the broken window for a beat. She shakes the memory out of her head and crosses the room to Sydney's bedroom door. It's not locked. She opens it slowly peaking her head in.

32       **INT. SYDNEY'S BEDROOM - MORNING**

32

The morning sun is beaming through the blinds. Sydney is wearing an eye mask.

CARLY  
Sydney? Are you awake?

SYDNEY  
(slightly hungover)  
No.  
(she turns over)

CARLY  
Debrief?

SYDNEY  
(turning back, slightly  
more energized)  
I'm up.

Sydney takes the eye mask off, blinded, allowing her eyes to adjust. Carly lays across the foot of the bed, accidentally laying on top of Sydney's feet.

SYDNEY (CONT'D)  
Owwwaaahhh.

Carly laughs slightly as she lifts her body to allow Sydney to move her feet.

SYDNEY (CONT'D)  
How are you feeling after...  
(a beat)  
Well, everything, really?

CARLY  
No. You first, what did you guys do after I left?

SYDNEY  
Nothing much. Danced a little. We were all just kind of worried for you. Not every day someone busts down your door, get held at knife-point and witness someone get shot.

CARLY  
(kind of excited)  
Syd, he had a bow and arrow.

SYDNEY  
(matching Carly's  
excitement, maybe  
slightly more)  
And he had a freaking bow and  
arrow.

They squeal.

SYDNEY (CONT'D)  
Somehow, you managed to manifest  
the guy from your book to come and  
sweep you off your feet. Okay, me  
next. I'll take... well, anyone at  
this point.

Carly softly looks away with a smirk.

SYDNEY (CONT'D)  
Back to the debrief. What happened  
with you after you left?

CARLY  
Sort of had a breakdown on the  
corner of Tenth and E,  
(a pause)  
and met a guy.

SYDNEY  
(jumping closer to Carly)  
WHAT? Spill!

CARLY  
I don't know. I was crying, he saw  
me and wanted to make sure I was  
okay. He was cute, made me laugh  
and offered to walk me home.

SYDNEY  
Wow! What a gentlemen. Did you get  
his number?

CARLY  
No, but...

SYDNEY  
(cutting her off)  
Come on Carly, have I taught you  
nothing?

CARLY

... but, he works at Kelley's and offered to buy me a drink next time we go.

SYDNEY

(getting out of bed in a hurry)

Wow, look at that! Suddenly the hangover's gone and mama's ready for brunch.

CARLY

Syd, it's 9:30.

SYDNEY

Yeah, and brunch starts at 10 so lets go. I wanna meet....

CARLY

Parker.

SYDNEY

Parker? I like it. Finally, someone to get your face out of that book. Thank you, Parker.

Sydney enters the bathroom. Leaving Carly on the bed. Sydney takes a step back, standing in the doorway.

SYDNEY (CONT'D)

What are you doing?  
(yanking Carly off the bed)

Get in the shower. We're gonna go see Parker today!

Sydney goes back into the bathroom. Carly doesn't move.

SYDNEY (CONT'D)

(from the bathroom)

Parker! Eee! I'm so happy for you!  
(Singing to the tune of "Pat-a-cake")

PARLY, PARLY, THAT'S CARLY WITH A P  
(Realizing what she just sang)

Wait! Carly!

Sydney peaks her head into the doorway. We notice she no longer has, at least, a shirt on.

SYDNEY (CONT'D)

Is Parker...  
 (imitating the masked  
 assassin with the  
 daggers)  
 "P!?"

CARLY

(blushing excitedly)  
 Yeah, I think so! They both have  
 the same hair and,  
 (dreamily)  
 Beautiful big blue eyes,  
 (snapping out of it)  
 There's no way they're not the same  
 person, right?

SYDNEY

(nearly screaming)  
 SHUT UP! Your book boyfriend's real  
 and in love with you!!  
 (getting back in the  
 shower)

CARLY

Not so fast, okay. I'm like 80%  
 sure it's him. He was trying so  
 hard last night to try and throw me  
 off the scent. It's actually pretty  
 funny and sort of cute.

SYDNEY

So, start getting ready! I have to  
 meet this man and get my free  
 mimosa.

Carly rolls her eyes and smirks. She starts to exit, but  
 stops in her tracks. Backing up until she is leaning against  
 the bathroom door frame.

CARLY

Oh, I almost forgot. We have to go  
 to the FBI and explain what  
 happened last night first.

Sydney protests.

SYDNEY

(whining)  
 What? But my mimosa.

33 **EXT. FEDERAL BUREAU OF INVESTIGATION - DAY**

33

Establishing shot of the FBI.

FBI AGENT (O.S.)  
Thank you both for coming.

34 **INT. FEDERAL BUREAU OF INVESTIGATION - DAY**

34

Sydney and Carly are led by FBI AGENT into an interrogation room. FBI AGENT closes the door as the girls take a seat. He joins them, sitting across the table with a manilla folder, a notepad and a pen.

FBI AGENT  
We wanted to take down your statement of the events that occurred in your apartment last night. Can I please get both of your first and last names for the record?

CARLY  
Uh yeah sure. Car...

SYDNEY  
(interrupting)  
Do we need a lawyer?

FBI AGENT  
Do you think that you need a lawyer?

Sydney leans back in her chair, inviting Carly to continue sharing her name.

CARLY  
Carly Bennett.

SYDNEY  
Sydney Lewis.

FBI AGENT  
Alright. Miss Bennett. Miss Lewis.  
In your own words, what happened.

Carly and Sydney look at each other, each motioning that the other should go first.

DISSOLVE TO:

35 INT. FEDERAL BUREAU OF INVESTIGATION - DAY

35

FBI AGENT escorts the two girls out of the room.

FBI AGENT  
(yelling out the door)  
If anything else comes to mind, you  
have my card.

From behind the one way mirror, FBI AGENT closes the door  
before tossing the report in the shredder.

36 INT. YOUNG ASSASSINS SOCIETY OFFICE - DAY

36

Ethan and Parker are in a heated argument.

ETHAN  
I'm sorry, you what?

PARKER  
Listen, I just wanted to make sure  
she was alright, okay. That's it.

ETHAN  
You're nuts. You know that? For  
someone who's always telling me to  
be safe and constantly keeping me  
in check, no matter how annoying it  
is, you turn around and pull this  
shit?

PARKER  
I know, I know. Trust me, when I  
tell you I was careful, I was  
careful. I denied everything.  
Covered all my tracks. She's  
clueless.

ETHAN  
I doubt that.  
(a pause, calmer)  
You know you can't see her again.

PARKER  
(trying to reason with  
Ethan)  
What if...

ETHAN  
No. never again. It's against the  
code.

PARKER

(disappointed in himself)  
Yeah, I know. After our convo at  
The Hamilton, I just got in my head  
a little. I just needed one night  
of normalcy.

ETHAN

Park, look. I get it. Believe me, I  
do, but we don't live normal lives.  
We have targets on our backs 24/7.  
It sucks, but we can't risk putting  
civilians in danger. We signed up  
for this. They didn't.

PARKER

Did we? They found us at our lowest  
points and recruited us.

ETHAN

Yeah, and they also gave us food,  
money, a family. They trained us to  
survive. The second we said yes to  
our first mission, we signed up for  
this.

A corded phone rings on the desk. Ethan answers it. It's  
Fitzy, who's tending the bar.

INTERCUT:

37           **INT. KELLEY'S IRISH PUB - DAY**

37

FITZY

Hey, is Parker there? There's two  
girls here asking for him.  
Something about a free drink?

38           **INT. YOUNG ASSASSINS SOCIETY OFFICE - DAY**

38

ETHAN

(glaring hard at Parker)  
No, he's not.  
(whispering through the  
phone)  
I'll be right up.

Ethan hangs up the phone.

ETHAN (CONT'D)

You offered to buy her a drink?

PARKER  
What? She's here?

ETHAN  
Yeah, and you aren't.

Ethan starts to exit. Parker follows. Ethan sharply turns around.

ETHAN (CONT'D)  
(like talking to a dog)  
Eh, eh, eh. Stay.

Ethan exits. Parker bangs angrily at the wall, then sits down with his face in his hands. He fell for a girl he knows he can't have.

39

**INT. KELLEY'S IRISH PUB - DAY**

39

Ethan enter's the pub from the basement, he's wrapping an apron around his waist. He looks at Fitzzy behind the bar. Fitzzy responds to the stare by motioning with his head which group was here to see Parker. Ethan, carrying two glasses of water with straws, walks over to the girls sitting in a booth, taking on the role as their waiter.

ETHAN  
(sitting the waters on the table)  
Welcome to Kelley's! What can I get started for you today?

CARLY  
Oh. Sorry, we were actually looking for Parker. Is he here?

ETHAN  
I'm sorry. He actually called in sick this morning. Didn't sound too great over the phone either. Anyways, can I get you girls something to drink?

SYDNEY  
We were hoping to cash in on two free mimosas.

ETHAN  
Ooo. Unfortunately, That's against my religion. Y'know, small business and all. But I guess we can take it out of Parker's paycheck just this once. They'll be right out.

Ethan leaves the table and hands the ticket to Fitzy. He starts making the drinks and has a conversation with Fitzy in the background.

SYDNEY

Does that dude look kind of familiar to you?

Carly glances over.

CARLY

I mean, we come here almost every day.

SYDNEY

No, like from somewhere else.

Carly shrugs, humming "I don't know". Silence. Sydney twirls around the straw that's in her water. Like a lightbulb, she pipes up with a gasp, grasping at Carly's arm from across the table.

CARLY

Owwwww!

SYDNEY

That's the hot neighbor that held the door for me yesterday.

CARLY

(unenthused)

That's nice. I hope Parker's okay.

SYDNEY

Yeah that sucks. I really wanted to meet him.

Ethan comes back with the drinks.

ETHAN

Two mimosas on behalf of Parker, may he survive whatever disease he has.

SYDNEY

This is random but do you live in the apartments across the street from The Hamilton.

ETHAN

(blatantly lying)

Nope. Can I put in some food for you two?

SYDNEY

Uh yeah. I'll have the Avocado  
Toast.

ETHAN

And for you miss?

CARLY

I'll do the Eggs Benny with Corned  
Beef Hash.

ETHAN

Alright! I'll get these started.  
Slainte.

Ethan walks off.

40

**INT. YOUNG ASSASSINS SOCIETY OFFICE - DAY**

40

Parker is in a chair, watching a security live stream of the inside of the restaurant on a tv hanging on the wall. He watches the girls cheers their drinks and take sips. Leaning back and groaning in frustration, he gets up from the chair and leaves the room.

41

**INT. APARTMENT - DAY**

41

Carly picks up the door and moves it out of the way so the two can enter their apartment. Carly moves it back after they've both entered.

SYDNEY

Well, that sucked.

CARLY

Really? I thought mine was pretty  
good.

SYDNEY

Not the food, Carly. Your  
boyfriend.

CARLY

Not my boyfriend, but yeah.

SYDNEY

Do you think he was lying to us?  
That your man called in sick.

CARLY

No. Why would he?

SYDNEY

I don't know? Maybe he knows we know, and we're not supposed to know so he's trying to confuse us. Something just feels off.

Carly walks to the broken window, looking out over the street, scanning the view when she spots him. A man, Parker, wearing sunglasses and a hoodie leaning against the brick of The Hamilton. Carly looks back to Sydney.

CARLY

I think you're spot on because he's literally standing across the street right now.

Carly turns back to face out the window and Sydney is jumping over furniture to join her. The figure has disappeared.

CARLY (CONT'D)

He was right there, I swear.

There's a knocking at the door. Sydney squeals, still full of excitement, jumping over more furniture to get to the broken door as quickly as possible. She moves it to the side but is greeted by an older man, a contractor about 60 years old.

CONTRACTOR

Hi! I'm here to fix the window and door.

(looking at the door in Sydney's hands)

CARLY

(coming up from behind)  
We didn't hire anyone to...

CONTRACTOR

Already paid for, sweetheart.  
(letting himself in)

Sydney motions comically "come on in, why don't you."

CARLY

Can I ask by who?

CONTRACTOR

Compliments of the FBI.

Carly and Sydney share impressed looks with one another.

CARLY

Alright! Well, thank you for doing this.

CONTRACTOR  
It's my pleasure, girls.

The contractor turns around and starts working on the door. Carly walks back to the broken window in hopes to see Parker again, but nothing. Sydney goes over to comfort her.

SYDNEY  
I'm sure he's just sick like the waiter said.

CARLY  
Thanks, Syd.

42

**INT. YOUNG ASSASSINS SOCIETY - NIGHT**

42

It's late at night and quiet. Everyone we have previously seen training has gone to bed. The only light comes from down the hall accompanied by the swoosh and thud of arrows flying through the air and stabbing bulls-eyes. Parker has been frustrated all day and blowing off steam. He feels as though he finally connected with someone outside of the society and maybe, for the first time, found romantic love. Even though they've just met, he would protect this woman any way he could.

Ethan walks in, leaning against the door way. He watches Parker empty the last of his quiver of arrows, but one. Ten targets lined up, ninety-nine perfect shots, Ten bulls-eyes in each target, nine in the one on the far right. Parker reaches for the last one.

ETHAN  
I was just about to head out. You good?

PARKER  
Yeah, why?  
(turning around to face him)

Ethan notions to the targets.

PARKER (CONT'D)  
(nocking the arrow)  
Just really focused, I guess.

ETHAN  
Look, Park...

PARKER  
Can we not? I'll get over it, I promise.

(MORE)

PARKER (CONT'D)  
 (turning back to the  
 targets prepared to  
 shoot)  
 I have to.

Parker let's his last arrow fly.

ETHAN  
 Yeah, okay. G'night buddy.

Exits.

ETHAN (CONT'D)  
 (shouting from the hall)  
 Love you.

PARKER  
 (rolling his eyes and  
 smirking)  
 Love you too.

Parker walks up to the last target he shot at to start collecting the arrows. We see his last shot landed just right of the bulls-eye. He can't stop thinking about her and the thought of him not able to be with her throws him off his game. He let's out a sigh and removes the arrow from the target.

43

**INT. CARLY'S BEDROOM - NIGHT**

43

Carly is getting ready for bed. She slips under the covers and picks up her book to read a little before she falls asleep. She stares at the illustration on the cover of her "book boyfriend".

CARLY  
 Why did you have to set the bar so high?

THE NEXT DAY:

44

**INT. YOUNG ASSASSINS SOCIETY OFFICE - DAY**

44

Parker is asleep at the desk. His head resting on top of piles of papers and criminal files. Cans of energy drinks are scattered throughout the room. The only light on is a desk lamp, dim.

Ethan enters and smirks at the sight. He takes out his phone and takes a quick selfie with his sleeping friend in the background before flicking on the overhead lighting, waking a startled Parker from his crashed out slumber.

ETHAN  
Did you sleep here?

PARKER  
(Groggy)  
What? No.

laying his head back on the files

ETHAN  
Yeah, okay.

Ethan lifts Parker's head and grabs the piece of paper covered in drool.

ETHAN (CONT'D)  
What'd you find?

PARKER  
(speaking fast through a  
yawn)  
Turso might be planning an attack  
on the Fair next weekend.

ETHAN  
Whoa whoa whoa. Slower and in  
English.

PARKER  
Turso has been on our most wanted  
list for years now. Remember five  
years ago, at the President's Fair,  
her and her husband were planning a  
targeted attack on POTUS?

Ethan, about to act as if he does, nods his head "no".

Well, shit hit the fan and I shot  
the arrow that took the husband  
out. He died and she went M.I.A.  
Now with us finally on her tail I'm  
betting she's planning on a round 2  
revenge hit.

45

**EXT. PARK ROCK - DAY**

45

Another day. Parker is sitting on a rock that looks over the park. In his sight, he's able to see everything from kids on a play structure to a pick up game of basketball. This is where Parker comes to think. It calms him. He sits there for a while, alone with his thoughts.

46 **EXT. PARK ROCK - EVENING**

46

Same day. Parker hasn't left. The sky is a beautiful cotton candy color with his skin glowing in the deep orange sun. A tear rolling down his eye as he watches the sun set over the city. As the sun disappears beneath the horizon line, the tear drop splashes against the rock. Parker wipes his eyes with his arm. He stands on the rock, looking determined, and walks off screen.

47 **I/E. CARLY'S BEDROOM - NIGHT**

47

As Carly is reading in bed, a pebble hits the window. She's confused until another pebble sounds off. She gets out of bed and sees Parker in the street. She opens the window.

CARLY

What are you doing here? I thought you were sick?

PARKER

Can we go for a walk? I swear I'll explain everything.

CARLY

It's midnight.

PARKER

Please?

48 **EXT. WASHINGTON D.C. - NIGHT**

48

Parker and Carly are walking side by side around the reflecting pool in front of The Lincoln Memorial. Carly looks like she just got out of bed, which she did. Sporting a messy bun and glasses, Parker finds the lack of effort into her appearance extremely attractive.

PARKER

I need to tell you something and I don't know how you're gonna take it, so just hear me out.

CARLY

You lied to me and you are the guy with the bow an arrow?

Parker stops in his tracks, stunned.

PARKER

How'd you...

CARLY

(turning around)

I'm smarter than I look. Plus, I'd recognize those baby blues anywhere.

Parker blushes. Carly turns back and they continue their late night stroll.

PARKER

So, uh yeah. I have a very "unconventional" job, where I often have to put my romantic feelings aside.

CARLY

Romantic feelings? We just met.

PARKER

Don't do that. If this job's taught me anything, it's taught me how to read people and I think... I'm hoping these feelings are mutual.

CARLY

(avoiding eye contact)

They are.

Relief rushes over Parker.

PARKER

Oh, thank God.

CARLY

Let me guess though. So we like each other, but we can't see each other because I'd be in danger.

PARKER

Look at that, she is smarter than she looks.

CARLY

Can I ask if the "assassin boyfriend" is an option here?

PARKER

You'd want that?

CARLY

I've lived my whole life pretty sheltered, where the only crazy stuff happens on a page.

(MORE)

CARLY (CONT'D)

I would like to try and live out an adventure of my own for once.

Carly notices a look of pure awe and love from Parker.

CARLY (CONT'D)

What?

PARKER

Nothing. Just wasn't expecting you to be so cool about all this.

CARLY

What can I say, I'm not like most girls.

PARKER

You're actually the only girl.

CARLY

Wow. I'm honored.

Parker softly bumps Carly's shoulder with his.

PARKER

Shut up.

(a pause)

You know you can't tell anyone about any of this though, right?

CARLY

Don't worry. A secret relationship is my favorite kind of trope.

49

**EXT. APARTMENT BUILDING - DAY**

49

From a distant POV shot, we see Carly walking out of her apartment with a tote bag, coffee and wearing headphones. The camera is handheld, like a stalker watching her every move.

Carly walks down the road listening to her music, unaware of her surroundings. Behind her, black boots are following her.

Carly slowly gets an inkling that she's being followed. She removes one side of her headphones off her ear. Before she can turn around, Parker, in a baseball cap and sunglasses, hugs her from behind. Carly is spooked, until she notices who it is. She slaps him with her tote bag. They walk down the side walk together.



He runs out of the shop with no explanation. Carly's bummed, but duty calls.

54 **INT. APARTMENT - DAY**

54

The next day. Carly is on the couch reading her book. Sydney enters from her room.

SYDNEY

Hey, you wanna go to the President's Fair tomorrow?

CARLY

I wasn't planning on it.

SYDNEY

Come on. It'll be fun.

CARLY

We'll see.

SYDNEY

Carly, it's been a week. If you want Parker to ask you out, he's not gonna pop out of thin air. Come on.

Sydney reaches over the coffee table and rips the book from Carly's hands.

CARLY

What?

SYDNEY

We're going to Kelley's.

She places the book down on the table and goes to grab Carly's shoes.

CARLY

What? No.

SYDNEY

(with a growl)

We're going!

She throws them to her and waits for her to slip them on. Defeated, Carly complies. She opens the door and motions an "after you" gesture. They both exit.

55

**INT. KELLEY'S IRISH PUB - DAY**

55

Sydney and Carly enter the bar. Parker enters from the kitchen with a tray of clean glasses to be put back for use. He sees the girls at the entrance and immediately turns around, trying not to drop anything.

SYDNEY

(loudly, not afraid to  
make a scene)

Hey you!

Parker stops in his tracks, scrunching his shoulders to his ears. He knows he has to face them.

SYDNEY (CONT'D)

What, you flirt with my best friend  
just to give her no contact, false  
love? Psychotic.

(very calmly)

I'm Sydney by the way. Nice to meet  
you,

(back to yelling)

You pathetic piece of...

PARKER

(Cutting her off. To Carly)

Can we do this...

(looking around)

Not here?

Every patron is staring at this very uncomfortable encounter.

CARLY

Thanks Syd, I got this.

Carly and Parker exit to the kitchen. Sydney takes a seat at the bar.

SYDNEY

I'll take a Surfside.

Fitzy cracks open the drink and gives it to her.

56

**INT. KELLEY'S IRISH PUB - KITCHEN - DAY**

56

Parker and Carly enter. Parker puts down the tray of clean glasses on a countertop.

PARKER

What was that?

CARLY  
She thinks you ghosted me.

PARKER  
Oh. Okay yeah, that adds up then.

CARLY  
What do we do?

PARKER  
I don't know, I never had to deal  
with this before.

CARLY  
Well she wants me to ask you to ask  
me to go to the Fair tomorrow.

PARKER  
I would actually love to ask you,  
but  
(closer)  
we think the lady who attacked you  
that night will be there for  
revenge on us. I can't put you near  
that.

CARLY  
So from the sounds of it, I'm being  
dragged there either way. I'd much  
rather have you next to me in case  
things go south. You could...

Carly subtly does a small bow and arrow shooting gesture.

PARKER  
Okay. Then, Carly.

Parker grabs her hand and bows his head like a character from  
Bridgerton.

PARKER (CONT'D)  
Will you go to the President's Fair  
with me?

CARLY  
I would love to.

PARKER  
Should we make a scene for your  
roommate?

CARLY  
We shall!

Parker nods his chin towards the kitchen door, indicating that Carly should storm out. Carly exits the kitchen and Parker chases after her.

57      **INT. KELLEY'S IRISH PUB - DAY**

57

PARKER

Wait up.

CARLY

(turns sharply)

What?

PARKER

Tomorrow night. President's Fair. A proper date.

CARLY

Proper?

PARKER

Pick you up at eight?

Carly looks at Sydney for approval.

SYDNEY

Cheers to that!

Sydney taps her drink against the bar before downing the rest of it. Carly grabs her to exit.

SYDNEY (CONT'D)

Put that on his tab!

Parker, looks at Fitzzy who shrugs like he didn't see a thing. Ethan comes up from behind him and grabs his arm, dragging him back to the kitchen.

58      **INT. KELLEY'S IRISH PUB - KITCHEN - DAY**

58

Chefs and food runners are working around the two boys as they have their conversation.

ETHAN

Are you actually insane? This goes against every rule in the book.

PARKER

Ethan, this could be a good thing.

ETHAN

You're taking a girl on a date to a possible attack. Real romantic.

(quietly screaming)

Have you lost your mind?

PARKER

Hey, key word: possible. If she attacks, I'm already there. If not, I live one night as a normal person.

Ethan, full of disappointment towards his best friend with a hint of possible jealousy.

ETHAN

You're a trained assassin for crying out loud. Nothing about you is normal. It's either your funeral... or hers.

Ethan exits, leaving Parker stunned. He stands motionless for a second before composing himself. Parker turns around and exits.

SATURDAY NIGHT:

59

**INT. CARLY'S BEDROOM - NIGHT**

59

Sydney knocks on the door before opening it. Carly is looking at her outfit in the mirror.

CARLY

I don't know.

SYDNEY

Literally shut up. You look great!

CARLY

Thanks. You look good too.

SYDNEY

Thanks. I was considering a wig and a fake mustache but, y'know.

There's a knock at the door. The two girls look at each other with shocked eyes. Sydney runs out first.

CARLY

No!

60

**INT. APARTMENT - NIGHT**

60

Carly fights to get to the door first, but loses. Sydney opens the door to Parker on the other side. A bouquet of tulips in hand.

SYDNEY

Hello, bow and arrow man!

PARKER

(eyes wide, he looks at  
Carly)

What?

SYDNEY

Nothing. Just an inside joke.

She steps to the side, inviting him in. Parker locks eyes on Carly and is stunned.

PARKER

Wow! You look...

SYDNEY

Right?

(catching the vibe of the  
room)

I'm gonna go. See you guys there.

Sydney exits.

PARKER

You do look beautiful, by the way.

CARLY

Thank you! You clean up pretty  
nicely yourself.

PARKER

(Presenting the flowers)

Uh, these are for you.

CARLY

(Taking them from him)

Thank you.

(smelling them)

They're beautiful.

Carly grabs a vase from a cabinet, filling it with water and planting the flowers inside.

PARKER

Did you tell her?

CARLY

The morning after we met, I told her that I thought you COULD BE the guy with the bow and arrow, but no, I never told her that you actually are.

PARKER

Okay! Good.  
(Extending and elbow for her to take hold of)  
Shall we?

Carly grabs her keys off the island.

CARLY

(rolling her eyes with a smile)  
We shall.

61

**EXT. PRESIDENT'S FAIR - NIGHT**

61

The Fair is in full swing. A ferris wheel and cotton candy stand are lit up with bright lights.

Sydney, Bella, Rose and Julia are all in attendance, walking around eating cotton candy and enjoying the community. They're with three boys we haven't seen.

In a different section of the Fair, Carly is enjoying some cotton candy while Parker is playing darts at a booth. Parker wins and the worker gives him the cutest stuffed animal. He gives his prize to Carly, swapping it for the cotton candy. Their date is going great - so far.

CARLY

(laughing)  
I thought you said you sucked at darts.

PARKER

I shoot arrows for a living.

CARLY

(blushing)  
I think I'll name him Pablo.

PARKER

(recognizing the callback)  
Ah! Your vigilante. Very nice.

CARLY

So what's your deal, actually? How did you become a... y'know.

PARKER

Well, that's a long story, but what I will tell you is that I'm from Connecticut, boring I know. And yes, before you ask, it's standing IN line, not on. Go Sox and I do listen to the occasional Broadway soundtrack while working out.

Carly chuckles at that last one with a beautiful smile.

PARKER (CONT'D)

How about you?

CARLY

Well...

Just as Carly begins to think about what to say, three gunshots are heard, along with screams. Jumping into action, Parker covers Carly. They both crouch down. Close up on Parker as he scans his surroundings and locks in on a Fair booth. They run to it as fast as possible to hide behind. Carly is freaking out and Parker is trying to calm her.

PARKER

Are you okay? Are you hurt? Car, were you hit?

She responds by shaking her head NO.

PARKER (CONT'D)

Okay. You're good. It's alright.

He pulls Carly in for a comforting hug.

Turso is seen with a hand gun pointed at the sky. She shoots a fourth and fifth bullet into the air.

Carly grasps Parker's body tighter.

CARLY

(hyperventilating)

I can't do this. I can't do this.

Parker holds her tight. As they pull apart, Parker holds her, she's having a panic attack as he grasps her shoulders at an arms length.

PARKER

Carly, yes you can.

(a beat)

Listen to me. I need you to run home. I'll find your friends and tell them to meet you there.

CARLY

(in between pants of worry)

What, what about you?

She thinks about what she just said.

CARLY (CONT'D)

Right, right. Sorry.

PARKER

Hey, look at me. You're going to be okay, alright? I'll protect you. Run home as fast as you can.

Parker pulls Carly in for a kiss. This calms her nerves. They break apart and hear a sixth gunshot. Carly shudders. Parker is steady, fearless.

PARKER (CONT'D)

Go.

Carly runs, crouching close to the ground, taking cover every chance she gets. Parker watches her for a second. Then takes a black bandana from his pocket. He puts it on, covering his nose and mouth and ties it behind his head. He reaches over the booth and grabs his bow and quiver full of arrows and sets off to join the fight. He looks back and sees Carly escaping through an alleyway. Knowing she's safe, he can give his full focus on taking down Turso. He runs full force.

62

**EXT. PRESIDENT'S FAIR - NIGHT**

62

Ethan is slightly out of breath. He's been dodging Turso and her two henchmen in an unfair fight of 3v1. No civilians are to be seen. Parker runs up next to him, facing off 15 yards apart in the middle of the Fair with Turso, holding a hand gun, and two henchmen behind her, also with hand guns.

ETHAN

(to Parker, annoyed)

Nice of you to FINALLY show up.

TURSO

Look who it is, the body guard  
killer. Looks like you're still out  
numbered.

Parker shoots an arrow at Henchman #2 behind her left  
shoulder nailing him in the heart, causing him to collapse to  
the ground.

PARKER

(smirking)

Looks like an even fight to me.

Police sirens can be heard in the background.

ETHAN

They want her alive. I can handle  
it. Do a lap, make sure all the  
civilians are gone.

Parker nods and exits.

TURSO

(to Henchman #1)

Take care of that one.

Henchman #1, behind her right shoulder, crosses behind her  
and follows Parker.

TURSO (CONT'D)

Hasn't anyone ever told you, not to  
bring a knife to a gun fight?

ETHAN

Everyday.

Ethan throws a knife before charging the enemy. He and Turso  
are in an intense hand to hand fight. Her fighting skills are  
impressive, now that she's prepared.

63

**EXT. PRESIDENT'S FAIR - NIGHT**

63

Parker is making his rounds while being shot at, shooting  
arrows every chance he gets at Henchman #1. Up the street, he  
sees Sydney, Rose, Julia, and Bella hiding behind a car. He  
runs full force towards them. Henchman #1 is shooting bullet  
after bullet, missing Parker by inches. Cars, their windows  
and light posts are being shattered and dented. He gets to  
the group and joins them behind the car.

SYDNEY

You again?

PARKER  
(disguising his voice)  
Me again. You guys gotta get out of here!

ROSE  
Don't you think we would if we could?

SYDNEY  
Our friend was on a date with some dipshit and we can't find...

Before she finishes her sentence, Parker lowers his face covering long enough for only Sydney to recognize him before pulling it back up. He stands up, shoots an arrow over the car and crouches down again.

SYDNEY (CONT'D)  
You?

PARKER  
(losing the disguised voice)  
Me. I told Carly to run home and wait for you guys there.

ROSE  
Guys! Trying to survive over here.

PARKER  
(disguising his voice again)  
Right. Okay, you see that alley over there? On my signal, run like hell.

Henchman #1 is on the other side of the car, creeping around, ready to fire. Parker showcases his hand to hand combat skills and knocks the gun out of his hands and tackles him to the ground.

PARKER (CONT'D)  
Go! Run!

Parker doesn't hold him down for long due to the size difference and is knocked back. By the time Henchman #1 gets up, Parker is gone. Henchman #1 goes to retrieve the gun and cocks it. Out of nowhere, an arrow stabs the gun perpendicular to the barrel, flying out of Henchman #1's hand and piercing an electrical box. Henchman #1 looks at Parker who shrugs with a smile before swiftly shooting another arrow at his right foot. As Henchman #1 screams in agony, Parker runs off to help his partner with the real threat.





ETHAN  
 (To Parker)  
 I told you.  
 (sincere)  
 Go.

Ambulances have arrived as Parker runs towards her. She's scraped up pretty bad. He pulls down his black bandana and kneels over her.

PARKER  
 Carly, are you crazy? What are you doing here?

No response.

PARKER (CONT'D)  
 (softly tapping her cheek to wake her)  
 Carly! Car!

No answer. Parker hears Henchman #1 getting out of the car. He turns around and shoots an arrow in the back of his knee, causing him to fall in pain. He turns his attention back to Carly, lifts her in his arms and carries her to the nearest ambulance. He places her on a gurney.

PARKER (CONT'D)  
 I'm riding with you.

Carly is lifted into the ambulance by two EMTs. Parker follows and takes ahold of Carly's hand as the second EMT closes the doors from the outside, tapping the door to inform the driver it's safe to go.

Federal agents swarm the grounds, collecting Turso and Henchman #1. FBI AGENT is there talking to Ethan. Ethan shakes the agent's hand and leaves the crime scene.

72

**INT. HOSPITAL - HALLWAY - NIGHT**

72

Hospital double doors burst open as nurses rush a hospital bed down the hall. Carly's laying down. Parker among them, holding her hand.

PARKER  
 I'm sorry, Car. This is all my fault.

A few more steps before the group turns into a restricted area, blocked by another set of doors. A doctor comes, halting Parker from entering.

DOCTOR

I'm sorry sir, but this is as far  
as you can go. She's in good hands.  
You can wait in the waiting room.

The doctor turns and runs to join the nurses and Carly.

As the door swings back and fourth in his face, Parker stands still for a moment, only getting glimpses of the scene on the other side of the threshold. When the doors stop swinging, Parker drops his head and walks towards the waiting area.

73                   **INT. APARTMENT BUILDING - FLOOR 2 HALLWAY - NIGHT**                   73

A fist knocks on the girl's apartment door. Sydney opens the door out of breath. She has her phone in her hand, trying to get a hold of Carly. She's flustered from what she's just experienced. Her face goes from relief to concern when she sees who is at the door.

74                   **INT. APARTMENT - NIGHT**                   74

Sydney is staring into the eyes of one of the masked man who made quite the impression in that same apartment once before. Ethan offers his hand. Sydney drops her phone, takes his hand and they run toward the stairwell.

75                   **INT. HOSPITAL - WAITING ROOM - NIGHT**                   75

Parker is sitting down in a chair in the middle of the room. He's very fidgety as he awaits the status on Carly's condition. Hands against his chin, elbows on his knees, and his knees bouncing a mile a minute.

The doctor enters. Parker notices, wipes away the water in his eyes and immediately stands up to greet him. They shake hands. The doctor explains that Carly is stable but that it will take about a week to completely heal. A few bruised ribs and trauma to the face, but she will be okay.

A look of relief rushes over Parker as the doctor escorts him to Carly's room.

76                   **INT. HOSPITAL - 3RD FLOOR - NIGHT**                   76

The doctor and Parker walk side by side down the hall. The doctor is explaining some more of what Carly should avoid during her recovery before presenting Room 328.



80

**INT. HOSPITAL ROOM - NIGHT**

80

Carly is in bed with bruises and scratches over her face and body. Parker is sitting in the chair facing her. Leaning forward with his elbows on his knees and his chin resting on his grasped hands. He is locked in on her face, hoping she wakes soon. He doesn't notice Sydney in the doorway until she speaks.

SYDNEY

You. What did you do?

PARKER

Syd...

SYDNEY

No, don't "Syd" me. Get out. Your friend with the knives is waiting for you downstairs.

Parker looks down at Carly one last time. He rips the black bandana from his neck and places it in Carly's hands before grabbing his jacket from the back of the chair. He starts to leave.

PARKER

(Sincere)

She's gonna be okay. A few bruised ribs. She'll be hurting when she wakes up and the doctor said to take it easy for the next week. Tell her I'm sorry.

81

**INT. HOSPITAL - 3RD FLOOR - NIGHT**

81

Parker exits.

SYDNEY

(yelling after him)

Who even are you anyway?

82

**EXT. HOSPITAL - NIGHT**

82

Ethan is sitting behind the wheel in the car right in front of the hospital's entrance. As Parker walks up to the car, Ethan removes his bandana mask down around his neck. Parker opens the passenger door and sits inside.

83      **INT. ETHAN'S CAR - NIGHT**

83

He leans against the car door, looking out the window. Ethan is empathetic.

PARKER  
You were right.

Ethan wraps his hand around Parker's thigh to comfort him.

ETHAN  
I wish I wasn't.

Ethan puts the car in gear and drives off.

FADE OUT

84      **INT. APARTMENT - DAY**

84

Fade up on the inside doorknob of the apartment's front door. Keys jingle before the door opens. Sydney kicks the door open, leaving her foot at the base to hold it open as she guides Carly inside. Carly walks over to the couch and lies down. She has an ice pack, wrapped in Parker's black bandana, against her eye. Sydney retrieves the keys from the keyhole and throws them on the island. They hit the vase that holds the tulips Parker gave Carly before their date. Sydney steps on the trash can, flinging the lid open, takes the flowers from the vase and drops them in the trash.

She walks over to Carly when a knock at the door is heard. Sydney turns around to answer it.

CARLY  
(eyes closed)  
Who is it?

Sydney pops up from crouching. It's another bouquet of tulips with a note sticking out at the top. Again, straight to the trash.

SYDNEY  
No one.

CARLY  
Syd...

SYDNEY  
It's nothing. Some asshole just  
dropped off flowers.  
(under her breath)  
Probably deadly.

CARLY

You gotta stop blaming Parker.

Carly slowly gets up from the couch, hurting. She tosses the ice pack down. her bruises are rough. She walks towards the trash can. Sydney sits on it. Carly gives her a look. Sydney rolls her eyes, defeated and stands up, moving to the side. Carly tries to take the flowers out of the trash, but bending that way makes her wince. Sydney again rolls her eyes, annoyed, and gets the flowers from trash for her.

CARLY (CONT'D)

At least he cares enough to rush me to the hospital. I mean, he stayed by my side until you got there. He's a good person. And he's thoughtful.

(gesturing the flowers)

SYDNEY

It was only a first date. He might be a good person, Car, but he's a dangerous man and I don't think it would be smart to see him again. I'm sorry, but there's plenty of fish in the sea.

CARLY

(reading the card, tearing up)

Well, doesn't seem to matter anymore. It's over.

Carly throws the card onto the island.

CARLY (CONT'D)

I'm going on a walk. Need some air.

Carly grabs her keys and heads out.

Sydney stops the door from closing before yelling down the hall.

85

**INT. APARTMENT BUILDING - FLOOR 2 HALLWAY - DAY**

85

SYDNEY

(screaming down the hall)

The doctor said you need to rest.

Defeated, she closes the door in front of her.

86 INT. APARTMENT - DAY

86

Sydney picks up the card and scans it over.

THE FOLLOWING SEQUENCE OCCURS WHILE PARKER'S VOICE IS HEARD

87 EXT. DOWNTOWN WASHINGTON D.C. - DAY

87

Carly walks down the streets of D.C., through the busy city. Depressed, thinking to herself. The one time she puts herself out there and fully trusts someone, he walks away. She hobbles in pain as each step hurts, but she needs the escape from real life.

88 EXT. PARK ROCK - DAY

88

Parker is sitting on a rock that overlooks the park. We can see in the background that kids are playing on the swings, people are walking their dogs, a couple is having a picnic and two college freshman aged kids are throwing a frisbee. Parker is writing the note that was attached to the flowers.

89 INT. APARTMENT - DAWN

89

Carly is sitting on the couch with her book. Sydney emerges from her bedroom in workout clothes. She notices Carly, but doesn't say anything. Carly turns the page, hypnotized by her perfect story playing out on paper. What could've been. Sydney leaves to go on her run, wishing there was something she could do to help Carly get through this.

90 EXT. WASHINGTON D.C. - DAY

90

A new day, yet Carly's emotions haven't changed. Carly walks around some historical monuments. Lots of tourists around taking pictures. She weaves in and out without even looking. A city girl at heart. She is approached by a family: mom, dad and four boys, 12, 10, 5, 3. Mom asks if Carly could take a family photo. Lethargically, she takes her hand out of her vest pockets and takes the phone. The family gathers. It's almost impossible to get everyone to stare at the camera at once. This brings a small smile to Carly. She snaps the photo, returns the phone to mom and walks on.

91        **INT. CLASSROOM - DAY**

91

Carly is sitting in the middle of lecture. Various college aged students surround her with attentive faces. Carly is doodling in her notebook, in a daze.

92        **INT. APARTMENT - NIGHT**

92

Sydney opens the apartment door, Bella, Julia and Rose with her, dressed as if they just came back from the bar. The TV is on and Carly is on the couch under a blanket, staring out into space. Her book is on the table with the bookmark next to it. She's finished the story. Sydney looks back to her friends and hugs them goodbye. They leave down the hall as Sydney enters the apartment. She heads over to comfort her friend on the couch. Sydney lifts Carly's legs and sits down, resting the legs on her lap. A beat. Carly sits up and hugs her roommate in tears.

**PARKER (V.O.)**

Carly, I know you said you wanted the "assassin boyfriend adventure", but this is exactly what I was afraid of. I was naive to throw rocks at your window thinking I could have the best of both worlds. The truth is, I can't. I knew I couldn't, I tried to anyway, and look where it got us. I should've listened to my partner. E once said, "We don't live normal lives. We have targets on our backs 24/7. It sucks, but we can't risk putting civilians in danger. We signed up for this. They didn't." You wanted a boyfriend and instead, I put a target on your back. After putting you in danger twice already, I have to put my feelings aside and think about your well being. Goodbye, Carly. I will always have your back, but hopefully you won't need the protection with me no longer by your side. Love, Parker.

**END OF SEQUENCE**

93           **EXT. PARK ROCK - DAWN**

93

Carly is sitting on the rock that looks out over the park. A dog playing fetch, kids on the playground and a Sensei teaching a few kids karate. She focuses on the kids. Her eyes widen as she comes to a realization. She gets up from the rock and starts walking back.

94           **EXT. KELLEY'S IRISH PUB - DAY**

94

Carly walks to the entrance in front of the restaurant. She enters.

95           **INT. KELLEY'S IRISH PUB - DAY**

95

Carly walks up to the hostess.

CARLY

Table for one please.

The hostess leads her to a booth in the corner. She gives a look of concern regarding the bruises. They're healing but will definitely leave a mark.

Carly keeps her head down, looking at the menu until a waiter comes to take her order.

ETHAN

Hello, My name's Ethan. What can I get started for y...

Carly lifts her head.

ETHAN (CONT'D)

What happened to you?

(clearing his throat)

Sorry, that was rude. Are you okay?

Can I get you some ice? You need me to punch someone for you?

CARLY

I'll just do an ice water. And no, I don't need you to punch anyone for me... E. Thanks for the offer, though.

ETHAN

(looking up from his note pad)

Did you just call me...

CARLY

E?

ETHAN

(Sitting across from her)  
Shhh. Don't say that too loud.

CARLY

It's literally just your first initial.

ETHAN

(Taking a deep breath and cooling off)  
So, she finally figures it out.

CARLY

Oh please, I'm not an idiot. I've known the whole time.

ETHAN

(jokingly, but serious)  
It's a good thing Parker trusts you. Otherwise, I'd have to kill you.

(a pause)

How's the  
(gestures to his own face)  
feeling?

CARLY

(A beat)

It's not as bad as it looks. Could really use that water though.

ETHAN

I'll be right back.

Ethan gets up and walks to the bar to pour the drink. Sydney bursts through the door searching for her friend in a frenzy.

SYDNEY

(in one breath)

Oh you're so lucky I have your location so I can stop you from making whatever mistake your about to make, let's go!

Sydney grabs her arm, trying to pull her up from her seat. Carly doesn't budge and Sydney stumbles to face back at her. Ethan walks back to the table.

ETHAN

One ice water, and... Hello,  
anything for you today?

Sydney looks at Ethan for a second, she does a double take. Sydney holds up her hand to cover his nose and mouth. We see her point of view in camera. It's the guy that drove her to the hospital. She gasps and slaps him across the face. The restaurant reacts.

ETHAN (CONT'D)

(reacting to the slap,  
shaking it off)

Nothing to see here, folks. Enjoy  
the food.

The end of the second sentence falls as he sits back into the booth, ushering Sydney to do the same.

ETHAN (CONT'D)

What was that?

SYDNEY

We want nothing to do with you and  
whatever deal you made with the  
devil.

(to Carly)

Let's go.

CARLY

What? You know who this is? And no,  
I want a grilled cheese.

SYDNEY

He's the dude that drove me to the  
hospital.

ETHAN

In the flesh.

CARLY

Thanks for letting her know what  
happened to me.

Ethan responds by rubbing his cheek and shrugging to gesture  
"anytime"

SYDNEY

No. What we're not gonna do is  
pretend like all of this is normal.

(To Carly)

You almost died last week and

(to Ethan)

You, I don't even know.

(MORE)

SYDNEY (CONT'D)

What, are you guys  
(Whispering)  
Assassins or something?

ETHAN

I actually can't answer that.

CARLY

Okay.  
(To Sydney)  
You, go home, I'll see you in a  
bit.  
(To Ethan)  
You, I'll take a grilled cheese and  
tell Parker I'm here and want to  
see him.

ETHAN

Coming right up.

He exits.

SYDNEY

Fine. Just be careful

She exits.

Carly scrolls on her phone as she waits.

TIME CUT:

Some time has passed as Carly's food is now being brought to  
the table.

PARKER

One grilled cheese.

Carly looks up. It's Parker. she places her hand on the one  
that placed the food and gestures with her head for him to  
sit and join her. He sits.

PARKER (CONT'D)

Look, Car, I...

CARLY

(Calmly)  
Let me talk.  
(A little more stern)  
I have been to hell and back and  
it's not even from the people who  
did this to me  
(gesturing to her face)  
This will heal.  
(MORE)

CARLY (CONT'D)

But you walking into my life, being caring and full of love and protective, then leaving because things got hard. That's not what either of us want and you know it.

PARKER

You got caught in the crossfire. My crossfire.

CARLY

(interrupting)

I ran into the crossfire because I wanted to make sure you were safe.

PARKER

That's not your job.

CARLY

Then whose job is it?

PARKER

Ethan's.

Parker points to behind the bar where Ethan is cleaning a glass. He waves, responding to his name being heard.

CARLY

Well he was pretty busy DODGING BULLETS.

The conversation got a little too loud at that. Parker looks over his shoulder, then leans in, shushing to bring the volume back down.

PARKER

I have to get back to work.

CARLY

Meet me tomorrow morning at the rock that looks over the park.

Parker leaves the booth, walking towards the kitchen.

CARLY (CONT'D)

Ethan, you got hot sauce?

Carly emerges from the path to the rock and stops in her tracks for a moment. Parker is sitting in the rock looking out at the scenery. It's beautiful and calm. Parker senses Carly walking up behind him.

PARKER

(Without looking at her)  
 You know, it's funny that you  
 wanted to meet here. This is kind  
 of my go to spot for clearing my  
 head. I come here after every kill.  
 It never really gets easier, but I  
 remind myself that the work we do  
 is good and saves lives.

(a pause)

I spent a lot of time up here this  
 week thinking about you.

CARLY

What are you thinking about now?

PARKER

How scared I am, thinking about why  
 you wanted to talk to me here.

CARLY

Look out. What do you see?

PARKER

Dogs, people doing karate, someone  
 learning to ride a bike.

(Looking at Carly)

First loves.

Carly blushes. They're both sitting on the rock. Parker  
 slides his arm behind her. Carly looks into his eyes, then to  
 his lips, then back to his eyes. She decides to go for it.  
 They kiss. Parker melts into it, bringing his other hand to  
 her scarred face, caressing it. She winces. Their lips break  
 apart, each party touching foreheads. They each share a  
 giddy, heavy breath out of their nose, laughing.

PARKER (CONT'D)

Sorry.

They kiss again, passionately. Carly holds Parkers face in  
 one hand and starts to form a sentence in between pecks.

CARLY

I want you  
 (kiss)  
 to teach me  
 (kiss)  
 Karate  
 (kiss)

Parker pulls away.

PARKER

What?

CARLY

I want two things to be true. I want you, I want to be with you. I also want to be able to defend myself so that we don't ever get a repeat of last weekend. Who better to teach me than...

PARKER

A killer?

CARLY

A hero.

PARKER

Car, I told you. I don't want you anywhere near this stuff.

CARLY

Park, I'm not asking you to teach me to kill. Just how to avoid BEING killed.

PARKER

You avoid being killed by avoiding me.

CARLY

Well, sucks to suck because that's not happening. I want you. You want me. Let's un-complicate things and teach me how to survive.

PARKER

I don't like this,

CARLY

But...

PARKER

(against all judgement)  
Ughh. Meet me at Kelley's after closing tonight.

CARLY

Yay!

Carly raises her hands, cheering. They kiss again.

In between kisses,

PARKER

I hate you

CARLY

No, you don't.

97

**INT. YOUNG ASSASSINS SOCIETY - DAY**

97

Parker and Ethan are sparring together with bo staffs on a mat. There are other assassins around the large training room. Some sharpening weapons, others punching dummies.

PARKER

Don't be mad at me...

ETHAN

You're gonna teach Carly self defense?

PARKER

What? How'd you know?

ETHAN

Hey, I'm not just a pretty face.  
(a beat)

I saw a fire in her eyes when she was talking with you. Had a feeling it'd be something like that.

PARKER

You think it's a bad idea?

ETHAN

I think if there's anyone to teach her how to stay safe out there, it's you.

(pause)

I'm happy you found a fighter, P.

Ethan exhibits a final blow, causing Parker to fall flat on his back, Ethan's foot on his chest. The end of Ethan's bo staff inches away from Parkers forehead.

ETHAN (CONT'D)

Just don't get distracted in the field.

Ethan pokes Parker's forehead with the bo staff before extending a hand to help him up.

98 **INT. APARTMENT - NIGHT**

98

Carly comes out of her bedroom wearing workout clothes.  
Sydney is on the couch, watching T.V. in the living room.

CARLY  
I'm heading out.

SYDNEY  
Those look good on you!

CARLY  
Thanks by the way.

SYDNEY  
No Problem. You look better in them  
anyway.

Sydney gets up. They hug.

SYDNEY (CONT'D)  
Just please be careful.

CARLY  
I will. Love you.

SYDNEY  
Love you too.

99 **INT. KELLEY'S IRISH PUB - NIGHT**

99

Kelley's Irish Pub just closed down for the night. Some of  
the late night patrons are leaving the establishment as Carly  
walks in.

FITZY  
Sorry. We're closed.

Parker emerges from the kitchen.

PARKER  
This one's for me, Fitzzy.

FITZY  
Well, then the two of you wouldn't  
mind putting up some chairs now,  
would you?

Parker rolls his eyes and gives Carly a look to join him.  
They both grab a chair, flipping it upside down and laying it  
on top of a table. They repeat this three times before Parker  
breaks the silence.

PARKER

Happy?

FITZY

Very. Have fun you two.

(to Carly)

Don't go easy on him.

Parker reaches out his hand to her. She grabs it. He leads her towards a flight of stairs behind the bar.

FITZY (CONT'D)

Hey Park, hang back a sec?

Parker motions for Carly to wait for him downstairs. She exits.

PARKER

What's up?

FITZY

I've been thinking.

PARKER

That's never good.

FITZY

I've been thinking about the next generation. How does taking over as Recruiter sound?

PARKER

Really?

FITZY

Seems like you have an eye for fighters.

PARKER

Wow! Thank you.

They shake hands. Fitzzy gestures for him to get back to Carly.

100

**INT. KELLEY'S IRISH PUB - BASEMENT - NIGHT**

100

The basement has a few door options: two bathrooms, an office, and a beer cooler. Parker meets Carly at the bottom of the stairs.

CARLY

What was that about?

PARKER

Nothing.

CARLY

(seeing through his  
secrets)

Something.

He opens the door to the beer cooler, holding it open for Carly to walk inside.

CARLY (CONT'D)

You're not gonna leave me in here  
to die, right?

PARKER

No.

(a chuckle, then serious)

101

**INT. KELLEY'S IRISH PUB - BEER COOLER - NIGHT**

101

PARKER

You are about to witness something  
only known to a select few and this  
location can never be talked about  
with anyone. Not even Sydney.

CARLY

But...

PARKER

Car, I'm dead serious. Not even the  
U.S. Government knows the location  
of this place, and we technically  
work for them.

CARLY

Okay.

In the back of the cooler, there's another door. Parker opens it and looks at Carly. She looks back at Parker, who assures her there's nothing to be worried about. She walks through the door, Parker follows.

102

**INT. YOUNG ASSASSINS SOCIETY - NIGHT**

102

Wide shot of the two walking into the open training warehouse. Carly is in awe. She looks around and takes it all in.

PARKER

Welcome to the Young Assassins Society, the Y.A.S. for short.

CARLY

(looking around, marveled)  
The yasssssss...

As Carly looks around, she notices Parker's face of playful disapproval.

CARLY (CONT'D)

Sorry.

PARKER

(smirking)  
C'mon.

Parker walks down the hall, Carly by his side as he points out where the different doors lead to.

PARKER (CONT'D)

So this is the boys hall. That one's the girls', each room with their own massive bathrooms. Down there is the office, and this is where I teach the archers.

Parker turns on the lights to reveal a room with ten targets lined up against the far wall, ten bows with partnering quivers full of arrows. Wooden bo staffs leaned against a corner, and a mat covering the floor like a rug.

CARLY

Whoa, this is just like the movies.

PARKER

What? What movies? This is NOTHING like the movies.

CARLY

So what exactly is the Y.A.S.?

PARKER

It's a government-sanctioned unit who operate in the shadows to terminate those on the FBI's most wanted list when prosecution is impossible

Carly is confused and a little shock



PARKER

If not, they get put into the system. He actually just asked me to take over that role.

CARLY

How old were you when you lost them?

PARKER

Eight.

CARLY

I'm sorry, Parker.

PARKER

Thanks. It's okay. Fitzzy took me in. Gave me a bed, food, a ton of siblings, and two years later, brought me by best friend. Trained us to be the top ranking Y.A. team in the country.

Walking to the corner with the wooden bo staffs.

PARKER (CONT'D)

Now we can live where we want, go on missions, train the kids and occasionally,

Parker tosses a staff to Carly.

PARKER (CONT'D)

A damsel in distress.

Carly sticks her tongue out at him. The two circle around each other on the mat, each with a stick. Parker twirling it around his body.

CARLY

So, you guys bring bow and arrows, staffs and knives to gun fights. Smart.

PARKER

People who fight with guns aren't skilled enough to win any other way. It's taking the easy way out. Plus, with mass shootings in schools and public spaces, guns don't align with our morals. So, we train in the ancient ways.

Carly gets it.

PARKER (CONT'D)

Alright, first things first, I need to know what I'm working with.

(making eye contact with Carly)

Alexa, set a timer for 30 minutes.

Carly looks around the room and sees a speaker glowing on a wall.

ALEXA

Setting a timer for 30 minutes, starting now.

PARKER

Let's see what you got, "car crash".

CARLY

Won't we wake the kids?

PARKER

They're used to it. Plus, the dorms are sound proof.

With an idea, Carly holds up a finger to say "one moment, please" and runs to the speaker on the wall. She puts her hands by her mouth as if telling the Alexa a secret. Carly finishes her request in secret, then starts to walk back to the mat.

ALEXA

Now playing "The Phoenix" by Fall Out Boy.

CARLY

Oh, come on!

Parker chuckles. "The Phoenix" by Fall Out Boy starts playing. Carly spins the staff around her body before whacking herself in the shin. Carly winces as Parker palms his forehead.

Carly comes in hot, whacking her bo staff when the song's verse picks up after the intro. Parker defends himself. For a little, they spar well together, before Parker gently pushes Carly, causing her to lose balance. As she falls back, Parker kneels down on one knee, wrapping his staff around the back of her neck with one hand and grabbing her waist with the other. She is leaning back at a fifteen degree angle, inches away from the floor. They have a moment. Parker lifts her back up to her feet.

PARKER

Again. Don't use all you energy on your first hit. Use your opponents energy against them.

They continue to spar.

107 **INT. YOUNG ASSASSINS SOCIETY - NIGHT**

107

A new night. The sparring continues. Carly is getting faster, stronger and more skilled with a bo staff. This time, she is sparring with a young girl (13). Parker is coaching from the sidelines. They are equally matched for being almost ten years apart. Parker is mimicking moves on the side line like a shadow boxer. Carly executes a final blow causing the little girl to fall to the ground. Carly is jumping and cheering in excitement. It looks so very wrong. Parker gives the girl a look. She takes her bo staff and swipes Carly's feet mid air, causing her to also fall to the ground. Parker chuckles at this. Carly looks at him with a face that screams "who's side are you on?" Parker uses everything in his power to stop laughing.

108 **INT. APARTMENT - DAY**

108

Sydney comes out of her room dressed in workout clothes. She's about to go on her morning run, nothing new to her. Her routine is caught off guard when she notices Carly on the floor in front of the television doing push-ups. Sydney stops in her tracks. Carly gets up from the floor with a "you ready?" attitude. Sydney responds with an "after you" gesture.

109 **INT. YOUNG ASSASSINS SOCIETY - NIGHT**

109

Another night. Camera is close to Parker who is giving Carly a pep talk. We don't hear what is being said, but Parker assures her, "I won't hit you. Trust me." Camera is wide. 2v1. Parker and Ethan against Carly. Carly is wielding her wooden bo staff. Ethan with two wooden dagger-sized dowels, his weapon of choice. And Parker, once again on the side lines, with his bow in hand and his quiver on his back. He draws and arrow back.

Ethan starts this session. Carly, startled at first, blocks the attack and puts on her game face. Parker shoots an arrow across the room, it flies right between Carly and Ethan. Carly is in utter shock as she watches the arrow hit a bullseye, then looks at her boyfriend who shot it, indicating "what the hell was that?" Before switching back to the fight with Ethan.

She understands the lesson of this training session. Don't get distracted. The sparring continues. Three more arrows fly. Carly's reactions to them slowly disappearing. Parker draws his last bow and lets it fly. Carly doesn't flinch. In fact, she gets low and pokes up, making contact with Ethan's torso. Parker cheers. Carly focuses. Ethan's angry.

Quickly, Parker runs to the corner, grabs a wooden bo staff and joins the two on the mat. Parker splits the staff in two using his knee and tosses them to Carly. She simultaneously throws the bo staff to Parker. He splits it as well. It's every man for themselves. They stand similarly to the meme of the three Spider-Mans. Carly starts the match.

110

**EXT. DOWNTOWN WASHINGTON D.C. - DAY**

110

Sydney and Carly are side by side, walking down a sidewalk. They are dressed nicely, yet casual, on their way to lunch. They are both carrying small bags. A man comes up from behind, running at full force hoping to rob one of the two girls. We hear the footsteps loud as day, so does Carly. A close up on her eyes as they widen. Carly pushes Sydney out of the way, she lands leaning against a building. Carly turns around and reaches her arm out, stiff as a board, using the robber's forceful run to do all the work. She knocks the wind out of him and he falls to the ground. Carly looks at Sydney, who is quite impressed. Training with Parker is definitely paying off.

111

**INT. YOUNG ASSASSINS SOCIETY - DAY**

111

Parker and Carly, just the two of them. They are sparring like professionals. A fairly decent match. Carly is keeping up with her boyfriend, who just happens to be shirtless. Sweat glistening on his body. Fit. This training session is a lot more sexier than the others.

They start with the wooden bo staffs. Both fighting vigorously. Carly has proven that she is not the damsel in distress who walked into the Y.A.S. the first time. Although they are equally matched, Parker has eighteen more years of fighting experience. He exhibits a move in which he twirls Carly's staff around his own, causing her to lose her grip on it. It flies across the room, hitting a wall before resting on the floor. They each look at it, then at each other. Parker shrugs, then tosses his own weapon away. The sparring is not over.

Hand to hand combat. Up close and personal with each other. Carly starts to throw punches, Parker deflecting. Then, vice versa. Adding in kicks, it's a beautifully choreographed training session.

Carly, seeing an opportunity, picks up one of the staffs from the floor and swoops behind Parker. She wraps the staff around his neck, choking him out. He struggles to escape. Parker taps her forearm, indicating that Carly has won. She loosens her grip and Parker turns to face her. They're close. Bo staff, Parker, Carly, Wall.

CARLY  
JUST like the movies.

Smirking and rolling his eyes, Parker kisses her. Pinned against the wall, he picks her up, turns and carries her off screen.

FADE TO BLACK.

112

**INT. YOUNG ASSASSINS SOCIETY OFFICE - NIGHT**

112

Alarms. Cut from black. Parker barges into the office wearing nothing but boxer shorts. Ethan is standing behind the desk on the phone. Grace Turso's headshot has a red "X" over it. The board is finally complete.

PARKER  
What's happening?

Ethan shushes his partner. Parker springs into action and joins Ethan on the far side of the desk. Carly enters, standing in the doorframe with a bed comforter wrapped around her.

CARLY  
What is it?

Ethan looks up to see who just asked that? He sees Carly, noticing her lack of clothing. He looks at Parker, shirtless, pants-less. Ethan puts two and two together.

ETHAN  
(covering the speaker end  
of the phone)  
Ew, gross! What room am I gonna  
have to disinfect after this.

PARKER  
My old one. What's going on?

Ethan doesn't answer, rather, he finishes the phone call.

ETHAN  
Got it. On our way.  
(hangs up)  
Get dressed, we gotta go.

CARLY

Go where?

Ethan looks at Carly like she's an idiot for even thinking he was talking to her. Fitzzy rushes up the hall, landing over Carly's shoulder. Fitzzy does a double take, noticing the bare skin.

ETHAN

(to Parker)

Turso got out. Shoot to kill.

PARKER

Copy that.

Parker runs out of the room on a mission, passing Carly.

FITZY

You know where she is?

ETHAN

Union.

CARLY

I want to help.

ETHAN

Absolutely not.

FITZY

Take the girl.

ETHAN

What?

CARLY

What?

FITZY

(to Carly)

I've watched you train.

CARLY

Not today, right?

FITZY

Union is a high traffic area. You're going to need to help clear out civilians so that these idiots can focus on the threat.

(a pause)

What happened today?

ETHAN

(jumping in)

Nothing.

(MORE)

ETHAN (CONT'D)  
 (frustrated)  
 Fine. GO GET DRESSED!

Carly exits.

113 **EXT. UNION STATION - NIGHT** 113

Gun shots, screaming, and Turso's laugh are all heard.

114 **INT. UNION STATION - NIGHT** 114

Civilians running left and right as Turso, followed by 2 henchmen, emerge from the train concourse. We recognize one as Henchman #1, the same guy who drove the car into Carly. He has a limp from his arrow wound to the knee. All three have semi-automatic rifles as they come up from a train platform into the main concourse.

TURSO  
 Come on, you bastards. I'm waiting  
 for my rematch.

115 **EXT. UNION STATION - NIGHT** 115

Ten cop cars and five ambulance trucks surround the building, lights flashing. Ethan and Parker are dressed in their black outfits, bandanas around their necks. Next to them is FBI AGENT. They are standing in front of a crowd of law enforcement officers from the FBI, as well as EMTs. In front of the crowd is Carly, wearing all black. No face covering.

FBI AGENT  
 Listen up, this case falls under  
 the Y.A.S.'s jurisdiction.  
 Typically, that means this would be  
 brushed under the rug. However,  
 with the amount of witnesses here  
 tonight, that would be rather  
 difficult. We're here to assist.  
 You will take your orders from  
 them.

Everyone turns their attention to the two 20-something-year-olds. Ethan steps forward.

ETHAN  
 We are her target. She and her  
 goons are ours. Your job is to  
 secure the perimeter. People and  
 news outlets will be asking  
 questions.

(MORE)

ETHAN (CONT'D)

You will give them nothing. We will work together to craft a narrative when this is done.

PARKER

EMTs, anyone that exits that building will be a civilian. They will be checked for injuries and tended to accordingly.

ETHAN

We will let you know when it is safe to enter to collect the bodies.

FBI AGENT

You heard them. Now go.

The crowd disperses, complying with their orders. Parker is seen whispering a message to Ethan as FBI AGENT turns to the boys.

FBI AGENT (CONT'D)

(Shaking their hands)  
Godspeed, boys.

ETHAN

See you on the other side.

Ethan sets out for the entrance. Parker gestures to Carly to join them.

PARKER

You ready?

Carly nods in the affirmative, gripping her metal bo staff.

116

**INT. UNION STATION - NIGHT**

116

Hiding behind a pillar, Ethan, Parker and Carly survey the area. Turso and her goons are wandering in the open concourse. Four civilians, hostages, are sitting on the floor of a coffee shop. Parker draws his bow and shoots an arrow. A shot to make their presence known.

TURSO

(to herself)  
There you are.  
(louder)  
Come out, come out, wherever you are.  
(to her henchmen)  
Go find them.

The henchmen set off, spreading out to cover more ground.

Parker and Ethan silently look at each other in the eyes. Exchanging a look is all that it takes for their plan to go into motion. Parker and Carly will go after Henchman #1 while Ethan goes after Henchman #3. They fan out.

117 **INT. UNION STATION - TRAIN CONCOURSE - NIGHT**

117

Henchman #3 is patrolling the train concourse like a prison guard, pacing back and forth with his rifle in his arms. Ethan, on the opposite side of the hall, slowly approaches a corner. Looking down at his knife, Ethan uses the reflection to scout what's ahead. As Henchman #3 gets to a closer distance, Ethan uses his knife again to reflect the light from above to his enemy's eyes. Henchman #3 sees the reflection trying to find his eye. Curious, he stares on, wondering what it is until the rays match up and he blinds himself. With temporary loss of vision, Ethan takes the opportunity to run at full force, lunging towards Henchman #3, knife at the ready.

118 **INT. UNION STATION - FOOD COURT - NIGHT**

118

Parker and Carly are walking down the food court with caution. Parker is leading with his arrow nocked on the bow string. Carly, just behind, with her head on a swivel and her training fresh on her mind.

PARKER

You know, if I had a nickel for every time we were fighting for our lives while on a date...

CARLY

You're considering this a date?

PARKER

Is this not a date?

CARLY

Focus. We could literally die tonight.

PARKER

We could, but we won't.

CARLY

(punching Parker softly)  
Stop it.

Parker stops to look Carly in the eye.

PARKER

Hey! When, not if. When you help any civilians to safety and after E and I take out the threat, we will go on a proper dinner date. Suit, tie, dress, steak and mashed...

Henchman #1 is revealed down the hall. Gripping his weapon, ready to shoot. Parker, quick as lightning and with crazy accuracy, draws and shoots his arrow. The second his arrow leaves his bow, Parker shoves Carly out of the way.

PARKER (CONT'D)

GET DOWN!

119           **INT. UNION STATION - RESTAURANT FRONT - NIGHT**           119

Carly slides across the floor and lands behind the counter of one of the restaurant fronts. A look of shock when she comes face to face with five civilians hiding and frightened.

120           **INT. UNION STATION - FOOD COURT - NIGHT**           120

Parker takes cover as henchman #1 is shooting aimlessly, waving his weapon back and fourth with his finger held on the trigger. However, Parker is calm. He's waiting for his moment. Henchman #1's ammunition quickly runs out. Parker smirks. Coming out from his cover, he is like an automated weapon himself. In slow motion, grabbing an arrow from his back quiver, nocking it to the bow string, drawing the bow, aiming and firing; all in what looks like one swift motion. Carly is looking on in awe, finding it extremely attractive. He shoots eight arrows as he walks to his next cover spot, hitting the back wall three times but piercing Henchman #1 in his left foot twice, the side of his right knee, bicep then shoulder as he limps to find cover for himself. Angered, he breaks the shaft off each one and reloads his gun.

121           **INT. UNION STATION - RESTAURANT FRONT - NIGHT**           121

Carly calms the nerves of one of the civilians as the sounds of a loaded firearm returns. A young girl with tears rolling down her eyes. She's red in the face and breathing heavily, yet trying not to make a sound.

CARLY

It's okay. You're okay. We're all gonna leave the station together. There's ambulance and police right outside ready to help you once you get out those doors. Sound good?

The young girl nods.

CARLY (CONT'D)  
 Alright. Everyone hold on to this.  
 (presenting her staff)  
 On my signal, we run.

The group agrees.

CARLY (CONT'D)  
 (loudly)  
 P!

122

**INT. UNION STATION - FOOD COURT - NIGHT**

122

CARLY (O.S.)(CONT'D)  
 I've got five. Cover us.

PARKER  
 On it!

Parker draws an arrow and takes a breath before looking out from his cover to get a sense of where his target is. Bullets immediately firing at him, his cover protecting him. The gunshots stop.

HENCHMAN #1  
 (taunting)  
 Is that the bitch I ran over?

PARKER  
 Call her a bitch one more time.

HENCHMAN #1  
 (slowly)  
 BITC...

Before he finishes the word, Parker steps out to fire his "Hail Mary" of shots. In slow motion, the arrow leaves the bow, flying through the air. Henchman #1 reacts and aims to fire. The arrow makes its way into the barrel of the gun as Henchman #1 pulls the trigger, causing the gun to backfire with a decent explosion.

123

**INT. UNION STATION - TRAIN CONCOURSE - NIGHT**

123

Ethan and Henchman #3 pause their fighting as they feel the rumble of the explosion. We notice this fight turned to hand to hand combat as a rifle is seen on the floor, and multiple knives lodged in the surrounding walls. Each find their focus and continue their fight.



128

**INT. UNION STATION - FOOD COURT - NIGHT**

128

Carly runs up to Parker, embracing him. The hug ends.

PARKER

Saving people looks good on you.

Henchman #1 moans on the ground, hurt. The pair notice and run over to him.

CARLY

So this is the bastard who gave me  
the scar?

Camera POV of Henchman #1 opening his eyes slowly. Carly uses her bo staff to whack him in the face, causing blunt trauma to the eye. First person POV ends.

CARLY (CONT'D)

How's that for a bitch?

Carly and Parker give each other a high five.

PARKER

Actually he probably won't feel  
that after I...

Parker cuts his thumb across his neck, sticking out his tongue to the side, gesturing that he has to kill him.

CARLY

(disappointed)

Aww.

PARKER

You might want to turn around.

CARLY

Can you wait like five seconds? I  
want him to feel it for a bit.

Parker counts five seconds on his fingers. After five seconds, Carly turns around and covers her ears, not wanting to witness her assassin boyfriend kill a man... again. Parker takes an arrow from his quiver and aims for Henchman #1's heart. Carly makes a face indicating that she can still hear the killing take place. Some blood spurts onto Parker. He steps over to Carly, wrapping his arm around her.

PARKER

Let's go.

CARLY

I won't ever have to do that, will I?

PARKER

You wont ever have to go on another mission after this one.

Parker and Carly walk down the hall to get back upstairs to the main concourse. We see an arrow sticking out of Henchman #1's body, blood pooling around it.

129

**INT. UNION STATION - MAIN CONCOURSE - NIGHT**

129

Parker and Carly enter, running from the right, while Ethan enters, walking from the left, to regroup. Ethan has a few cuts from his fight and a massive smear of blood on his shirt. He's tossing, flipping and catching a clean knife in his hand. Carly sees the four hostages in the coffee shop, taps Parker's shoulder twice and runs to untie and remove their gags.

PARKER

What happened to you?

ETHAN

What?

(looking down)

Oh.

Ethan wipes his knife against his shirt.

ETHAN (CONT'D)

You know I hate it when the blood stains them.

CARLY

(from the coffee shop)

Any civilians?

ETHAN

All got out. I think they're the only ones left.

From the balcony, Turso fire's her gun at the two boys standing in the open. She misses. The boys duck and scatter for cover.

TURSO

Man this gun's got some push back.

Carly unties the last hostage as gun shots are heard.

CARLY

When you guys get outside, tell the cops that the station is clear. You hear me? We got everyone else out, we'll get you out too.

The group nods.

Ethan and Parker are standing behind pillars on opposite sides of the room. They are plotting their attack through hand signals. They nod in agreement. Parker draws his bow and shoots two arrows at once. With the angle he's at, they both miss Turso. The firing stops for a second as she turns to stare at the arrows in the wall behind her.

TURSO

That's one way to shoot your shot.  
Will you buy me dinner too?

Parker continues to shoot arrows as Turso turns back around. Seeing an arrow flying towards her, she duck and covers behind the balcony railing.

With arrows still being shot, Ethan runs out from his cover and heads under the balcony, disappearing up a staircase. Carly and the four hostages run out of the coffee shop towards the exit. Carly watches as the last hostage leaves the building before turning around to aid Parker and Ethan.

130      **INT. UNION STATION - BALCONY - NIGHT**      130

Ethan sneaks up to the balcony, waiting for his moment to attack.

131      **INT. UNION STATION - MAIN CONCOURSE - NIGHT**      131

Parker stops shooting arrows, taking cover once more. Turso emerges from behind the balcony railing, scanning what looks like an empty room.

132      **INT. UNION STATION - BALCONY - NIGHT**      132

Ethan sacrifices a knife, throwing it for Turso to look in that direction before attacking. The two take part in close combat.

133      **INT. UNION STATION - MAIN CONCOURSE - NIGHT**      133

Hearing the metal of Ethan's knife swiping against Turso's gun, Parker now has cover to join his assassin teammate.

134      **INT. UNION STATION - BALCONY - NIGHT**

134

Ethan and Turso separate for a second before each gripping their weapons.

TURSO

Again, bringing knives to a gun fight. Won't you ever learn?

135      **INT. UNION STATION - MAIN CONCOURSE - NIGHT**

135

Parker runs towards the balcony. Carly leaves her cover, running to join as backup.

Hearing footsteps, Parker looks back. He stops in his tracks and runs back. Grabbing her by the hand, they find cover quickly.

PARKER

Why did you not leave with the last of the hostages?

CARLY

I trained my ass off the past few weeks. I'm seeing this through to the end.

PARKER

No, you aren't

CARLY

Yes, I am.

ETHAN

(from the balcony)  
For the love of God, can you two shut up and help.

Parker grunts in defeat. Looking out from his cover, Parker checks to see if it's safe, before running down the rest of the concourse towards the balcony.

136      **INT. UNION STATION - BALCONY - NIGHT**

136

Ethan and Turso are in a heated fight. Both with hands on the gun. Turso headbutts the assassin, causing him to loosen his grip on the rifle slightly. The gun fumbles out of both of their hands and over the railing. A loaded gun falls to the first floor.

137 INT. UNION STATION - MAIN CONCOURSE - NIGHT

137

The gun drop-fires on impact. Parker's hit. Carly runs to him as fast as she can.

CARLY

PARKER!

138 INT. UNION STATION - BALCONY - NIGHT

138

Turso and Ethan are looking over the railing. Ethan, for the first time, with relief in his eyes, has never been so happy to see Carly.

TURSO

Works for me.

(noticing Carly)

She's new.

ETHAN

You're dead.

Ethan grabs a knife from his belt, tossing and catching it in a reverse grip. He continues to fight his enemy.

139 INT. UNION STATION - MAIN CONCOURSE - NIGHT

139

Carly reaches her boyfriend, flipping him over so he's laying on his back. Parker groans in pain. Lifting up his shirt, the bullet hit the left side of his lower abdomen. Blood drooling out.

CARLY

Oh my God, Parker.

Carly holds her hands on top of Parker's, adding pressure to the wound. Parker groans again.

CARLY (CONT'D)

Sorry.

PARKER

(in extreme pain)

Go help E. I'll be fine. Remember you training. Finish the mission.

Carly, with a fiery determination in her eyes, picks up her bo staff and runs up the stairs.

140

**INT. UNION STATION - BALCONY - NIGHT**

140

Turso is pinned against the wall, blocking Ethan's knife from puncturing her neck. She sees Carly come up the stairs first.

TURSO

Look! The girlfriend's joined the party?

Turso finds the strength to push back on Ethan far enough to kick him away from her. Carly steps up to where he lands.

ETHAN

Where?

CARLY

Lower left abs.

ETHAN

He'll live.

The two focus on the fight in front of them. Gripping their weapons harder.

TURSO

Well now how is this fair?

CARLY

It's not, That's kind of the point.

Carly lunges. Her skills with the bo staff are unmatched. With two against one, Turso is using double her energy. Ethan and Carly are in sync with each other, just as Parker and Ethan usually are. Carly demonstrates a lot of the same moves she used in the training montage. After some time of fighting, Carly is holding her bo staff around Turso's neck, choking her slightly. It's the same move she used against Parker in their latest training session. Ethan gets an opening and takes it, throwing his knife into Turso's chest. Carly looks like she's about to throw up slightly in her mouth. She removes the staff from Turso's neck, causing Turso to fall to the floor.

CARLY (CONT'D)

Ew, ew, ew, ew. You got that? Cool.

She exits, running down the stairs. Ethan walks over to a dying Turso, grips the knife in her chest and twists.

CUT TO BLACK.

Footsteps are heard. EMTs are communicating to each other

EMT #1 (V.O.)  
Bullet wound to the lower abdomen.

EMT #2 (V.O.)  
Everything's gonna be okay.

EMT #1 (V.O.)  
Count of three. One, two, three,  
lift.

PARKER (V.O.)  
(Woozy)  
Car!

CARLY (V.O.)  
I'm right here.

141 **INT. APARTMENT - NIGHT**

141

Fade up on the door knob. Keys dangle on the other side of the door as the knob unlocks. Parker, covered in blood is being held up by Carly as they enter.

Sydney is watching TV on the couch.

SYDNEY  
(focus on the TV)  
How was the training sesh?

Sydney switches her focus to the front door, jumping up from couch to help Carly with the hurt boy.

SYDNEY (CONT'D)  
Oh my God! What happened?

PARKER  
(ignoring Sydney)  
I'm gonna go take a shower.

He kisses Carly on the cheek before letting go of her assistance, holding the wound, and walking to her bedroom. Sydney gestures with "Hello? Tell me what happened right now" attitude.

PARKER (O.S.) (CONT'D)  
Can you grab my clothes from the  
car, Car?

CARLY  
Yeah.

SYDNEY  
 (whispering)  
 What happened to him.

CARLY  
 There was a... situation at the  
 train station.

SYDNEY  
 Carly. This is insane.

CARLY  
 Maybe, but I've never felt more  
 like the person I want to be than  
 when I'm with him.

SYDNEY  
 Ugh. How can I argue with that?

CARLY  
 I'll be right back.

Carly exits the apartment.

142

**INT. CARLY'S BEDROOM - NIGHT**

142

Later. Carly is getting dressed in a gorgeous floor length dress. Looking in the mirror at herself, behind her, she's able to see Parker wrapping himself in a towel as the bathroom door is slightly ajar before entering the bedroom to retrieve his clothes.

His hair is slightly towel dried, but still wet. His body still dripping a little. The scar on his abs, prominent.

PARKER  
 You look beautiful.

Carly blushes. Parker notices his flannel from the night he walked her home hanging on the back of the bedroom door.

PARKER (CONT'D)  
 I've been looking for that!

CARLY  
 How's it feel? Are you sure you  
 want to...

PARKER  
 Yes, I want to. A promise is a  
 promise.  
 (a beat)  
 Hurts like a bitch.

They both smirk. Parker, off camera, puts on underwear and his suit pants, leaving the front button of his pants open. Appearing back on screen, he then puts on a white button down shirt. Carly turns around and starts to button Parker's shirt, leaving the top two untouched.

PARKER (CONT'D)

You stepped up tonight, way more than you should've ever had to. Thank you.

He grabs his belt off the bed and loops it through. Carly helps him with his suit jacket. He turns around to kiss his girlfriend, passionately.

143

**INT. APARTMENT - NIGHT**

143

Carly and Parker come out of the bedroom dressed to the nines. Sydney's jaw drops at the happy couple.

SYDNEY

Okay!  
(a short pause)  
So, what's next on the agenda, Mr. bow and arrow man?

PARKER

(to Carly)  
What ever happened to "no one can know"?

Carly's eyes widen with an "oops".

PARKER (CONT'D)

(to Sydney)  
Uh... retirement, actually.

Carly is slightly shocked by the news.

PARKER (CONT'D)

Time to hand it off to the next generation,  
(a beat, to Carly)  
so I can live a normal life with this one, for once.

He bumps his shoulder into Carly's. Carly hugs his arm as they kiss.

SYDNEY

Grabbing dinner to celebrate?

They break the kiss. Parker and Carly lock eyes.

CARLY  
Steak?

PARKER  
And mashed potatoes.

Parker reaches out his hand for Carly. She takes it. They exit.

**A READER'S ASSASSIN**

144      **EXT. NEW RECRUIT'S HOME - DAY**      144

A hand comes up and knocks on the door. A short moment passes before...

145      **INT. NEW RECRUIT'S HOME - DAY**      145

... a girl walks into frame to answer the door. Ethan is revealed as the new recruiter for the Y.A.S.

**THE END**