

"MAN ON A LEDGE"

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FADE IN:

1 EXT. 49TH STREET & 6TH AVENUE - EARLY MORNING 1

A bus stops, doors opening with a pneumatic HISS. A man exits and starts down the street.

NICK CASSIDY is 35, with a determined gaze, strong and lean, clean shaven, wearing a rumpled suit. He could be a stockbroker or in sales; he has that tired but intense look.

2 EXT. ROOSEVELT HOTEL - ESTABLISHING 2

Nick checks his watch, 6:23, then heads for the canopied entrance of this two tower, twenty-five story hotel in the heart of the city.

3 INT. ROOSEVELT HOTEL - LOBBY - CONTINUOUS 3

A SLEEPY BELLHOP, 65, feeble, probably allowed to keep his job out of pity, sees Nick coming and opens the door wide. Nick nods, unsmiling as he enters.

Several GUESTS sit in the plush marble lobby, reading the morning paper, sipping coffee. Nick heads for the front desk.

The HOTEL MANAGER, 50 prepares for the morning crush.

MANAGER

Good morning, sir.

NICK

Morning. Last name's Walker.

MANAGER

Yes, Mr. Walker. Room 2105, East Tower. Great view.

He types a couple of codes into his computer.

MANAGER (CONT'D)

We also have a larger unit available on the east side I can offer to you at the same price.

Nick shakes his head.

NICK

I'll stick with the view.

MANAGER

Of course.

He signals for the bellhop.

4 INT. ROOM 2105 - DAY 4

The bellhop enters, followed by Nick.

It's a good-sized room with a set of large windows. The bellhop opens the curtains and adjusts the lights.

NICK

What's your best Champagne?

BELLHOP

Bollinger '97, Vieille Vignes. The finest. Anything else, *Sir*?

5 INT. ROOM 2105 - DAY 5

Nick relaxes, champagne in a bucket, uncorked, a half eaten filet mignon, a plate of caviar. It's an over-the-top four-star breakfast.

He pulls at a lobster tail, dips it in melted butter.

6 INT. ROOM 2105 - BATHROOM - DAY 6

Splashing water on his face, Nick takes a moment, staring himself down in the mirror. Thinking? Psyching himself up? Hard to tell, but it's intense.

7 INT. ROOM 2105 - DAY 7

Nick walks in from the bathroom with a hand towel and goes to work methodically wiping down everything he's touched: the card-key, table, chair, utensils.

Moving to the desk, he methodically writes three lines.

Leaving the note, he walks to the windows. The view is spectacular.

8 EXT. ROOM 2105 - CONTINUOUS 8

High above the street. Nick stands framed head to toe in a window, looking out at the city for a long beat.

He opens the window...

Then steps out, onto the narrow ledge running around the building.

The wind tousles his hair.

Leaning slightly forward, Nick looks down at the stomach-tightening, ball-cinching view of the street 200 feet below.

Twenty-one floors above certain death, he's poised to jump.

Far below, a WOMAN SCREAMS.

CUT TO:

9 EXT. PRISON YARD - DAY

9

WHACK! Nick, a prison inmate, bearded and unkempt, throws a hard elbow square into ANOTHER PRISONER'S face...

...sending a METAL SHANK chattering across concrete.

A SECOND PRISONER grabs Nick from behind in a choke-hold as a THIRD PRISONER delivers gut-wrenching blows.

The fight is sloppy and raw and real as Nick pushes back, sending himself and the guy on him falling into a rack of weights.

CRACK! The first guy clobbers Nick with a weight bar SNAPPING his arm and knocking him down. He closes in for the kill, but Nick kicks him in the balls.

SUPERED TITLE: SING SING CORRECTIONAL FACILITY, NEW YORK

The third guy kicks Nick in the side, flipping him over, and the others surround him, kicking and stomping.

ALARMS SOUND and prisoners move to the edge of the yard.

Guards race in... but the only thing to see is Nick lying unconscious in a pool of blood.

10 INT. NICK'S CELL - NIGHT

10

Nick sits alone on his bed. He's got a cast on one arm, ugly bruises and swelling everywhere.

He stares out at nothing: a million miles from freedom.

11 INT. PRISON - INTERVIEW ROOM - DAY

11

A female PRISON PSYCHIATRIST, 50, cold and detached, sits across from Nick, thumbing his file.

Nick's still in the cast, but his wounds have healed a bit.

PSYCHIATRIST

So your final appeal has been denied, Mr. Cassidy.

(beat)

That's why I'm here.

Nick stares off blankly, trying to quell his emotion.

PSYCHIATRIST (CONT'D)

Your old life is gone.

(beat)

Not many men, let alone ex-cops, can handle a forty-year sentence.

Despair creeps across Nick's face.

NICK

Maybe I'm one of the ones who can't handle it.

PSYCHIATRIST

This is good. Recognizing you've lost hope is the first step toward accepting the reality of your situation.

He just stares off.

PSYCHIATRIST (CONT'D)

Nick, have you ever considered hurting yourself?

NICK

Hurting? No. Killing? Every goddamned day.

She coldly scratches a note in his file.

12 INT. NICK'S CELL - DAY

12

An INMATE arrives outside Nick's cell with a cart of books. Nick returns one: "The Psychology of Depression."

13 EXT. PRISON YARD - DAY 13

Nick steps out into the harsh light of the prison yard.

The group that nearly killed him before stands across the way, eyeing Nick as a guard shoves him forward.

14 INT. PRISON - VISITATION ROOM - DAY 14

PRISON GUARDS keep watch. PRISONERS speak to LOVED ONES across long steel tables.

Nick waits at a table, hands cuffed in front of him, playing with a RUBIK'S CUBE. His cast is off now, but he's got a fresh black eye and bruises. He looks up.

MIKE CAVANAUGH, 30s, sharply dressed in a suit and tie approaches to greet him.

MIKE

Hey, Cass.

Nick takes in Mike's attire as he sits down.

NICK

Missed you, Mikey. Been awhile.

MIKE

Yeah, well. Getting married...

Nick smiles bitterly.

NICK

I expect everyone else to dry up and blow away. Not you.

Mike looks away.

NICK (CONT'D)

Hey. Look at me. It's not right I hear from someone else you made detective.

Mike gets it.

MIKE

It's hard for me, Cass, seeing you like this.

NICK

I know, Mikey.
(beat)
Congratulations.

It's a nice moment, but then Mike turns serious.

MIKE
Your brother called me.

Nick sets down the cube.

NICK
He ask for money? I heard they
lost the house.

MIKE
Your dad is dying.

There it is, hard and ugly. Nick looks away, choked up.

NICK
How long?

Mike shrugs. Not long.

MIKE
I'll talk to the warden, make sure
you get a day on the outside with
no hassle.

Nick smiles grimly. He picks up the Rubik's Cube, turning it
mindlessly.

15 EXT. PRISON YARD - DAY

15

Nick jogs along the razor wire fence, head down, keeping to
himself, burning through a rigorous routine.

Suddenly a PRISON GUARD stands in his path.

Nick stops, staring at the guy. He knows what's coming.

16 I/E. SING SING PRISON - GATE - DAY

16

A prisoner transport vehicle stands at inspection.

A PRISON GUARD drives, racked shotgun beside him.

In the cage in the back are another GUARD and Nick, who sits
handcuffed to a steel rail, wearing his prison blues.

PRISON GUARD #2
Beautiful day.

The transport pulls away from the prison.

17

EXT. CEDAR LAWN CEMETERY - SUNSET

17

Set up against a set of train tracks, there's no rolling hills or shady trees here: just brown grass and fumes.

Nick stands, hands cuffed before him, next to his brother, JOEY CASSIDY, 30, clean-shaven, a touch brainy with a youthful charm.

Neither wants to be here. And neither wants to be standing next to the other.

JOEY'S GIRLFRIEND, ANGIE, 24, holds Joey close, quiet and supportive. Later we'll get to know her as an ass-kicking, take-no-shit New York firecracker: down to earth and charming but emotional, the kind of woman you don't want to cross.

Mike's there with his WIFE, looking slick compared to the rumped older generation of MOURNERS who watch as FATHER LEO, 60, wraps it up.

FATHER LEO

...and when a good soul is taken from us, it can be hard to find reason to believe. But, having faith in God's promise -

Father Leo looks to Nick; his words are for him...

FATHER LEO (CONT'D)

- and faith in yourself - is your one true ally.

Father Leo turns to bless FRANK CASSIDY'S CASKET hovering over the hole.

FATHER LEO (CONT'D)

May God bless you, Frank Cassidy; you are truly free. Amen.

A brief round of Amens.

Less than twenty feet away, the prison transport vehicle idles. Both prison guards stand at the ready.

Nick and Joey say good-bye to his father's friends. Not allowed physical contact, Nick is scrutinized by the guards. The moment's surreal.

NICK

Thanks... Thank you....

Mike waits his turn, then approaches.

MIKE
Cass. Sorry, man.

Nick nods.

JOEY
Thanks for coming, Mikey.

JANICE, Mike's wife, conservatively dressed but gorgeous, gives him a smile.

JANICE
It's nice to meet you, Nick. I've heard so much.

Mike hangs back with Nick as Janice moves on.

NICK
You finally got a woman with all her teeth.

Mike grins.

MIKE
Anyway I can help, you guys let me know.

He leans in, respecting the rules but too close for the guards' liking.

MIKE (CONT'D)
I'll be there. Okay?

Nick nods. Mike pats Joey on the shoulder as he walks away.

Angie steps in and gives Nick a peck on the cheek.

PRISON GUARD
No contact!

NICK
I'm glad it's the pretty girl who broke the rules.

Angie smiles.

NICK (CONT'D)
You got the time?

ANGIE
(checks her phone)
Five twenty.

She kisses Joey and heads back to her car, leaving the brothers alone at the casket.

Nick stares out, watching Mike and the other guests pulling out, heading back to their lives.

A TRAIN WHISTLE sounds in the distance and Nick glances at the tracks with obvious displeasure.

NICK

This the best you could do? View
of the goddamned tracks?

The prison guards perk up at his tone.

JOEY

(disgusted)
You killed him the day you went to
prison.

Nick smiles bitterly.

NICK

Cause I left him with a goddammed
screw-up.

Joey burns with rage.

JOEY

My life ended the day you went
down. College: gone. All I did is
earn for your defense and dad's
medical.

NICK

Yeah well, apparently not enough.

Joey explodes, swinging hard, hitting him in the face.

Hands cuffed together, Nick clubs Joey across the jaw.

Joey retaliates with a hard left-hook, knocking Nick down,
then jumps on him throwing more punches.

JOEY

This is all your fault.

Nick manages to hit Joey again, slamming him to one side.

The guards jump in, pulling them apart. Nick's dragged away,
his hands still cuffed.

Joey lunges for him again, but the second guard blocks him.

PRISON GUARD #2

Walk away!

Joey looks after Nick, still pissed, spits, and walks off.

Nick stops struggling, taking a final look at his father's casket. The guard shoves him toward the truck.

PRISON GUARD #1

You're done. Let's go.

As Nick reaches the truck, he glances up the tracks as the train WHISTLE sounds again...

...then suddenly turns, swinging one arm over the guard, flicking open A SWITCHBLADE and jamming it against the guy's neck as he backs against the truck for protection.

The second guard draws and aims, but he doesn't have a shot.

PRISON GUARD #2

Drop it!

Nick's blade is already digging deep, drawing blood...

NICK

Stay back, Donnie.
(to his hostage)
Unlock 'em.

PRISON GUARD #2

(into radio)

This is three twelve, prisoner
escape in progress at Cedar Lawn!
He's got my partner, I need backup!

With shaking hands, guard #1 unlocks the cuffs...

...and Nick instantly pulls his Glock 22, putting it to his head.

NICK

Drop it! NOW!

PRISON GUARD #2

Take it easy, Cassidy.

He drops his weapon and raises his hands.

Joey watches from a distance as Nick pushes the guards into the truck.

18 INT. PRISON TRANSPORT VEHICLE - CONTINUOUS 18

Nick quickly cuffs the guards to the rail.

PRISON GUARD #1
You won't get far.

NICK
I don't plan to.

19 EXT. CEDAR LAWN CEMETERY - CONTINUOUS 19

Joey runs up as Nick hurries out of the truck.

JOEY
The hell are you doing?

Nick levels the Glock at his brother's head.

NICK
Keys.

The guards watch as he pushes Joey towards the parking lot.

20 EXT. PARKING LOT - SUNSET 20

Joey stands helpless as his brother unlocks his 4x4.

JOEY
You sure about this? There's no
going back.

He glances at the far end of the cemetery where two police cars enter, then back over at the APPROACHING TRAIN.

NICK
Yeah.

Jumping in the truck, Nick peels out.

Joey stands there staring after him as the two police cruisers blow past him.

21 I/E. JOEY'S TRUCK - DRIVING - CONTINUOUS 21

Nick floors it, flying through the cemetery, eyeing the train and the cops.

Breaking through a chain-link fence, he maneuvers the truck up the berm and across the tracks...

...as the train roars past, WHISTLE BLARING...

...cutting off the cruisers.

22 EXT. EMPTY ROAD - SUNSET - ESTABLISHING 22

Nick's truck flies down the road.

23 I/E. JOEY'S TRUCK - DRIVING - CONTINUOUS 23

One hand on the wheel, he goes through the glove-box. Coming up with a flip-blade knife, he cuts off his GPS ANKLE-BRACELET and tosses it out the window.

Zippering open Joey's gym bag on the front seat, he rifles through it, gunning the truck faster.

In the distance, far behind him, the lights of police pursuit rise.

Nick eyes them drawing closer, then turns off on a side road, blowing past a sign that reads "NO OUTLET."

24 EXT. WASTEWATER TREATMENT PLANT - ESTABLISHING 24

This massive plant sprawls across hundred of acres: a maze of pipes and tanks.

25 EXT. WASTEWATER TREATMENT PLANT - SUNSET 25

The 4x4 sits abandoned, as police cars pour in surrounding it, SCREECHING to a stop.

Cops swarm out, guns ready. Nick could have gone any number of ways.

COP
(into radio)
Set a perimeter. He can't have
gone far.

BOOM DOWN to REVEAL that he's standing on a manhole.

26 EXT. WOODED HILLSIDE - ACCESS DOORWAY - NIGHT 26

This concrete-framed gated steel door set into this wooded hillside swings open and Nick emerges. Pulling on a coat from Joey's gym bag, he disappears into the night.

BOOM UP to REVEAL a sea of blue and red flashing lights at the treatment plant a mile away.

27 I/E. MIKE'S SUV - MOVING - NIGHT 27

Mike drives, Manhattan's skyscrapers visible up ahead. The freeway back into the city is thick with traffic.

Janice touches up her make-up as Mike's phone RINGS.

MIKE
(into phone)
Cavanaugh.

28 INTERCUT - EXT. CEDAR LAWN CEMETERY - NIGHT - CONTINUOUS 28

Joey leans on a police car, the crime scene abuzz with activity behind him.

JOEY
It's Joey. Nick's escaped.

MIKE
What?

JOEY
Jacked the guards, took my truck.

Mike looks like he just got gut-punched.

MIKE
Jesus.

JOEY
I don't know what to do, Mike.

MIKE
I got a guy with the Staties.
Don't worry. I'll find him.

JOEY
Thanks.

Still stunned, Mike places the phone back on the dashboard.

JANICE
Everything okay?

He smiles.

MIKE

Sure baby. Nothing I can't take care of.

29 EXT. STORAGE AREA - NIGHT - ESTABLISHING 29

Elevated train tracks run above this fenced off area where several cargo containers have been placed for storage.

30 EXT. STORAGE AREA - NIGHT 30

Hopping the fence, Nick spins the combination lock on a container and swings open the door.

Grabbing an extension cord from inside, he climbs on top of the container, yanks the power cord from the roof of the next container, and plugs his in, lights flickering on.

31 INT. CARGO CONTAINER - NIGHT 31

As Nick shuts the door, we see the place is filled with furniture, luggage, and labelled moving boxes: his old life.

Nick sits, exhausted. Utterly spent.

Then he sees a framed picture lying on one of the boxes. He picks it up revealing his DAD, JOEY and HIMSELF on a fishing trip from years ago: the three of them smiling.

He sits there, thinking about the past. About what to do.

SERIES OF SHOTS:

Nick's got a suitcase open, shaving off his goatee and scruff. He wipes his face.

With a pair of scissors, he goes to work on his hair, cutting over the ears and off the collar.

Digging to the bottom of a coffee can of loose pennies, Nick pulls out a money clip of crisp cash.

He pulls a suit from a wardrobe box and starts changing: pants, shirt, a cheap Timex 1440 digital sports watch.

Finally he slips the 4x6 photo from the frame and pockets it.

- 32 I/E. BUS - EARLY MORNING 32
Transformed, Nick rides into the city with the early-shift of working stiffs.
- 33 EXT. 49TH STREET & 6TH AVENUE - EARLY MORNING 33
The bus stops, doors opening with a pneumatic HISS. Nick steps out.
This is where we opened.
- 34 EXT. 47TH STREET - EARLY MORNING 34
Nick walks along 47th, enjoying early morning serenity. The city is empty and calm: a rare moment before the insanity of eight million people begins again.
This is the heart of the Diamond District, where virtually every sign and storefront here is a diamond or jewelry business.
Nick pauses to check out his reflection in a store window: straightens his tie, tugs on his cuffs.
- 35 EXT. 45TH STREET & MADISON AVENUE - EARLY MORNING 35
Nick stops walking and looks up at the Roosevelt Hotel...
...and the ledge 21 floors above the street.
- 36 EXT. ROOM 2105 - DAY 36
Nick stands on the ledge as before, poised to jump, eyeing the street far below.
A WOMAN SCREAMS.
- 37 EXT. 45TH STREET - DAY 37
A COP runs up the street towards the Roosevelt, looking up.
- 38 INT. MIDTOWN NORTH PRECINCT - DAY 38
A DESK SERGEANT relays commands over the radio.

DESK SERGEANT

I need ESU on scene at the
Roosevelt on 45th. Shut down the
block.

(shouting out)

Call Marcus: we got a man on a
ledge.

39 EXT. 45TH STREET - DAY 39

OFFICERS unload BARRICADES, slamming them into place, one
after another.

The street is closed. Onlookers are corralled at both ends
of the block, out of harm's way.

40 EXT. LEDGE - DAY 40

Nick looks down, watching the rapidly expanding action.

41 EXT. 45TH STREET - DAY 41

The swelling crowd parts as a FIRE TRUCK pulls in followed by
a NYPD ESU CAR. DETECTIVE BOB DOUGHERTY gets out: 40, brash,
self-confident, and New York Irish through and through.

Dougherty and the firemen look at Nick 200 feet up.

DOUGHERTY

That'll make a mess.

42 INT. ROOM 2105 - DAY 42

The bellhop unlocks the door, allowing Dougherty to enter.

43 EXT. LEDGE - CONTINUOUS 43

Dougherty pokes his head outside, glancing down 21 gut-
wrenching stories: Jesus. He looks over at Nick standing on
the ledge, ten feet away, contemplating the abyss.

DOUGHERTY

Mr. Walker? Hang tight, okay? My
name is Bob Dougherty and I'm here
to help.

Nick just stares down at the street.

44 EXT. 45TH STREET - DAY

44

DETECTIVE NATHAN MARCUS, 45, suit and tie, is the competent, intense, get-it-done man in charge: always in control and doesn't suffer fools.

He heads into the Roosevelt trailed by two cops.

MARCUS

I want mobile command here pronto.
Keep the street locked up.
Businesses too. And get more crowd
control.

(into walkie)

Dougherty, report.

45 INT. ROOSEVELT HOTEL - LOBBY - CONTINUOUS

45

Marcus points at the waiting manager as he sweeps into the hotel, crossing to the elevators.

DOUGHERTY (V.O.)

Jumper's mid-thirties, looks
professional. He's not talking.

MARCUS

(to the Manager)

I need the doorman, bellhop, room
service - anyone who had contact.

Marcus enters the elevator, presses "21."

MANAGER

Yes sir.

The doors close on him.

46 INT. ROOM 2105 - DAY

46

Standing at the open window, Dougherty glances over as Marcus walks in. Out on the ledge, Nick checks his watch.

NICK

I want a woman.

Dougherty pauses. This is a new one.

DOUGHERTY

Come inside, I'll get you whatever
you like. Blonde? Brunette?

NICK

Officer Anderson. If she isn't here in 30 minutes, I'm jumping. You and I are done talking, Bob.

47 INT. ROOM 2105 - CONTINUOUS

47

Dougherty walks from the window, Marcus waiting.

DOUGHERTY

Ready for this? He wants Anderson. Says he's going over if he doesn't get her.

Marcus notes Nick's breakfast spread on the table.

MARCUS

Last Supper?

DOUGHERTY

Not a good sign.

Marcus thinks it over. He points to the note on the desk.

MARCUS

"I will exit this world just like I entered - innocent. I'm going home."

DOUGHERTY

To the nut-house if he's lucky.

MARCUS

Get a print team in here. I want an ID.

(beat)

And call Anderson.

DOUGHERTY

Seriously?

MARCUS

You'll back her up.

DOUGHERTY

Sure. Why not? Everyone loves a good train wreck.

Marcus walks out.

48 INT. LYDIA'S APARTMENT - DAY

48

Sprawled on the bed in her underwear, LYDIA ANDERSON wakes from the sound of her RINGING phone.

She's 30s. Beautiful. And a wreck.

Lydia stumbles through the simple apartment, tripping over a half-empty vodka bottle.

The place is nicely decorated, but a mess. There are family pictures: parents, brothers, many of them cops.

Pulling the phone from under a pizza box, she answers.

LYDIA
Anderson.

DOUGHERTY (V.O.)
Christ, did I wake you up?

LYDIA
Course not. Hold on.

Lowering the phone, she takes a beat to pull it together.

LYDIA (CONT'D)
What's up?

DOUGHERTY (V.O.)
You're up.

This is the last thing she expected.

LYDIA
I'm not on the rotation.

DOUGHERTY (V.O.)
No shit. The Roosevelt. *Right now.*

CLICK. The line goes dead.

She stands there, slightly lost, not sure what to do.

LYDIA
Crap.

49 EXT. LEDGE - DAY

49

Nick checks his watch.

THE CROWD BELOW continues to grow. Cops clear a path allowing a TACTICAL MOBILE COMMAND CENTER truck to roll in.

50 INT. MOBILE COMMAND CENTER - DAY

50

Two POLICE TECHS sit before a huge array of communications equipment and video monitors as Marcus walks in.

POLICE TECH #1
We've got links with traffic control, the precinct, and the hotel.

MARCUS
Get cameras up. Where's my crime scene unit?

POLICE TECH #2
Almost here.

MARCUS
Anything on J. Walker?

POLICE TECH #2
We've got over six hundred of 'em in the city.

POLICE TECH #1
Fire Chief wants a word.

51 EXT. 45TH STREET - DAY

51

ELENA OTERO MORALES, 40, with smoldering good looks, eyes the gathering crowd then looks up to Nick on the ledge.

Her CAMERAMAN frames them up.

ELENA MORALES
Let's burn one.

CAMERAMAN
In 3... 2... 1...

ELENA MORALES
Unlucky in love? Victim of the Stock Market? A young man contemplates death. This is Elena Otero Morales reporting live from midtown...

52 EXT. LEDGE / 45TH STREET - DAY 52

Nick watches the ESU TRUCK pull up. The Emergency Services Unit jumps to it, hauling out an INFLATABLE PAD.

One hits a switch; the emergency airbag begins to inflate. 20' x 20' x 8'.

From this height it's not much bigger than a postage stamp.

53 EXT. 45TH STREET - CONTINUOUS 53

The ESU guys beside the inflatable pad look up at Nick, a tiny speck twenty floors up.

ESU #1
Helluva a drop.

ESU #2
This ain't gonna help.

Cops push back the gathering crowd of construction workers, businesspeople, homeless, students: a cross-section of the entire city. A heavysset BEARDED GUY is annoyed.

BEARDED GUY
Don't shove me, man.

Behind him, Lydia steps out of a cab, completely transformed and looking totally professional.

She stares up 21 floors at Nick. It's a hard, internal moment, seeing him, knowing that she's about to become responsible for this man's unraveling life.

MARCUS (O.S.)
Hey. You good to work?

She turns. He's right there with the Fire Chief.

LYDIA
Of course.

54 INT. ROOSEVELT HOTEL - LOBBY 54

Stopped by the officer controlling the front door, she presents her badge.

LYDIA
Anderson.

At the announcement of her name it's like a hush ripples out, silence falling across the OFFICERS and EMERGENCY WORKERS filling the lobby.

Head up, ignoring the dozens of pairs of eyes on her, Lydia crosses to the elevators, shoes CLIPPING loudly in the silence.

55 INT. ELEVATOR - CONTINUOUS 55

Hitting 21, she turns: *every person in the room is staring at her* as the doors roll closed.

56 INT. ROOM 2105 - CONTINUOUS 56

Dougherty and a uniformed cop keep an eye on Nick.

MARCUS (V.O.)
Anderson's on her way up.

DOUGHERTY
Enter the Grim Reaper.

57 INT. 21ST FLOOR CORRIDOR - MOMENTS LATER 57

Dougherty waits outside the room as she heads up the hall.

DOUGHERTY
Welcome back.

LYDIA
Kiss my ass, Bob.

DOUGHERTY
He asked for you. By name.

She considers this.

LYDIA
What's the scene?

DOUGHERTY
Suicide note. Name's Walker but we haven't made him yet. He's not talking except to say he's going off in...
(checks watch)
...one minute.

She turns off the ringer on her cell and enters the room.

58 INT. ROOM 2105 - CONTINUOUS

58

Lydia stops, taking in the room: food, note, made beds, empty luggage rack.

LYDIA
Did he ask for help?

DOUGHERTY
No.

LYDIA
Drunk?

DOUGHERTY
Don't know.

LYDIA
Attitude?

DOUGHERTY
No dialogue.

She studies Nick from behind as he leans against the sealed window: posture, stance, attitude.

59 EXT. LEDGE - CONTINUOUS

59

Nick checks his watch. 8:41 AM.

60 EXT. 45TH STREET - CONTINUOUS

60

A handful of REPORTERS and PHOTOGRAPHERS stand against the barricades photographing Nick and getting street interviews.

ANGRY TRAFFIC GUY
Anyone who creates this much
traffic in midtown should be
killed!

Elena Morales and her cameraman look up at Nick.

ELENA MORALES
He jumps soon, we'll make evening
news in London.

CAMERAMAN
I give him an hour.

ELENA MORALES
I'll take the under.

CAMERAMAN

Twenty bucks?

She smiles. It's on.

61 I/E. ROOM 2105 / LEDGE - DAY

61

Two CSI TECHS dust for prints as Dougherty looks on.

Lydia eyes the remains of Nick's breakfast, then glances at the techs working.

LYDIA

You process this yet?

CSI TECH

Yeah.

She helps herself to some fries.

Then she sets her cell phone by the TV, and puts in an ear-piece attached to her radio. Taking a breath, she moves to the window and leans out.

LYDIA

Mr. Walker? I'm Detective Lydia Anderson. I understand you asked for me.

For the first time, Nick turns. She stands there: quiet, non-threatening, attractive.

NICK

Did you know part of Asia Minor was once called Lydia?

LYDIA

Do we know each other?

He shakes his head. She settles comfortably onto the window frame.

LYDIA (CONT'D)

What brings us out here today?

NICK

Aside from the view?

She smiles. But then he steps forward, standing rigid, toes just off the lip of the ledge.

LYDIA

Trust me, this gazing into the abyss stuff isn't a good idea.

NICK
Today is the day everything
changes. One way or another.

He pins her with an unwavering gaze, bringing every fiber of his soul to bear.

NICK (CONT'D)
I am prepared to die. It's very
important that you understand.

She nods.

NICK (CONT'D)
Tell me.

LYDIA
I understand.

NICK
That's all for now.

He turns away, expecting her to go. She doesn't.

LYDIA
Why me?

NICK
Because you were with that jumper
on the bridge last month and he
died with the whole world watching.

This cuts right to her core: she's stunned, frozen into silence.

Turning from the window, she finds Dougherty smiling at her.

DOUGHERTY
Excellent work. Very impressive.

LYDIA
Clear the room.

DOUGHERTY
Now hold on...

LYDIA
My scene. My room. I want space.
Now!

Dougherty gives her a look as the techs file out.

DOUGHERTY
This is on you.

62 INT. COMMAND CENTER - DAY

62

All the screens are now up showing a long-lensed view of Nick, plus wider views of the crowd, the street, and the Roosevelt, plus some TV feeds.

Putting down a phone, a police techs turns to Marcus.

POLICE TECH #2

We're getting a lot of static from the store owners.

MARCUS

The street stays locked up 'til I say so. I don't want this poor bastard falling on someone.

63 I/E. ROOM 2105 / LEDGE - DAY

63

Lydia takes a seat on the window again, watching Nick standing with his eyes closed, turned away, mumbling.

Sensing something, he opens his eyes, sees her, and stops.

LYDIA

Are you praying?

NICK

My father died.

He holds up the picture from storage of him with Joey and their dad.

LYDIA

I'm sorry.

NICK

You have family?

LYDIA

Parents. Three brothers.

NICK

With three brothers, how do you end up a cop?

LYDIA

They're cops too. I was the rebel who got a degree and went into private practice.

NICK

Leather couch, matching chair, Miro lithograph?

She smiles.

LYDIA

Chagall.

(beat)

It was dull as hell. Now I'm here.

NICK

Any regrets?

LYDIA

Sure. Things happen. We make plans, God laughs.

Nick pauses, keeping his emotions in check.

NICK

You have a lot of friends on the force?

LYDIA

Enough.

NICK

Not many I bet. No women in the Boy's Club.

LYDIA

You got something against cops?

64

EXT. WOODED HILLSIDE - ACCESS DOORWAY - DAY - CLOSE ON

64

Mike. Showered and sharply dressed, he's all energy as he paces while keeping an eye on the scene behind him where Nick escaped from the wastewater treatment plant.

Officers put up police tape as detectives scour the area and a K-9 unit hunts around.

MIKE

(into phone)

Nothing at JFK? How about the border?

One of the detectives catches Mike's eye and shakes his head. Mike gives him a nod of acknowledgement.

MIKE (CONT'D)

(lowers his voice)

Tom, I want you to reach out to everyone we know. Let's keep this internal. I want to find him first. Run everything you get through me.

65 INT. 21ST FLOOR CORRIDOR - DAY

65

Dougherty and the techs are standing in the hall when suddenly the room door opens.

Dougherty straightens up as Lydia gets in his face.

LYDIA

Can you do your job or do you need to go?

DOUGHERTY

Look, Lydia...

LYDIA

(pointing)

I'm primary. You're secondary. You're here to support me. In or out: nothing in between.

Dougherty looks her over icily as the Techs watch stunned, waiting to see what's going to happen.

DOUGHERTY

I'll do my job.

She turns and walks back into the room, leaving the door open behind her.

66 INT. ROOSEVELT HOTEL - ENGLANDER'S OFFICE - DAY

66

DAVID ENGLANDER, 50s, confident and serene, wearing a five thousand dollar suit, stands at a wall safe, strapping on a gold Breguet Classique 3137, then grabs a pair of massive emerald cuff-links while he talks on a headset.

ENGLANDER

I'll tell you what, Monica. I'll host a dinner for the gold circle donors. Use my name. Whatever you need. I mean, it's the children's wing.

(beat)

Hell, in this economy, it's the least I can do. Of course. Bye.

An ASSISTANT has appeared in the background with a well-dressed 40-year-old Connecticut WASP.

ASSISTANT

Mr. Henry is here, sir.

Englander closes the safe and walks through his massive open office in the 22nd floor of the Roosevelt, where architectural models of different developments are laid out on tables.

ENGLANDER

What do you want, Ted?

The man smiles nervously at Englander's approach.

TED

I couldn't do it...

(beat)

I've dealt with the planning commission, but the councilman... it's too much of a risk for me.

Ted sets a Cartier box on Englander's desk. Englander stares at it.

ENGLANDER

The hell is that?

TED

It's a gift... I'm sorry.

Englander opens the box, looks at the Pasha watch, and *hurls it against the wall... WHAM!*

ENGLANDER

I don't need a fucking watch, Ted!
I need you to do the job you agreed to do!

TED

David...

ENGLANDER

The *job* that by *not doing* you are fucking me and my partners in a way that cannot be unfucked by some pathetic gesture in a red box which does absolutely nothing but make you feel better!

TED

I...

ENGLANDER

Tell me it's done.

TED

Please...

ENGLANDER
TELL ME IT'S FUCKING DONE!

TED
(breaking)
Sure, David. It's done.

ENGLANDER
Thanks for the watch.

He watches Ted turn and leave as his assistant appears.

ASSISTANT
We've had to push the presentation
thirty minutes: there's a jumper on
the building and they closed 45th.

Englander checks the time on his Breguet, exasperated.

ENGLANDER
Why can't people just shoot
themselves in the head?
(beat)
Go push him off.

The assistant freezes, unsure what to do.

ASSISTANT
The police are supervising the
situation, sir.

He grins.

ENGLANDER
You'd do it? I love that.
(beat)
Get out of here. You disgust me.

67 EXT. LEDGE - DAY

67

Nick looks over with a bemused smile.

LYDIA
What?

NICK
You're way prettier than I thought
you'd be.

LYDIA
Are you flirting with me?

NICK

What? You're telling me that never comes up in your line of work?

LYDIA

Not too often. Most suicidal people have other things on their minds.

68 INT. MOBILE COMMAND CENTER - DAY

68

The bellhop is here, talking to Marcus.

BELLHOP

He gave me a hundred dollar tip on a two-forty tab. Imagine that?

POLICE TECH #1

Two hundred forty bucks for breakfast?

BELLHOP

It is the most important meal of the day.

MARCUS

Anything else unusual?

BELLHOP

He's got honest eyes. You can tell a lot about a man by his eyes.

Marcus glances at the TELEVISION FEED, which now has a closer view of Nick taken from another building, but it's still difficult to see him clearly.

Marcus's radio crackles and we...

69 INTERCUT - INT. ROOM 2105 - DAY

69

DOUGHERTY

Marcus, get this. Techs didn't find a single print up here.

MARCUS

What?

DOUGHERTY

He wiped everything down.

Marcus taps his finger, stressed. This isn't adding up.

MARCUS
Tell Anderson.

70 INT./EXT. LEDGE - DAY

70

Dougherty hands Lydia a note.

She reads it and glances over at Nick who's staring off across the street.

LYDIA
Why don't you want us to know who you are?

NICK
I can't talk about that yet.

LYDIA
But you will?

NICK
Maybe.

Nick moves to the lip of the ledge, looking down, feeling what it's going to be like to go over.

On the street below, the crowd CHEERS.

Lydia watches Nick balanced exactly on the brink; the thinnest hair away from death.

She speaks calmly but emotionally: connecting, controlling.

LYDIA
Those people down there don't care about you. They want you to jump. It's why they watch. But I care.

NICK
Wouldn't that be amazing? If you actually did?

LYDIA
What's so crazy about that?

Lydia pulls out a pack of cigarettes. Shaking one out, she lights it, takes a drag and looks over, offering...

Nick glances at his watch, smiles.

NICK
No thanks.

He studies her: a cool girl just sitting there, relaxed and approachable, like it was a cafe and not a ledge.

NICK (CONT'D)

I need someone I can count on. I'm hoping that could be you. Odds are this is my last hurrah.

LYDIA

It doesn't have to be that way. It's your choice.

NICK

Maybe. But it might be yours.

LYDIA

(pointed)

What you mean by that?

DOUGHERTY (O.S.)

Anderson. You should see this.

71 INT. ROOM 2105 - CONTINUOUS

71

Looking inside, Lydia sees Dougherty watching the news on TV.

RECORDED FILE FOOTAGE. High on the Brooklyn Bridge, a 17 YEAR OLD BOY, illuminated by spotlights, threatens to jump...

...as LYDIA tries to talk the kid down.

ELENA MORALES (V.O.)

In breaking news we have just received a tip that the negotiating officer here at the Roosevelt is Lydia Anderson, from last month's tragic incident on the Brooklyn Bridge...

The boy heads in towards Lydia, as though he's coming down, then stops, smiles, turns away and jumps.

People SCREAM.

A C.U. of Lydia FILLS THE FRAME, eyes wide in horror...

LYDIA

I hate that bitch.

DOUGHERTY

Everyone loves a celebrity.

Lydia grabs the remote and clicks off the TV.

LYDIA

This guy left no traces: no credit card, no prints. Who does that?

DOUGHERTY

Someone with a history.

LYDIA

Exactly. Get some people on mug shots. Start with white collar stuff, but do the boroughs too: his accent says Queens.

She looks out at Nick, standing there praying.

LYDIA (CONT'D)

Something is going on.

72

EXT. 46TH & 5TH AVENUE - DAY

72

Out of a sea of New Yorkers, we find a guy in a black hoodie and a girl in sunglasses coming down the street.

It's Joey and Angie.

JOEY

We're here, we're here, we're here.
Don't freak out.

And we REVEAL he's talking into a radio with...

73

INTERCUT - EXT. LEDGE - CONTINUOUS

73

...Nick, who's wearing a tiny ear jack and throat mic hidden in his collar.

NICK

You're late!

JOEY

Midtown's totally grid-locked.

NICK

Yeah. And you're the one person in Manhattan who knew it would be!

74

INTERCUT - INT. ACCESS BUILDING - FOYER - CONTINUOUS

74

Joey and Angie head into a building, striding through the foyer.

NICK
Overnight timelocks go down in two
minutes.

JOEY
Relax. Everything's in place.

NICK
Everything but you.

JOEY
(to Angie)
He's big and good looking, but kind
of high strung. Used to puke
before games.

Joey and Angie step into an elevator...

75 INT. ACCESS BUILDING - ELEVATOR - CONTINUOUS

75

...and hit the button for the top floor.

Angie takes the walkie from Joey as they ride up.

ANGIE
(into comm)
How you doing way up there?

NICK (V.O.)
I ever tell you us Cassidys are
afraid of heights?

ANGIE
Seriously?

NICK (V.O.)
Just tell Joey to calm down. I can
see his leg shaking from here.

Joey stops bouncing his leg, caught without even being seen.
Angie smiles.

DING. The elevator reaches the top floor and Joey leads the
way out.

76 EXT. 45TH STREET - DAY

76

ELENA MORALES stands in front of the ever-growing crowd.

ELENA MORALES
Someone in this country commits
suicide every seventeen minutes.
(MORE)

ELENA MORALES (CONT'D)

That's eighty people a day; thirty thousand a year. But rarely does it unfold in such a *spectacular* fashion...

77 EXT. ACCESS BUILDING - ROOF - DAY 77

Joey takes a ladder lying on the roof, puts it up against the taller building next to it, and leads the way up.

JOEY

Hey, you see me?

78 EXT. LEDGE - CONTINUOUS 78

Nick looks across the street at an eighteen story building: "ENGLANDER JEWELRY EXCHANGE."

Secured to the roof is a BLUE CONSTRUCTION TARP: "24-Hour Roof Repair."

And just beyond it is Joey, peeking over the back of the roof.

NICK

Don't worry, everyone's looking at me.

He watches as Joey, then Angie climb onto the roof and duck underneath the blue tarp.

79 INTERCUT - EXT. JEWELRY EXCHANGE - ROOF - UNDER TARP - CONTINUOUS 79

Two black duffel bags and assorted gear are already here, stacked up and ready to go.

Crouching under the tarp, Joey and Angie pull on headsets, throat mics, and gloves.

JOEY

I heard on the news that they're still searching the water treatment plant for you.

NICK

Couldn't have gone better.

(beat)

You could have pulled your punches a little.

JOEY
My friend the Internet thinks so.

His leg's shaking again.

ANGIE
I'm scared too.

He stops what he's doing and turns to her.

JOEY
I have to do this: it's family, but
you...

She puts a finger on his lips.

ANGIE
Hey. I love you.

Joey smiles.

ANGIE (CONT'D)
Besides you'd probably screw this
up without me.

His smile dies.

JOEY
Nobody's screwing anything up.

ANGIE
Because I got your back.

She kisses him and they bunker down, sliding in ear
protection.

JOEY
It's your show, bro.

84 EXT. LEDGE - CONTINUOUS

84

Nick looks down at the crowd as Lydia reappears at the
window.

NICK
Look at all those people with
nothing better to do.

Lydia looks down.

NICK (CONT'D)
Can't disappoint them.
(beat)
Three, two, one...

LYDIA
Jesus. DON'T!

Nick steps off...

...but jerks back at the last second, tottering on the brink...

A LOUD COLLECTIVE ROAR rips across the crowd...

85 EXT. JEWELRY EXCHANGE - ROOF - UNDER TARP - CONTINUOUS 85

...as Joey presses the button on the electrical detonator.

WHUMP. A muted explosion, further muted by the ROARING CROWD. Dust and debris fill the narrow confines. Joey and Angie cover their faces, coughing.

86 EXT. 45TH STREET - CONTINUOUS 86

A cop turns toward the sound, but everyone's staring at the ledge.

The cop can't help but look up, too.

87 EXT. LEDGE - CONTINUOUS 87

Nick catches himself, recovers, and backs up against the wall with relief: *that was more realistic than he'd planned.*

Across the street a small cloud of dust floats from under a corner of the blue construction tarp.

Lydia's stunned, trying to let go of the panic of almost losing another one.

LYDIA
Take a breath... You okay?

NICK
I've never felt more alive.

She shakes her head, at a loss.

LYDIA
Do me a favor. Embrace *that* for a moment.

88 EXT. JEWELRY EXCHANGE - ROOF - UNDER TARP - CONTINUOUS 88

Joey waves at the dust. The canvas tarp undulates gently above his head.

Angie climbs higher on the roof arriving at a newly blasted hole. She unrolls a rope ladder, hooking it on a pipe and lowering it into the darkness.

Joey shoulders a heavy duffel bag and leads the way down.

89 INT. JEWELRY EXCHANGE - ELEVATOR SHAFT ACCESS ROOM - DAY 89

Angie descends the ladder with a smaller bag, joining Joey in this dust-filled room.

Joey shines a flashlight revealing they're at the top of an ELEVATOR SHAFT with the elevator visible three stories below.

JOEY
(into radio)
We're in.

90 EXT. LEDGE - DAY 90

Nick checks his watch, 9:15. Then looks over at Lydia.

NICK
Maybe I will have that cigarette
now.

Feeling her pockets, she comes up with the pack and shakes out the last one.

LYDIA
Last one. Mind if we share?

He nods and she lights it and drags.

Standing up, she braces herself against the window frame, stretching out...

...as Nick leans across the ledge with a careful lunge and takes it.

THE CROWD BELOW "oohs" and "aahs."

Nick takes a drag.

NICK
I can imagine how it must have felt after that kid jumped. Cops are so superstitious. Third straight loss? I bet they ran from you like the plague. Nicknames. Jokes. And then when they suspend you, you realize everyone you thought was your friend is actually relieved.

She's angry, but keeps it in check.

LYDIA
You're a clever guy.

NICK
But you never quit. A year ago you
did 68 hours straight in that
hostage negotiation down on Fulton.
Got everyone out.

LYDIA
How come you know so much about me?

NICK
Because you and I have a lot in
common.

She eyes him, considering this.

LYDIA
(re: cigarette)
You mind?

Nick stretches, handing it back to her.

91 INT. ROOM 2105 - CONTINUOUS 91

Lydia walks from the window.

DOUGHERTY
Since when do you smoke?

Lydia hands the butt to the CSI Tech.

LYDIA
See if you can get a partial.

92 EXT. BROOKLYN POLICE PRECINCT - DAY - ESTABLISHING 92

Mike pulls up and bounds up the steps.

93 INT. BROOKLYN POLICE PRECINCT - DUTY ROOM - DAY 93

Mike makes his way past COPS and DETECTIVES as a TELEVISION
blares in the b.g.

ELENA MORALES (V.O.)
There's a Code Red travel advisory
for midtown. But we've yet to get
a name for the man on the ledge.

COP #1

Bet it's a woman, drove him up there.

COP #2

It's money. Women jump for love. Men jump for money. Frickin economy.

Something about this catches Mike...

MIKE

Where is that?

COP #2

The Roosevelt.

Mike goes cold.

INSERT: LONG LENS VIDEO SHOT OF NICK.

Most people wouldn't be able to tell who it is, but Mike has no doubt.

MIKE

(sotto)

Christ.

He glances at the other cops: they have no idea.

Mike hits the exit.

94

EXT. LEDGE - DAY

94

Nick stands studying the photo of his dad.

LYDIA

It's okay to mourn our losses. The pain will get better.

NICK

Is it getting better in your life?

She smiles.

LYDIA

I'm a terrible example. But then again, I'm not on a ledge.

Nick can't help but smile. She's totally endearing...

Suddenly a NEWS HELICOPTER roars into view, banking towards the ledge.

Nick's buffeted by the high winds, grabbing the side of the building as the chopper ROARS closer.

Pissed, Lydia grabs her walkie.

LYDIA (CONT'D)
Get that chopper out of here before
I shoot out its goddammed rotor!

Nick holds on for all he's worth, but the wind rips the photo from his hand. He scrambles after it, almost going over as it flutters away.

95 INT. ELEVATOR SHAFT - DAY 95

Joey stands on top of the elevator with the bags, watching Angie smoothly rappelling down the shaft.

96 EXT. LEDGE - DAY 96

Chopper gone, Nick turns back, regaining his balance as she looks at him worried.

LYDIA
Are you okay?

NICK
Yeah.

LYDIA
I'm sorry about that.
(beat)
You want to tell me about your dad?
What he was like?

Thinking it over, Nick smiles with genuine affection.

NICK
He used to say, "Being on the
tightrope is living; everything
else is waiting."
(beat)
He always stuck by me. No matter
what.

97 INT. ELEVATOR SHAFT - DAY 97

Joey pops the elevator's top hatch and slowly peers into the blackness.

Upside-down, he sees a SECURITY CAMERA.

Reaching in, he quickly covers the camera lens with a BLACK LENS CAP.

98 INT. ELEVATOR - CONTINUOUS 98

Joey lowers himself through the hatch into the elevator, landing softly.

The lights flicker on as the motion sensor activates.

99 INT. FIRST LINE SECURITY - CONTINUOUS 99

A small high-end security operation with hi-tech equipment and uniformed personnel.

Security officer, SAM CHO, 30, sits in front of a large bank of monitors.

We see numerous angles inside Englander's, however the monitors for ELEVATORS 1 through 4 remain all black...

...although there's a little light at the edge of #2.

Cho gives the monitor a tap.

Nothing happens, but he doesn't seem worried.

100 INT. ELEVATOR - CONTINUOUS 100

Angie hands Joey the duffles, then drops down through the hatch.

She opens the "OTIS ELEVATOR" CONTROL PANEL on the wall revealing a KEY PAD.

JOEY

Five, one, six, something... hold on.

He digs in his pocket for a scrap of paper.

Angie punches a code into the KEY PAD.

ANGIE

Five, one, six, double two, star.

Joey's surprised.

ANGIE (CONT'D)

Otis override. You'd sit trapped for hours in the Bronx if you didn't know that.

He just smiles and shakes his head.

Angie pushes "15" and the elevator descends.

101 EXT. 45TH STREET - DAY 101

The street's still blocked off, with crowds at either end.
All the businesses remain closed.

COP
(into bullhorn)
45th Street between 5th and Madison
is closed indefinitely. Cross town
detour use 49th.

102 INT. ROOM 2105 - CONTINUOUS 102

Dougherty sidles up to Lydia at the window.

DOUGHERTY
What do you think?

LYDIA
He's a textbook case... but there's
something off. It's like he's
waiting for something.

103 INT. ENGLANDER JEWELERS - RECEPTION AREA - DAY 103

Joey and Angie cautiously peek out of the elevator into the
well-appointed reception area.

JOEY
(into radio)
Just arrived, fifteenth floor.

They carefully hug the wall. Joey steals a glance around the
corner, spotting a SECURITY CAMERA covering the room.

Angie pulls a skateboard out of the duffle-bag.

Joey unrolls a seven foot long sheet of cardboard with a
marbled pattern painted on it.

Joey lies on the skateboard as Angie unfolds the cardboard
onto his back, making sure it's perfectly flat.

*It's been painted to exactly match the marble flooring and as
the CAMERA MOVES from PROFILE to LOOKING DOWN on him, it's
almost magical as he disappears.*

ANGIE
Looks good.

JOEY
Launch.

She gives him a gentle push and he glides smoothly into the room.

104 INT. FIRST LINE SECURITY - CONTINUOUS 104

On one of Cho's monitors WE SEE Joey move through a SECURITY CAMERA FRAME... *but it's just the slightest ripple as he blends into the floor, almost invisible.*

Cho's working on a Twinkie, glued to a TELEVISION with another "man on a ledge" update from Elena Morales.

105 EXT. LEDGE - DAY 105

Nick watches the crowd below.

People sit on cars and hang from lampposts. Some have folding chairs.

NICK
Gotta love New York.

LYDIA
I think it's time you told me what's really going on here.

NICK
What do you mean?

LYDIA
I've worked a lot of scenes. I've never seen a jumper wipe his prints.

Nick studies her, thinking it over.

NICK
You've never wanted to just escape your past? Be someone else?

106 INT. ENGLANDER JEWELERS - RECEPTION AREA/HALLWAY TURN - DAY 106

SERIES OF SHOTS:

Joey, stands at this 90 degree turn in the corridor, flush against the wall beneath two security cameras that are pointed down each hallway.

He holds a point-and-shoot camera above his head near one security camera, duplicating its view and - CLICK - takes the picture.

A tiny inkjet printer prints the photo.

Joey hangs the photo - in a wire frame - in front of one of the cameras.

JOEY

Okay. Clear.

Angie peeks around the corner.

ANGIE

How can you be sure that looks right on the monitors?

Joey steps in front of the camera and breaks into a terrible and embarrassing dance.

JOEY

Because the alarms aren't ringing.

107 INT. FIRST LINE SECURITY - DAY 107

Cho goes for his second Twinkie. The reception area camera displays just the empty hallway.

108 INT. ENGLANDER JEWELERS - MAIN HALLWAY - DAY 108

Moving past the cameras, Joey and Angie cautiously make their way down the main corridor. Joey raises a hand, stopping.

JOEY

Hold on. There's something new.

Halfway down the hall is a DEVICE mounted on the ceiling.

Joey pulls out a small pair of binoculars and studies it.

ANGIE

Let me see.

She takes the binoculars from him and peers at the device.

ANGIE (CONT'D)

Back up. Back up. It's an infrared sensor.

She pulls him back.

JOEY
It is? How do you know?

ANGIE
(lying)
I just... read about it somewhere.

Joey gives her a look.

ANGIE (CONT'D)
Do we have to talk about this now?

JOEY
That depends on what we're talking about.

ANGIE
Okay, look, when I was in high school, I used to sometimes - you know - break into houses.

Joey stares at her, stunned.

ANGIE (CONT'D)
Really expensive houses. But then I got caught and I stopped.

JOEY
You were a thief?

ANGIE
No! Mostly I just watched cable and tried on clothes.
(beat)
Unless the clothes fit.

JOEY
Jesus Christ, Angie! The whole point of stealing this diamond is that we're *NOT* criminals! You know how this could look?

ANGIE
Don't yell at me! You probably would've set that thing off!

Joey's steamed, but he decides to let it go for now.

JOEY
Nick, we got something wasn't here three weeks ago. Little black bulb thing on the ceiling.

109

EXT. LEDGE - DAY

109

Nick listens, trying to see it in his head, but Lydia's talking to him...

LYDIA

I want you to visualize something positive. If this wasn't going on, if you could be anywhere, what would you be doing?

JOEY (V.O.)

Angie thinks it's a heat sensor.

NICK

(to Joey and Lydia)
I'm thinking.
(to Lydia)
Maybe we'd be having coffee.

LYDIA

Come on. You can do better than that. Something to really live for.

He looks over at her.

NICK

Scratch coffee. We'd have a four star dinner and a couple great bottles of wine.

LYDIA

That's a little better.

JOEY (V.O.)

Talk to me, Nick. Not the girl.
(sotto)
Is she hot?

O.S. We HEAR Angie SMACK him.

JOEY (V.O.)

Ow!

NICK

(to Joey and Lydia)
Oh yeah.

LYDIA

What else?

Nick, thinking, remains quiet.

JOEY (V.O.)
Yo Nick? Nicholas? Nicky? Hey,
numbnuts.

LYDIA
What is it?

NICK
Sometimes I freeze up.

JOEY (V.O.)
Okay. How do I do that?

LYDIA
Freeze up?

NICK
It's like all my hopes are
extinguished.

JOEY (V.O.)
Extinguished.

NICK
It's like all the oxygen just got
sucked out of the room and I just
got sprayed with CO2.

Lydia's a little confused by this turn in the conversation.

LYDIA
That sounds like a horrible
feeling.

ANGIE (V.O.)
Fire extinguisher! CO2 fire
extinguisher!

NICK
Yes.

JOEY (V.O.)
Copy that.

NICK
But then sometimes I know
everything's going to be okay. You
just have to keep moving, because
time is running out for all of us.

JOEY (V.O.)
I hear you, lover-boy. Just take
it easy with the poetry there.
It's a little gay.

110 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 110

Joey pulls a CO2 fire extinguisher off the wall.

He fires a long blast at the sensor, approaching quickly, Angie directly behind him, carrying the bags.

Closing in, Joey hoses it down, frosting the sensor up with ice condensing on it as they hurry past.

111 EXT. LEDGE - CONTINUOUS 111

LYDIA

Why is time running out for you?

Nick checks his watch.

NICK

Because that print you pulled off our cigarette is about to come through.

Lydia looks at him in surprise.

112 EXT. STORAGE AREA - DAY 112

Mike glances left, glances right, then cuts the lock off Nick's container with bolt cutters.

113 INT. CARGO CONTAINER - DAY 113

Pulling on latex gloves, Mike looks around, noting Nick's shaving stuff and prison clothes.

Rifling through the place, he finds a stack of papers Nick left: mechanical drawings of a building, electrical schematics.

MIKE

(realizing)

Son of a bitch.

114 INT. ENGLANDER JEWELERS - MAIN HALLWAY - DAY 114

Joey peeks around the corner with a small hand-held mirror revealing the VAULT HALLWAY with STEEL DOOR at the end.

On the ceiling in front of the door is a MOTION DETECTOR.

Joey turns back as Angie takes small Styrofoam ice chest from their bag, painting its rim with rubber cement.

JOEY
Slow and steady.

She nods and steps into the hall, moving super slowly.

Smooth and even, she starts up the hall, focused on the motion sensor and its little green light.

115 INT. MOBILE COMMAND CENTER - DAY 115

Police Tech #1 tears off a printout and hands it to Marcus.

POLICE TECH #1
Got a hit on Anderson's print.

Marcus studies the paper, stunned.

MARCUS
Get a tactical team here now.

116 INT. ROOM 2105 - DAY 116

Lydia stands with Dougherty away from the windows.

MARCUS (V.O.)
Your boyfriend's an escaped
convict. Nick Cassidy. Was doing
hard time in Sing Sing.

Lydia is more pissed than surprised, eyeing Nick through the windows.

LYDIA
The cop from Midtown North, who
stole the forty-million dollar
diamond from David Englander.

DOUGHERTY
I *knew* I recognized him.

LYDIA
Englander *owns* this hotel. His
offices are here.

MARCUS (V.O.)
And his Jewelry Exchange is
directly across the street.

LYDIA
Get his police file over here. I
want a line on family. And have
someone to toss his cell ASAP.

DOUGHERTY
 (on the suicide note)
 "I will exit... like I entered.
 Innocent."

LYDIA
 He wants us to think he didn't do
 it.

DOUGHERTY
 Good luck with that.

LYDIA
 What escaped felon returns to the
 scene of the crime?

DOUGHERTY
 Suicidal ones.

LYDIA
 Who'd he ride with?

MARCUS (V.O.)
 Mike Cavanaugh.

117 I/E. CARGO CONTAINER - DAY

117

Mike pours gasoline over the contents of the container,
 pausing to answer his RINGING cell.

MIKE
 Cavanaugh.

He listens for a moment, then takes a breath, prepping his
 performance.

MIKE (CONT'D)
 Jesus. I can't believe it. How's
 he doing?

118 INTERCUT - INT. ROOM 2105 - CONTINUOUS

118

LYDIA
 He's playing it very cool. Like
 this is all some sort of game.

Mike considers this, worried.

MIKE
 (hesitates)
 He always insisted he was innocent.

LYDIA
You believe that?

MIKE
Look, he was my partner for eight years. I stood by him... but, you know...

She absorbs this, watching Nick, considering.

LYDIA
You think he'd jump?

MIKE
He's got nothing to lose. I'm on my way.

Hanging up, he throws a match, walking away as an inferno ERUPTS behind him, framing him in flames.

119 INT. ENGLANDER JEWELERS - VAULT HALLWAY - DAY 119

Beneath the motion sensor, Angie slowly raises the ice chest, sticking it to the ceiling around the motion sensor.

ANGIE
We're clear!

120 INT. FIRST LINE SECURITY - DAY 120

Sitting before his monitors, Cho picks up the RINGING phone.

CHO (V.O.)
First Line Security. This is Cho.

121 INTERCUT - INT. MOBILE COMMAND CENTER - DAY 121

MARCUS
This is Detective Marcus from over at the Roosevelt. You work for me today. I need you to open Englander's shop. *Right now.*

122 INT. ENGLANDER JEWELERS - VAULT HALLWAY - DAY 122

Joey and Angie stand in front of the impenetrable, STEEL REINFORCED DOOR with a CODED COMPUTER-LOCK.

Joey's studying schematic diagrams of the building as Angie breaks down the bags, spreading their gear across the floor.

Joey traces his finger from an air-conditioning vent in the ceiling - protected by a dozen thick steel bars - down to the wall below.

JOEY
It's right... here.
(like a surgeon)
Chisel.

Angie hands him a chisel and Joey carefully pries off the wood paneling exposing cast concrete.

Taking a sledge hammer, he starts pounding away at the wall sending chips of cement flying everywhere.

123 INT. ROOSEVELT HOTEL - LUXURIOUS CONFERENCE ROOM - DAY 123

Four wealthy INVESTORS sit at the table, flipping through copies of a PROSPECTUS.

Englander faces them, supremely confident, flashing a million dollar smile.

ENGLANDER
Gentlemen. Welcome.

All eyes on him.

ENGLANDER (CONT'D)
The Bayside parcel. The chance to raze a blighted neighborhood and replace it with high-end condos, shopping, restaurants. Its proximity to the city...

WEALTHY INVESTOR #1
(interrupting)
We've looked at Bayside. There's fierce local opposition, trouble with the planning commission...

ENGLANDER
The question isn't who will let me, it's who will stop me. Every man builds the world in his own image, does he not?

He smiles.

ENGLANDER (CONT'D)
So imagine for a moment that those obstacles were to disappear.

WEALTHY INVESTOR #1
 Than I *imagine* I would be very
 interested.

ENGLANDER
 They've all come around to seeing
 things our way.

A beat as this sinks in.

WEALTHY INVESTOR #2
 You can guarantee that?

ENGLANDER
 The deal is done. All you have to
 do is decide if you're in or out.

The Investors are impressed.

Suddenly the ASSISTANT enters, WHISPERING in Englander's
 ear.

ASSISTANT
 They've ID'd the jumper.

ENGLANDER
 (annoyed)
 So what?

ASSISTANT
 It's Nick Cassidy.

Englander considers this, evenly. He's furious, but keeps it
 together, smiling for the investors.

ENGLANDER
 Gentlemen, I'll give you a few
 moments.

124 EXT. LEDGE - DAY

124

Lydia reappears at the window.

LYDIA
 Nick Cassidy, convicted felon.

Nick looks over.

NICK
 Pleased to meet you.
 (beat)
 Your commander's probably sending a
 team across the street to check on
 things *right now*.

125

INTERCUT - INT. ENGLANDER JEWELERS - VAULT HALLWAY -
CONTINUOUS

125

Joey freezes in front of the hole he's widening in the wall which exposes a VENTILATION DUCT. *He's covered in concrete dust, and the huge mess is everywhere.*

JOEY

What? We're not ready yet!

They burst into panicked action: Angie frantically sweeping up the mess as Joey replaces the wooden panel over the hole.

LYDIA

You having fun, jerking my chain?
You think you can manipulate me?

NICK

No. But I thought, maybe, when it came to this moment, you of all people might listen to what I have to say.

LYDIA

You overestimate me.

Nick holds her gaze.

NICK

Two years ago I took a moonlighting gig; "Escort David Englander up to Chappaqua with the Monarch Diamond." Yesterday, I was doing forty years for stealing it. But today I'm going to rewrite history. And you're going to help.

LYDIA

You're nuts.

NICK

You're a good cop, remember? You care.

LYDIA

I talked to your partner. He thinks you did it.

NICK

David Englander set me up.

LYDIA

You should have played it smart and bolted, Nick. You could've been in Mexico sipping tequila on a beach.

NICK
Cracking the FBI's Most Wanted list
isn't freedom.

LYDIA
And sitting on a ledge smiling for
the TV cameras is?

NICK
No one's gonna shoot me with their
grandmother watching.

Lydia considers. He's got a point.

LYDIA
Maybe you should tell me what your
plan is.

He looks at her.

NICK
It's real simple. I'm not going
back to prison. Either I prove my
innocence today. Or I jump.

She weighs this.

Inside the room, Dougherty gestures for Lydia's attention.

DOUGHERTY
Marcus wants you downstairs to talk
about this.

126 INT. ENGLANDER JEWELERS - MAIN HALLWAY - DAY 126

Angie sprays the infra-red sensor with the CO2 again, and
puts the fire extinguisher away as Joey lugs their bags back
across the floor piling them beneath the cameras.

127 EXT. LEDGE - CONTINUOUS 127

Nick looks down, spotting Cho from First Line Security, his
partner and TWO COPS moving past the barricades and onto the
empty street.

NICK
Here they come. Party of four.

128 INT. ENGLANDER JEWELERS - VAULT HALLWAY - DAY 128

Dashing back, Joey and Angie arrive at the steel door.

Joey places something up under the privacy hood of the steel door's electronic keypad, then runs up the hall.

JOEY

We need more time, Nick!

NICK (V.O.)

Roger that.

Alone, Angie takes a breath, *slowly* pulls the Styrofoam ice chest from the ceiling motion detector, and begins the excruciatingly long walk up the hall.

129 EXT. 45TH STREET - CONTINUOUS 129

Cho's team crosses toward the Jewelry Exchange.

130 EXT. LEDGE - CONTINUOUS 130

Nick pulls a couple grand in two thick stacks of five dollar bills from his jacket...

...and tosses the money off the ledge. Hundreds of bills flutter through the air towards the empty street below.

131 EXT. 45TH STREET - CONTINUOUS 131

The crowd stares up at the fluttering bits of paper drifting down the street, unsure what they're seeing.

BEARDED GUY

What is that?

OLD LADY

It's money!

A ROAR rises from the crowd. Police back up, raising their arms trying to contain everyone...

...but the CROWD rushes forward, knocking down barricades and spilling into the street in front of the hotel, trying desperately to catch the fluttering bills.

Cho and the cops get overrun, the crowd blocking their way into the Jewelry Exchange.

ELENA MORALES

I kinda love this guy!

132 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 132

Beside the cameras, just out of sight of the elevators, Joey has a ceiling panel opened up, desperately stuffing their gear up into the ceiling.

JOEY
(calling out)
How you doing babe?

133 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 133

Dripping sweat from concentrated effort, Angie continues her agonizingly slow trek up the hall.

134 INT. MOBILE COMMAND CENTER - DAY 134

Two cops escort Englander inside the mobile command center.

ENGLANDER
Who's in charge?

Marcus turns, unflappable as always.

MARCUS
That would be me.

ENGLANDER
What is that sonofabitch doing up
on my building?

MARCUS
I don't know, Mr. Englander. But I
can assure you the situation is
under control.

Englander almost laughs, looking at Marcus like he's an idiot.

ENGLANDER
Have you looked outside?

Marcus regards him icily.

MARCUS
Is there something specific I can
do for you?

ENGLANDER
I want access to my floor of the
Jewelry Exchange.

MARCUS

We're already working with First Line.

ENGLANDER

And I want that thief off my building!

MARCUS

We have procedures.

ENGLANDER

He's a policeman. He *knows* your procedures! You're letting him manipulate you.

Marcus is done being pushed.

MARCUS

Cassidy isn't going anywhere except back into custody or splat on 45th.

ENGLANDER

Wrap this up, or tomorrow you're sucking fumes on a parking scooter in Staton Island.

Englander exits, leaving Marcus staring coldly after him.

135 EXT. ENGLANDER JEWELERS - DAY 135

Cho, his partner, and the cops make it through the crowd to the gated door.

136 EXT. LEDGE - CONTINUOUS 136

Nick watches as they enter the building.

NICK

They're inside.

137 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 137

Angie continues her walk: *she's only half-way up the hall. She's never going to make it.*

138 INT. ENGLANDER JEWELERS - ELEVATOR - CONTINUOUS 138

Cho and his team ride up in the elevator.

139 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 139

Joey jumps for the ceiling, catches it, and pulls himself up.

140 INT. ENGLANDER JEWELERS - RECEPTION AREA - DAY 140

DING! The elevator (not Joey and Angie's) rolls open revealing Cho and his team, but Cho stops the cops from exiting, and dials his phone.

CHO
Disarm fifteen, hallway.
(beat)
Ok. We're clear.

141 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 141

Joey listens to them as he hangs upside-down in the ceiling.

JOEY
(whisper into radio)
Go!

142 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 142

Angie breaks into a sprint, rounding the corner...

143 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 143

...running all-out as...

144 INT. ENGLANDER JEWELERS - RECEPTION AREA/HALLWAY TURN - CONTINUOUS 144

...Cho and the cops stride forward.

145 INT. ENGLANDER JEWELERS - MAIN HALLWAY - CONTINUOUS 145

Angie jumps and Joey catches her wrists, pulling her up into the ceiling, her feet disappearing...

...as Joey yanks the pictures from the security cameras...

...just as Cho and the cops round the corner...

...and stride up the empty hall.

146 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 146

Cho and the cops arrive at the steel door.

CHO

This is where Englander entertains
the high-rollers.

He enters a long combination sequence into the KEYPAD.

147 INT. ENGLANDER JEWELERS - CEILING - CONTINUOUS 147

Joey and Angie lie side by side, surrounded by their gear...

*...watching a hand-held monitor with a view from the tiny
camera Joey placed under the keypad hood.*

...as Joey scrawls the combination on his arm.

148 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 148

The door CLICKS open with a HUM.

CHO

(into phone)

Disarm the vault room.

He pulls open the incredibly thick steel door...

149 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - CONTINUOUS 149

This well appointed inner sanctum is impressive: wood floors,
Persian carpets, Modernist paintings, a well stocked wet-bar,
leather chairs and felt-covered tables for handling jewels.

There's also an enormous steel safe along one wall.

Cho holds everyone at the door.

CHO

The floor's wired with seismic
sensors. And over there we have
light sensors and body heat
sensors. And that's before you
ever get to the safe.

COP

No one's getting into that beast.

Cho swings the door closed and they head back out.

150 INT. ENGLANDER JEWELERS - MAIN HALLWAY - DAY 150

Cho dials his cellphone, pausing as it connects.

CHO

It's Cho. Englander's is clear,
Detective.

Overhead, ice on the heat sensor slowly melts. A couple drops of water have already landed at Cho's feet.

A WATER DROPLET gathers, hanging precariously, ready to drop.

151 INTERCUT - INT. COMMAND CENTER - CONTINUOUS 151

MARCUS

Good. I don't need that
sonofabitch crawling any further up
my ass.

The water droplet falls... *just missing Cho as he starts forward.*

CHO

Roger that.

152 EXT. 45TH STREET - DAY 152

The TACTICAL VAN pulls up next to the Command Center and a bunch of commandos start unloading equipment.

153 INT. MOBILE COMMAND CENTER - CONTINUOUS 153

Lydia is already here with Marcus as BAUER, the tactical commander walks in.

MARCUS

Welcome to the show, Bauer.

BAUER

I understand this is a fugitive
situation.

Marcus nods.

MARCUS

Where are we at?

LYDIA

I think he really believes that
he's innocent.

MARCUS

Yeah? What's that make him?

LYDIA

Either an honest man or a sociopath.

MARCUS

He ain't an honest man. Can you get him off the dammed ledge?

She considers.

LYDIA

Yeah. He likes me.

MARCUS

Get back up there and make it happen.

154

INT. ENGLANDER JEWELERS - CEILING/MAIN HALLWAY - DAY

154

Joey opens the panel, peeks out, and drops to the ground.

JOEY

So other than being a thief, is there anything else you haven't told me?

WHAM! The big bag hits him in the face, hard.

She drops down beside him.

ANGIE

You know, you're really starting to chafe me. You don't want to know everything. Nobody does.

JOEY

Sure I do.

ANGIE

Boyfriends? Girlfriends? Best sex of my life?

Joey winces.

JOEY

Okay! Stop!

- 155 I/E. MIKE'S SUV - DRIVING - DAY 155
Mike drives like a madman through midtown. Traffic is a mess.
- 156 EXT. ROOSEVELT HOTEL - DAY 156
Long lens type shot of HOTEL GUESTS leaning out of the windows, craning for a view of Nick.
PAN OVER to see Nick, high up on the ledge.
- 157 EXT. 45TH STREET - DAY 157
People in the crowd stare up, rapt. A carnival atmosphere has taken hold.
STREET VENDORS are doing a brisk business in hotdogs and popcorn.
A SAXOPHONE PLAYER is playing on the corner.
OLD ORTHODOX JEW
He should think of his poor mother.
OLDER ORTHODOX JEW
That's probably why he's up there.
- 158 EXT. 45TH STREET - DAY 158
ELENA MORALES
The Monarch Diamond was first owned by Charles II, the last King of the House of Hapsburg. It was held by the Englander family for three generations until it was stolen by the man on the ledge, Nick Cassidy, who's said to have cut it into untraceable pieces and sold it.
- 159 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 159
Joey pulls off the wood panel revealing the rough hole...
...and the exposed ventilation duct.
- 160 INT. ROOSEVELT HOTEL - ENGLANDER'S OFFICE - DAY 160
Englander paces on his headset.

ENGLANDER

Because you're the goddammed Mayor,
that's why. I want you to get your
cops to scrape this turd off my
building!

MAYOR (V.O.)

David, you're upset, but it's not
like they can just shoot him off.
Look, I'll call and apply some
pressure.

Englander angrily breaks the connection, and walks to his
bar, pouring a short one, and looking out the window...

...across the way at Nick on the ledge.

161

EXT. LEDGE - DAY

161

Nick watches Cho, Cho's partner and the two cops leave the
Exchange.

Lydia reappears at the window.

LYDIA

Tactical is on scene. Your time up
here is ticking away.

NICK

Everything you think you know about
me is wrong.

LYDIA

Englander didn't steal his own
diamond.

NICK

When someone like him is suddenly
out of money, greed begets
corruption.

LYDIA

He's loaded. He parlayed his
father's jewelry business in to a
real estate empire.

NICK

Yeah, and after I drove him up to
Chappaqua, he stood there smiling
while two masked guys pulled me out
of the car and knocked my lights
out.

LYDIA
No one believes that.

NICK
Not even my own lawyer.

LYDIA
They found diamond chips in your shirt.

NICK
The Monarch never left Englander's hands; he'd never part with it. It's the ultimate symbol of his success.

LYDIA
So what did he have to gain?

NICK
He was broke. Lost thirty million with Lehman. And at least another twenty in the real estate bust.
(beat)
Two weeks after my conviction, Lloyd's of London wired him a forty-million dollar insurance claim. Poof. He's back.

Lydia weighs it.

LYDIA
Why put it on you?

NICK
I could never prove it, but the two guys who clobbered me were cops.

LYDIA
(disturbed)
How could you know?

NICK
The way they carried themselves. You'd have known. Any cop would've.

162 EXT. 45TH STREET - DAY

162

Mike arrives on scene, flashing his detective's badge and crossing the barricade.

163 INT. MOBILE COMMAND CENTER - DAY

163

Hurrying in, Mike's stunned at the views of Nick on screen. Marcus turns to face him.

MIKE

How is he?

MARCUS

Anderson hasn't killed him yet.

MIKE

Talking?

MARCUS

Some. But I'm getting a lot of pressure to end this.

A uniformed COP enters with a blue folder.

COP

I've got some papers from his cell in Sing Sing.

MARCUS

Take 'em up to Dougherty and Anderson.

Mike glances at the folder.

MIKE

I'll take it.

164 EXT. LEDGE - CONTINUOUS

164

NICK

The thing we've got in common, Lydia, is we've both been hung out to dry. You *know* what it means to be on the outside. You *know* what I'm up against.

LYDIA

I know you tell a good story.

NICK

Just like me, today's the day you get another shot.

She weighs it for a long beat.

LYDIA
If you're fucking with me on this,
I'll push you off myself.

165 INT. ROOM 2105 - CONTINUOUS 165

Lydia walks inside past Dougherty, picking up her cell phone.

LYDIA
Watch him!

166 INT. ENGLANDER JEWELERS - VAULT HALLWAY - DAY 166

Joey finishes cutting into the air duct.

Angie has stripped down to her underwear and starts pulling on a skintight mylar suit.

Joey watches. She's smoking hot and she knows it. He knows he should keep his mouth shut, but...

JOEY
So... what was the best sex of your
life?

ANGIE
You, baby.

He can't decide if she's fucking with him or not.

JOEY
Yeah?

ANGIE
Well, there was this one guy in
high school. He was older...

JOEY
Don't even mess with me.

Joey zips up her suit. Angie pulls on a climbing harness and peers into the tiny vent.

ANGIE
I won't fit in there.

Joey looks to his watch, stressed.

JOEY
C'mon hon. There's no time for
this. Just like we practiced or
Nick'll kill me.

ANGIE

Not if I kill you first.

JOEY

Be mad. But be mad in the vent.

167 INT. ROOM 2105 - CONTINUOUS

167

Lydia paces, listening to someone on her cellphone - apparently getting more information about Nick's case.

LYDIA

(into phone)

When was this? Did IA have something?

(beat)

Okay. Thanks.

She hangs up and turns to Dougherty.

LYDIA (CONT'D)

Are we sure nothing's happening across the street?

DOUGHERTY

You can't steal something twice. Especially not after it's been diced up into a dozen pieces.

SLAM! Elena Morales bursts through the door with her cameraman in tow, a confused uniformed cop chasing after her, the camera light hitting Lydia in the face.

ELENA MORALES

Detective Anderson, we've heard that Cassidy chose you. That he has a death wish. Care to comment?

Lydia, pissed, controls her emotions for camera.

LYDIA

Bob, get rid of her.

Dougherty and the cop shove Morales and her cameraman into the hallway.

DOUGHERTY

Move it, sweet cheeks.

Lydia picks up her walkie.

LYDIA

Marcus.

MARCUS

Go.

LYDIA

What if he didn't do it?

MARCUS

What are you talking about?

LYDIA

What if there were cops involved?
A lot of people moonlighted for
Englander.

MARCUS

If you're trying to make yourself
even more despised within the
department, I'd say you're really
on to something.

Lydia doesn't back down.

LYDIA

Cassidy was cooperating with
Internal Affairs.

Marcus pauses. She has his attention.

MARCUS

About what?

LYDIA

Remember when someone disappeared a
million bucks of cocaine out of
evidence? He gave them a guy named
Jack Walker. Same name he checked
in under. A week after Cassidy
goes down, Walker and his car were
pulled out of the Hudson.

MARCUS

He had blood alcohol level of .23.
Stop while you're behind.

LYDIA

Whoever was in it with Walker had
every reason to set Cassidy up.

MARCUS

You don't even know Walker did it.
It was just an allegation!

LYDIA

I know this: Cassidy's not out on that ledge to say good-bye.

MARCUS

Then what's he saying?

LYDIA

"Fuck you."

Marcus turns to Bauer, frustrated.

MARCUS

Let's get tactical in position. Quietly. I want to have some options.

BAUER

Roger that.

(keys walkie)

Game time, gentlemen. To the roof on the QT.

169 INT. ROOSEVELT HOTEL - MENS' ROOM STALL - DAY

169

Mike has the blue folder of papers from Sing Sing open and is furtively flipping through them.

Amongst the papers are "EVIDENCE ROOM LOGS" and "OFFICER WORK SCHEDULES" with dates and times highlighted.

Mike pulls the papers from the file, and tosses them in the toilet.

170 EXT. 45TH STREET - DAY

170

Elena Morales interviews a LATINO CONSTRUCTION WORKER in the crowd, who's looking up at Nick.

ELENA MORALES

Now that you know he's a fugitive, does it change your opinion?

CONSTRUCTION WORKER

Yeah. This guy's my hero.

ELENA MORALES

Why's that?

CONSTRUCTION WORKER

Man always said he didn't do it.
 Maybe he didn't. Anyway, vato's
 got cojones, you know?

171 INT. ENGLANDER JEWELERS - AIR DUCT - DAY 171

A long narrow tube. Dark. Cramped. Angie crawls along,
 scared, fighting claustrophobia with each movement.

She squirms toward a vent up ahead.

JOEY (V.O.)

Angie, you okay?

She ignores Joey, fuming. Finally reaching the vent, she
 peers down into...

172 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - CONTINUOUS 172

Englander's well-appointed private sanctum.

173 INT. ROOSEVELT HOTEL - LOBBY - DAY 173

The tactical team loads gear into the elevator.

174 EXT. 45TH STREET - DAY 174

The Bearded Guy addresses the crowd with a MEGAPHONE.

BEARDED GUY

This is what happens when a guy
 gets pushed too far! This is what
 happens when you take away
 everything a man has! When the
 only dignity a man can salvage...
 is death. It's the little guy who
 always takes the hit. There are no
 rich guys in prison. Nick Cassidy
 could be any of us!

The CROWD is getting more and more riled up.

Two COPS manning the barricade, nervously eye the mass of
 people.

175 EXT. HOTEL ROOF - DAY 175

The tactical team bursts out the roof access door and begins setting up.

176 INT. ROOM 2105 - DAY 176

Mike flashes his badge, entering the room. Dougherty gives him a nod.

DOUGHERTY
Welcome to the party, Cavanaugh.

MIKE
Got some papers from Sing Sing.

Lydia, on her cell phone, walks from the window, takes the blue file from Mike and gives it to Dougherty.

MIKE (CONT'D)
(to Lydia)
I want to talk to him.

LYDIA
No.

Mike's taken aback.

MIKE
Why not?

LYDIA
You were buddies with Jack Walker, right?

MIKE
The hell does that have to do with anything?

Mike tries to walk past her. She gets in front of him.

LYDIA
I said no.

MIKE
That's my friend out there!

Angry, he turns to Dougherty.

MIKE (CONT'D)
Dougherty? You wanna fix this?

Dougherty weighs it out.

DOUGHERTY
It's the lady's call, Mike.

Mike's furious... but then he tucks it away, turns, and walks out.

There's an uneasy beat.

LYDIA
Thanks.

DOUGHERTY
(cold)
You better know what you're doing.

Suddenly the bellhop appears in the door with a room service cart. Lydia and Dougherty stare at him.

BELLHOP
I brought up some food. Thought
the kid might be hungry.

177 EXT. LEDGE - DAY 177

The bellhop pokes his head out. Takes a look at Nick.

BELLHOP
How you doin, son?

178 EXT. LEDGE - DAY 178

Nick munches on a cheeseburger and fries.

The crowd watches, rapt. They're loving it.

179 INT. ROOSEVELT HOTEL - ENGLANDER'S OFFICE - DAY 179

Englander stands at his window, watching Nick eat his lunch on the east tower.

Nick gives him a big smile and flips him off.

180 INT. ENGLANDER JEWELERS - AIR DUCT - DAY 180

Angie ties a shoelace to the vent screen, pops it out, catches it with the lace and tapes it to the wall.

Stressed, she pokes her head out and spots the COMPUTERIZED KEY-PAD on the wall.

ANGIE
Nick, I'm in.

181 EXT. LEDGE - CONTINUOUS 181

Nick glances back through the window into the room, then turns back to face the Jewelry Exchange.

NICK
Let's do this fast before that heat sensor catches up with you.

182 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM/VAULT HALLWAY - CONTINUOUS 182

Angie clicks on a red LED head lamp and inches forward, slipping out of the vent...

...falling, before the rope catches her...

...jerking Joey forward.

JOEY
(sotto)
Light as a feather.

ANGIE
I heard that!

She maneuvers in front of the panel, flicks open a switchblade, and pops it revealing a tangle of electronics.

183 EXT. LEDGE - CONTINUOUS 183

Suddenly Lydia reappears at the window.

LYDIA
I just threw Cavanaugh out of here.
Tactical is setting up on the roof.
You need to come in.

NICK
I can't yet.

ANGIE (V.O.)
Nick?

LYDIA
The whole world knows who you are now.

(MORE)

LYDIA (CONT'D)

You've inspired every reporter in
the country to dig into your story.
If you're innocent, it'll come out.

NICK

If I end up back in custody, they
will kill me.

184 INTERCUT - INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - DAY 184

Angie sweats it out, dangling from ropes.

ANGIE

Nick? Don't leave me hangin'!

NICK

I need you to buy me some time.
(beat)
Please. Trust me.

She hesitates.

LYDIA

I thought I could trust that kid on
the bridge, you know? I thought I
had him wired. I was supposed to
be relieved, but I stayed on
because I *knew*. And then suddenly
I didn't know.

DOUGHERTY (V.O.)

Anderson, you need to get in here!

185 INT. ROOM 2105 - CONTINUOUS 185

Dougherty has papers from the blue folder spread across the
bed.

Lydia comes over and he hands her two sheets.

DOUGHERTY

He had bomb schematics in his cell.

She looks at the pages stunned, then back at Nick wondering
if she's misjudged this situation. She hardens.

LYDIA

Call it in.

186 EXT. LEDGE - CONTINUOUS

186

NICK
What do you see, Angie?

187 INTERCUT - INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - DAY

187

She looks at the electronics in the panel...

ANGIE
Mass of wires, four orange
ladybugs, two silver cuff-links.

Nick closes his eyes, envisioning the layout.

NICK
Okay, the cuff-links are
processors. We're going to short
one out and take down all the
sensors. Cut the red wire...

Under the red light they all look red.

ANGIE
They're all the red wire!

NICK
Pick the reddest.

Joey strains on the rope.

JOEY
You're doing great, babe.

Angie sorts through the spaghetti of wires: she makes a
choice and...

ANGIE
Please God...

CLIP! Nothing happens.

ANGIE (CONT'D)
Done.

NICK
Great. Now bridge it to one of the
cuff-links. It might spark a
bit...

Angie touches it and gets a huge shock, jerking violently.

ANGIE

Ahhh!

188 INT. ENGLANDER JEWELERS - VAULT HALLWAY - CONTINUOUS 188

Joey loses control of the rope...

...dropping Angie with a horrible THUD.

JOEY

Angie?

There's no response.

Pulling back his sleeve, he frantically punches in the combination they lifted from Cho. Dragging open the door...

...reveals Angie, pissed, standing in the disarmed room.

JOEY (CONT'D)

It has to be me, right? That time
I took you upstate for the weekend.
You actually passed out...

She starts stripping out of the suit.

ANGIE

I'm not speaking to you right now.

189 EXT. 45TH STREET - DAY 189

The BOMB SQUAD VAN pulls up across from the hotel.

Four BOMB SQUAD GUYS pour out, unloading their gear.

190 INT. ROOSEVELT HOTEL - 21ST FLOOR CORRIDOR - DAY 190

Mike paces, on his phone.

191 INTERCUT - INT. MOBILE COMMAND CENTER - CONTINUOUS 191

MIKE

This chick is *completely* off the reservation!

MARCUS

Take it easy...

MIKE

Pull her! Let me take over.

Marcus considers.

MARCUS
I think you should sit this one
out.

MIKE
Listen to me...

MARCUS
Mike! You're done.

Furious, Mike ends the call.

192 EXT. ROOSEVELT HOTEL - ROOF - DAY 192

The TACTICAL LEADER studies a TOP-VIEW of Nick on a small
hand-held screen of a SNOOP CAM peeking over the roof.

Three commandos are harnessed up, ready to go over the edge.

TACTICAL LEADER
(into radio)
We're in position.

193 INT. MOBILE COMMAND CENTER - CONTINUOUS 193

Bauer looks at Marcus.

BAUER
On your word. Just need to clear
the negotiator for a clean exit.

194 INT. ROOM 2105 - DAY 194

Dougherty's on the radio

DOUGHERTY
Stand by.
(to Lydia)
Clear the window. Tactical's a go.

Lydia can't believe it. She doesn't move an inch.

LYDIA
(into radio)
The hell is this, Marcus?

195

INTERCUT - INT. MOBILE COMMAND CENTER - CONTINUOUS

195

MARCUS

We're accelerating.

LYDIA

This makes no sense!

MARCUS

It's not your call.

LYDIA

Negative. He'll go off before he gets taken down.

MARCUS

That's assuming our track record is on par with yours.

Lydia feels it... she's getting shut-out of the Boys Club.

LYDIA

You do NOT fuck with me on my turf. I'm trying to draw him out on this bomb threat!

MARCUS

This bomb threat is a stall. He set it up just like he delayed his ID. He's playing you. He picked you because you're in no condition to do your job! This bullshit is finished!

LYDIA

This is *my* scene! *My* negotiation!

MARCUS

Don't make me relieve you.

LYDIA

Try it. I'll go to the press.

MARCUS

And end your career?

LYDIA

Been there, done that.

MARCUS

Dougherty, pull her out of there.

196 EXT. LEDGE - CONTINUOUS 196

Lydia leans out the window, meeting Nick's eyes, then glancing up as the commandos appear at the roofline.

...and before anyone can do anything...

...she steps out the window, across the gap, and onto the ledge.

Two-hundred feet below, the crowd goes crazy, cheering like a rockstar just took the stage.

197 INT. MOBILE COMMAND CENTER - CONTINUOUS 197

Marcus and Bauer watch it on their screens.

MARCUS

Jesus.

BAUER

Hold! Repeat no go, no go!

198 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - DAY 198

Joey's sweating hard, drilling a small hole in the safe's lock mechanism, finally breaking through.

JOEY

Okay. Thermos?

Angie steps in with heavy gloves, funnel, and a thermos full of LIQUID NITROGEN which she pours into the drill hole.

199 EXT. LEDGE - CONTINUOUS 199

Lydia presses against the wall, trying not to look down.

LYDIA

Well this is scary.

Dougherty stares through the window in shock, then starts shouting into a radio as Nick looks at her, stunned.

NICK

The hell are you doing?

LYDIA

Just a spur of the moment thing to save your life.

NICK
You're crazy.

LYDIA
That's real funny coming from you.

Nick breaks into a big grin.

LYDIA (CONT'D)
What?

NICK
You finally believe I'm innocent.

LYDIA
It's a possibility.
(beat)
Just please tell me there's no
bomb.

NICK
Course not. I just need ten more
minutes.

LYDIA
Ten more minutes for what?

200 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - DAY

200

The safe door is covered in frost as Angie pours the last of the liquid nitrogen into the hole.

ANGIE
Batter up.

Joey steps up to the plate with the sledge hammer.

Joey swings: WHAM! The combination lock shatters to bits.

JOEY
Moment of truth, Nick.

Angie spins the bolt retractor and the safe swings wide...

....REVEALING THE MOTHERLODE: trays of gemstones, piles of jewelry, and bars of gold. It's absolutely stunning.

Joey dives in, quickly riffling through the drawers of the safe, searching. Angie presses up against him.

ANGIE
I am so hot for you right now.

She reaches out for the goods; he lightly slaps her hand.

JOEY
We're only here for one thing.

ANGIE
And while that's true, I suddenly
question our plan.

201 INTERCUT - EXT. LEDGE - CONTINUOUS

201

Nick turns the Rubik's Cube, *giving Lydia a wink and...*

NICK
Talk to me Joey. Tell me what
we've got.

*Lydia stares at him as he for the first time does not hide
the fact that he is talking to someone else.*

LYDIA
Who the hell are you talking to?
(realizes)
You're stealing the diamond.

Nick grins.

NICK
Oh yeah.

Lydia can't believe it.

Joey's now systematically turning out every drawer in the
safe, dumping them on the floor: riches of every sort...

Angie watches as he dumps out the last tray. No diamond.

JOEY
No...

He starts tapping around the inside of the safe looking for
secret panels or anything.

Angie's stunned.

ANGIE
It's gotta be here! What the hell
are we going to do?

Joey looks lost. Then he sets his jaw.

JOEY
We keep going.

- 205 INT. ROOSEVELT HOTEL - ENGLANDER'S OFFICE - CONTINUOUS 205
Englander stares out at the Jewelry Exchange, the ALARM audible from here.
- 206 INT. MOBILE COMMAND CENTER - CONTINUOUS 206
POLICE TECH #2
We've got an alarm at Englander's!
Marcus is stunned.
- MARCUS
Seal that building! No one gets out!
- 207 EXT. LEDGE - DAY 207
Nick and Lydia stare out across the street.
- LYDIA
Jesus.
- 208 INT. ENGLANDER JEWELERS - MAIN HALLWAY - DAY 208
Englander strides up the hall with Cho and an array of security men and cops.
They note the ceiling panel askew where Joey and Angie hid earlier.
- CHO
(into walkie)
They're in here somewhere. Maybe the ceiling.
- MARCUS (V.O.)
We're searching it floor by floor.
- 209 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - CONTINUOUS 209
Striding in past the ripped out panel and vent, they discover tools and the cracked safe, jewels scattered everywhere.
Englander walks straight *past the safe* to the back of the room, swiping a magnetic card at a blank spot on the wall...
...and a secret panel slides open revealing a hidden safe and a retinal scanner which lights up.

Englander has his eye scanned, then punches in a long code and the secret vault CLICKS open.

Inside is a single red velvet bag.

ENGLANDER
(sotto)
Thank god.

He slips open the bag to check its contents and we glimpse something sparkling, the size of a golf ball.

He pauses for a moment, as if to consider whether it was all worth it.

Smiling, he tucks it into his pocket and shuts the secret safe then turns to Cho and the cops.

ENGLANDER (CONT'D)
Tear this place apart.

210 EXT. LEDGE - CONTINUOUS

210

Nick and Lydia watch the commotion around Englander's.

He turns to her, nervous and worried.

NICK
I need you to try something.

LYDIA
What?

NICK
You can pull the IA file on Walker.
See if there's anything there.

A long moment between them.

LYDIA
Don't go anywhere.

NICK
I'll do my best.

211 INT. ROOM 2105 - DAY

211

Dougherty gives her a hand climbing back inside.

DOUGHERTY

You got some big balls. They're going to hang you by 'em, but Jesus they're big.

Lydia picks up her cell phone and walks out into the hall.

REVEAL Mike standing in the stairwell, watching her go.

212 INT. MOBILE COMMAND CENTER - CONTINUOUS 212

A tech calls out to Marcus.

POLICE TECH #2

She's off the ledge, sir!

Marcus checks the screens.

MARCUS

Bauer, get 'em set.

213 INT. ROOSEVELT HOTEL - 21ST FLOOR CORRIDOR - CONTINUOUS 213

Lydia stands at the end of the hallway, on her cell phone.

VOICE (V.O.)

Internal Affairs.

LYDIA

Gordon, it's Lydia. I need your help.

Behind her, Mike walks into 2105.

214 INT. ROOM 2105 - CONTINUOUS 214

Dougherty looks up as Mike enters.

DOUGHERTY

What do you want, Cavanaugh?

Mike grabs him, propelling him out the door and slamming it behind him.

As SHOUTS of PROTEST rises from outside, Mike flips the dead-bolt and the security hasp, then braces a chair under the door handle.

He calmly walks to the window, looking out at Nick.

MIKE

Hey, partner. You going to jump here or what?

Nick glances over, uneasily.

NICK

We alone here, Mike?

Mike smiles.

MIKE

This isn't exactly helping your chances for parole.

NICK

My first chance at parole is in 2043.

215 EXT. JEWELRY EXCHANGE - STREET - DAY 215

Escorted by two cops, Englander exits the building and crosses the empty street towards the Roosevelt, nervously eyeing the rowdy crowds at the barricades and Nick on the ledge.

216 INT. 21ST FLOOR HALLWAY - DAY 216

Lydia runs up. Dougherty's on the radio as the uniform cop kicks at the door.

DOUGHERTY

(into radio)

Cavanaugh just locked us out...

217 INTERCUT - INT. MOBILE COMMAND CENTER - CONTINUOUS 217

Marcus listens in disbelief, then checks the monitor revealing Mike at the window.

MARCUS

Get in there and find out what he's up to!

218 I/E. ROOM 2105 - CONTINUOUS 218

MIKE

I want to help, Nick. I know you think it was a cop who set you up.

(MORE)

MIKE (CONT'D)

But do you know? Do you have proof?

Nick looks him over.

NICK

I'm working on it.

MIKE

Because if you take a fall before it's all played out, it's all just get brushed under the carpet.

NICK

What do you suggest?

MIKE

Let me bring you in. I'll stand by you, like I always have.

NICK

You come out here and bring me in. See what it's like to live on the edge.

MIKE

You're a son-of-a-bitch, Cass.

219 INT. ROOSEVELT HOTEL - 21ST FLOOR CORRIDOR

219

Dougherty and the Uniform throw their weight against the door: nothing.

LYDIA

Shoot the lock.

DOUGHERTY

Somebody might get hurt.

LYDIA

Don't be a pussy.

220 INT. MOBILE COMMAND CENTER - CONTINUOUS

220

Glued to the monitor, Marcus watches Mike *step up into the window frame*.

Outside the CROWD ROARS.

MARCUS

Oh hell no. No. No. No.
Bauer that's a GO for tactical.

(MORE)

MARCUS (CONT'D)
Right now, before he gets out
there!

BAUER
(into radio)
Team leader, you are go for take
down.

221 EXT. HOTEL ROOF - CONTINUOUS 221

The tactical leader nods to three of his men on the edge.

TACTICAL LEADER
Take him.

222 EXT. LEDGE - CONTINUOUS 222

Mike steadies himself, adjusting to the height. Forcing a
smile, he extends his hand to Nick.

MIKE
I'm here for you, Nick.

Nick looks from Mike's hand down 200 feet to the pavement...
...then checks out the Rolex Milgauss GV116400 on Mike's
wrist.

NICK
Nice watch.

MIKE
Come on, Nick.

The moment draws out between them, thick with tension.

NICK
You set me up.

Mike looks at him, expression going hard and dark, then
glances up at a *flicker of motion*.

Three commandos ZIP down from above *in an upside-down rappel
position*, looking for the catch.

Hanging onto the window, *Mike lunges for Nick*.

Nick reacts, exploding into action, turning, running, dodging
the middle commando...

But SLAMS into the one on the end who grabs him...

...as Nick's momentum sends them both swinging thirty feet out away from the building on the commando's rope.

THE CROWD

...SCREAMS! People go nuts!

BEARDED GUY

Oh no! No! No!

ELENA MORALES

Yes! Yes! Yes!

223 INT. ROOM 2105 - CONTINUOUS 223

Mike strides toward the room door as BLAM BLAM BLAM the lock is shot to pieces.

224 EXT. LEDGE - CONTINUOUS 224

NICK

...pendulums back, slamming the commando into the side of the building, breaking free in impact, *falling*, but just catching himself as he goes over.

Scrambling back up he runs, continuing along the ledge wrapping the building.

...and shoulders a 4th commando out of his way, spinning the man out into space.

COMMANDOS

...pay out their ropes, running after Nick.

THE CROWD

...goes wild, the bearded guy charging through police barriers, backed by hundreds as they chase after Nick, running along the front of the building.

COPS ON THE STREET

...are overwhelmed as spectators charge past.

ELENA MORALES

...charges with her camera man.

NICK

...sees two other commandos above him. He's screwed.

Smashing a window, Nick ducks back into the hotel.

225 INT. ROOSEVELT HOTEL - 21ST FLOOR HALLWAY - DAY 225

Dougherty and Lydia kick in the broken door and are startled as Mike runs out, charging past them and up the hall, paralleling Nick's direction.

Lydia races to the window and looks out just in time to see the last commando disappear into the hotel after Nick.

LYDIA

Dammit!

226 INT. ENGLANDER JEWELERS - MAIN SAFE ROOM - DAY 226

A DETECTIVE kneels down, examining something on the floor: a chemical HEAT PACK.

DETECTIVE #1

Look at this. Heat pack.

His PARTNER looks from the heat pack up to the heat sensor on the ceiling... the styrofoam cooler has been removed.

DETECTIVE #2

That's what tripped the sensor.

DETECTIVE #1

Why would they set off the alarm?

227 INT. ROOSEVELT HOTEL - ENGLANDER'S OFFICES - DAY 227

Englander enters, locking the door behind him.

Opening a wall panel reveals the safe. He spins the combination lock... and freezes...

...listening to the TINKLE OF ICE behind him.

Englander turns to see *Joey swirling a glass of his scotch as Angie pours herself another at his office bar.*

ENGLANDER

And who are you?

Joey sets down his drink and snaps open a steel baton.

JOEY

The brother. The one sitting
behind Nick in court every day for
five weeks?

Englander smiles disdainfully.

ENGLANDER

How quaint. The loyal brother.
And what an adorable little
chihuahua.

ANGIE

Hijo de puta.

ENGLANDER

And it speaks!

Joey shoves Englander against the wall, patting him down...

...and coming up with the MONARCH DIAMOND.

He hands it to Angie, who stares astonished. It's stunning:
impossibly large and glittery beyond belief.

JOEY

Thanks for defeating those last
couple levels of security. Nick
had you wired.

Tossing Englander's cell phone across the room, he snaps
handcuffs on his wrist and secures him to the desk.

Englander looks them over icily.

ENGLANDER

I can't decide which I'll enjoy
more: having you killed or watching
you suffer through your pathetic
little lives.

Angie blows him a kiss as they walk out.

228 INT. ROOSEVELT HOTEL - 21ST FLOOR - PARALLEL HALL - DAY 228

Nick runs all-out up the hall, ducking into the stairwell...

...as Mike glimpses him from another corridor.

229 INT. ROOSEVELT HOTEL - STAIRWELL - CONTINUOUS 229

Three floors below, cops pour into the stairwell.

Nick charges up...

But coming down from the roof, the booted feet of the tactical team POUND DOWN the stairs.

Nick ducks out onto 22.

230 INT. ROOSEVELT HOTEL - 21ST FLOOR - ELEVATORS - DAY 230

Mike plugs an earpiece into his radio, following the chase.

The elevator opens, he hits 22 and draws his full-frame black .45.

231 INT. ROOSEVELT HOTEL - 23RD FLOOR - HALL - DAY 231

Joey and Angie hold hands walking quickly up a hall as police run past them the other direction.

RUNNING COP
Stay in your rooms!

As the cops round a corner, Joey and Angie duck into a stairwell, hurrying down.

232 INT. MOBILE COMMAND CENTER - DAY 232

Marcus directs cops as Bauer directs tactical, both men shouting orders into radios as fast as they can.

MARCUS
Lock down floors twenty-one through twenty-four. Assemble personnel on twenty with guest lists. We'll sweep up, room to room...

BAUER
Everyone not in first squad, break teams of two, floor by floor, rolling cover...

Marcus's cell RINGS in the middle of this, and he snaps it up.

MARCUS
What?

He listens, going cold.

233 INTERCUT - INT. ENGLANDER'S OFFICE - CONTINUOUS

233

REVEAL: it's Englander, talking to Marcus.

ENGLANDER

The brother and his girlfriend.
They have the diamond!

MARCUS

Christ.

ENGLANDER

They're in the goddammed hotel!

Marcus hangs up. Bauer looks at him.

MARCUS

Cassidy has a bomb trigger.

Bauer reacts.

MARCUS (CONT'D)

Tell tactical to take him out.
Kill shots.

Marcus heads for the door.

BAUER

Where are you going?

234 INT. ROOSEVELT HOTEL - STAIRWELL - DAY

234

Lydia runs up the stairs, chasing the action, reaching for her RINGING phone.

LYDIA

Go.

235 INTERCUT - INT. NYPD IA OFFICE - CONTINUOUS

235

GORDON EVANS sits at his desk, on the phone, studying a file.

EVANS

It looks like we knew Walker had accomplices. We were leaning on him hard when he turned up dead, which ended the case.

236 EXT. 45TH STREET - CONTINUOUS

236

Marcus walks towards the hotel, unsnapping his gun holster.

EVANS (V.O., CONT'D)
 There was no hard evidence, but
 circumstantially we suspected
 officers Michael Cavanaugh... and
 Nathan Marcus.

237 INT. ROOSEVELT HOTEL - SERVICE ENTRANCE - DAY 237

Joey and Angie walk through this service hallway, heading for
 the back doors, seconds from freedom...

MARCUS (O.S.)
 Joey Cassidy.

Marcus angles in on them, gun leveled.

ANGIE
 There's been some mistake.

MARCUS
 On your knees. Both of you! Hands
 behind your heads!

JOEY
 We didn't do anything!

As they kneel he moves behind them, patting them down.

He comes up empty. There is no diamond.

MARCUS
 Where is it?

238 INT. ROOSEVELT HOTEL - SERVICE KITCHEN - DAY 238

Nick runs through this service kitchen as employees stare
 after him in confusion. Bursting out the back, he collides
 with...

239 INT. ROOSEVELT HOTEL - SERVICE KITCHEN HALLWAY - CONTINUOUS 239

The bellhop spilling them both to the ground.

BELLHOP
 Slow down, Kid.

Nick pauses to help the old man back up, and the bellhop
 dusts off Nick and straightens Nick's jacket.

NICK
 Thanks.

He takes off to the right as enters the kitchen.

COMMANDO (O.S.)
DOWN! DOWN! DOWN!

The commandos burst out of the door, covering the hall.

The bellhop points off to the left, the opposite direction Nick went.

240 INT. ROOSEVELT HOTEL - 22ND FLOOR - ELEVATOR FOYER - DAY 240

Nick works on the elevator doors, prying them open with the door of a fire extinguisher box...

...when the elevator next to him, suddenly DINGS and opens.

Two commandos step into the foyer...

...but Nick's disappeared, having rounded the corner into the hall.

241 INT. ROOSEVELT HOTEL - 22ND FLOOR CORRIDOR - CONTINUOUS 241

Nick hurries up the hall knocking on doors, quietly but intensely, first door... second door... third door...

The commandos appear in the hall behind him...

...as the third door opens.

Nick dives into the room, knocking down a stunned BUSINESSMAN...

...as bullets chew up the door frame around him.

IT'S ON!

242 INT. ROOSEVELT HOTEL - ROOM 1 - CONTINUOUS 242

Charging through the suite, Nick hits the connecting door to the next room, breaking through to...

243 INT. ROOSEVELT HOTEL - ROOM 2 - CONTINUOUS 243

...a couple watches TV about Nick, as he charges through, hitting the next door as pours into room 1.

244 INT. ROOSEVELT HOTEL - ROOM 3 - CONTINUOUS 244

Bursting into this room, Nick collides with WOMAN, spilling both of them to the ground as the shouts of pursuit rise.

COMMANDO (O.S.)

Get down!

There's no connecting door here and Nick breaks for the hallway...

245 INT. ROOSEVELT HOTEL - 22ND FLOOR CORRIDOR - CONTINUOUS 245

...which has two more commandos who open fire, rounds flying past Nick, shattering the room's windows.

246 INT. ROOSEVELT HOTEL - ROOM 3 - CONTINUOUS 246

Nick slams the door, cornered as closes in from both directions. He runs past the terrified woman, through the broken window and back out onto the ledge...

...disappearing from sight just as commandos burst in from both sides.

Leaning out the open window, MP5 ready, the lead commando just catches a glimpse of Nick disappearing as he climbs up the corner of the building.

LEAD COMMANDO

He's back outside!

247 INT. ROOSEVELT HOTEL - STAIRWELL - DAY 247

Tactical pounds up the stairs...

...followed by Lydia shouting into her radio.

LYDIA

You have to call off tactical!
There is no bomb threat.

248 INTERCUT - INT. MOBILE COMMAND CENTER - CONTINUOUS 248

LYDIA (V.O.)

Trust me on this, Bauer.

Bauer watches a monitor where Nick claws his way up the side of the hotel.

BAUER
 (into radio)
 Confirmed, he's still climbing. I
 want coverage on every floor.
 (into police radio)
 This is nuts Anderson. I have
 orders.

LYDIA
 Then where's Marcus? Where's the
 intel on the threat? Where's this
 supposed trigger?

249 INT. ROOSEVELT HOTEL - SERVICE KITCHEN - DAY

249

Angie stands handcuffed to a stove in this now deserted
 kitchen as...

CRACK! Marcus pistol whips Joey, who's cuffed to a pole,
 dropping him to his knees.

MARCUS
 Where's the diamond?

ANGIE
 Leave him alone!

Joey regains his feet, smiling through the blood.

JOEY
 You hit like a girl. Where are you
 from, Jersey?

Marcus throws a brutal right to Joey's gut, doubling him
 over, leaving him gasping for air.

Without missing a beat, Marcus fires up a stove burner and
 grabs Angie by the hair.

ANGIE
 AAAAGH!

He forces Angie's face towards the flames.

MARCUS
 I'm from the Bronx.

Joey wrenches at his cuffs.

ANGIE
 No! Please!

JOEY

NO!

Marcus looks at him. He's not fucking around.

MARCUS

Last chance, kid.

250

EXT. ROOSEVELT HOTEL - CORNER CORNICE - DAY

250

Clinging to decorative masonry, Nick struggles, climbing up the corner of the building...

...as below him the CHEERS of the crowd drift up.

Dragging himself up to the 24th floor ledge, Nick pauses for a second, looking out at the world:

- The crowd below fills the street, gridlocking traffic.
- The building across the street littered with homemade banners proclaiming their support. "NICK CASSIDY" and "MAN ON A LEDGE."
- People on the opposite roof cheering for him.

Nick continues his climb.

251

EXT. 45TH STREET - CORNER - CONTINUOUS

251

Nick slips, people on the street GASPING...

...but Nick catches himself, and continues.

ANGRY TRAFFIC MAN

This guy is awesome!

Elena Morales reports.

ELENA MORALES

...and clearly the mood here has shifted. Nick Cassidy may be an escaped convict, but today he has provided one of the most heart stopping shows the city has ever seen and the crowd here, well, *they love him...*

252

EXT. HOTEL ROOF - DAY

252

NICK

pulls himself up onto the roof, gasping but alive...

...as shots ring out, sending him diving behind an air-conditioning unit as...

TACTICAL

...moves in, firing, keeping him pinned.

NICK

...crawls into the gravel of the roof as the machinery around him is shredded by rounds.

He moves right... but more fire pours in.

Ducking the other way almost gets him shot as well.

Bullets are landing around him like rain until...

NICK
OKAY! I GIVE UP!

LYDIA

...pushes the lead tactical officer.

LYDIA
Hear that! Let him give up! He's not armed!

MARCUS (O.S.)
Stand down. It's okay.

And we REVEAL him striding onto the scene, weapon out, dragging Joey and Angie handcuffed...

...and with Englander at his side.

Brushing past, he points at Lydia.

MARCUS (CONT'D)
Arrest her for obstruction and get her off my roof.

Lydia is grabbed by a tactical officer and quickly cuffed.

LYDIA
No!

The officer drags her to the stairwell as commandos move in on Nick.

TACTICAL LEADER
Hands! Show me hands!

NICK

...raises his hands, and slowly steps out.

80 feet in front him are and Marcus. Right behind him is a 250 foot drop and the crowd below.

MARCUS

...moves beside the tactical leader, talking softly.

MARCUS
There's intel he's placed a bomb,
so I need you to pull your men back
while I negotiate. Keep your team
in the stairwell. Tell Bauer to
clear the choppers.

The tactical leader nods as Angie goes off.

ANGIE
He's lying! He's going to kill
him.

MARCUS
Take her with you.

As the tactical team retreats, dragging Angie with them away from Joey, she flips out, struggling wildly.

ANGIE
No! Joey! JOEY!

JOEY
Hey! Angie! Look at me. Right
here baby.
(beat)
It's going to be okay. I promise.
You understand. I promise.

She calms down, nodding, and Marcus, Joey, and Englander watch as she's lead away, the hard truth settling out as they are left alone on the roof.

MARCUS
It's not going to be okay.

JOEY
I know.

NICK

...watches Englander and Marcus walk over with Joey.

Marcus stops ten feet away, holding Joey securely, but carefully positioning him by the edge of the roof: *a subtle push and off he goes. No one would even know it's murder.*

JOEY (CONT'D)

Sorry bro.

NICK

(to Marcus)

I'm going to fuck you up.

MARCUS

You're going to do what you're told, or your brother is going to jump off the roof.

253 EXT. 45TH STREET - CORNER - CONTINUOUS 253

Everyone watches, waiting to see what's going to happen.

From the street, people can see Nick on the brink and just a bit of Joey up there. No Marcus.

254 EXT. ROOSEVELT HOTEL - ROOF - DAY - CLOSE ON 254

MIKE...

...already on the roof, watching the action. Circling, keeping cover, approaching Nick's flank, he looks for a shot at Nick.

Englander walks up to Nick, staring him down.

ENGLANDER

Here's where we're at Mr. Cassidy: you're dead. But what your efforts have earned you is the opportunity to negotiate for the lives of your family.

(beat)

I understand you have something of mine. Tell me where the rock is or your brother dies right here.

Nick looks Marcus over.

NICK

You okay with this?

MARCUS

You never should have gone to IA,
Cassidy. You earned what you got
coming.

He nudges Joey to the brink.

NICK

Wait!

Nick reaches into his pocket...

JOEY

Nick, don't.

...and pulls out the Monarch Diamond. Englander reacts with
surprise.

ENGLANDER

Impressive.

Nick tosses it to Englander.

ENGLANDER (CONT'D)

There's two kinds of people in this
world, Mr. Cassidy...

He checks it with a loupe to confirm it's real.

ENGLANDER (CONT'D)

People who will do anything to get
what they want... and everybody
else.

He nods to Marcus.

ENGLANDER (CONT'D)

Clean this up.

Marcus turns to Nick as Englander walks off.

MARCUS

You have ten seconds to jump or I
throw your brother off the roof.

Joey starts struggling wildly, but Marcus lifts up his cuffs,
ripping up his shoulders, easily controlling him.

MARCUS (CONT'D)

Eight seconds.

JOEY

Don't do it!

Nick looks over the edge.

JOEY (CONT'D)
Not like this, Nick.

MARCUS
Five seconds.

NICK
Give me your word he goes free.

Marcus nods.

MARCUS
Two bodies would be tough to
explain.

Nick steps to the edge.

NICK
I'm sorry, Joey.

He can't believe what he's about to do.

JOEY
No! Please!

MARCUS
Give the people what they want,
Nick. They've been waiting all
day!

NICK
I love you, Joey.

He's going to jump.

BANG! BANG! BANG!

High caliber rounds slam into Marcus's chest dropping him to
the roof...

MARCUS

...rolls prone, saved by his vest, and unloads, firing a full
magazine of 19 at...

MIKE

...diving for cover behind a ventilation stack.

JOEY AND NICK

...scramble for cover in opposite directions as the gunfight rages.

255 INT. ROOFTOP STAIRWELL - CONTINUOUS

255

The tactical team, packed in the stairwell with Lydia handcuffed behind them, reacts to the SHOTS.

The tactical leader taps his man, who peeks onto the roof.

COMMANDO
Cavanaugh's out there!

Lydia muscles her way forward.

LYDIA
Marcus is corrupt.

TACTICAL LEADER
What are you talking about?

LYDIA
Take these off!

He looks her over, worried and unsure.

LYDIA (CONT'D)
You have no idea what's going on here.

She focuses in, calm and unthreatening.

LYDIA (CONT'D)
I'm not armed. Trust me. I can help.

He weighs it, then unlocks Lydia's cuffs...

...and she grabs his thigh-holstered pistol and goes bolting across the roof.

TACTICAL LEADER
Hey!

256 EXT. ROOSEVELT HOTEL - ROOF - DAY

256

Mike lies with his back against a vent, gut-shot, hands drenched in blood as Nick scrambles to his side.

NICK

Jesus...

MIKE

Yeah well. I always tell people that this is the kind of thing that happens when you shoot at cops.

NICK

(brave face)

I thought you were gunning for me Mikey.

Bloody and scared, Mike looks up at him, heart breaking.

MIKE

I stole the drugs, Cass. But I had no idea they were going to set you up. I swear. Never in a million years.

(beat)

But after... I couldn't go to prison Nick. I'm not that tough. I'm just not. I'm sorry...

Nick takes Mike's .45 from the gravel beside him.

NICK

Direct pressure. I'm going to kill that son of a bitch.

He gets up...

...but Marcus steps out behind him. He's got Nick dead to rights.

Nick sees the expression on Mike's face, knows what's coming.

Marcus's finger tightens on the trigger and...

LYDIA

Freeze!

Marcus glances at her. Then at Nick. And back at Lydia.

And he goes for it, throwing himself back as he whips the gun around firing... BANG!

His neck explodes in blood as Lydia drops him with one shot.

She stands frozen for a moment, jacked on adrenaline, looking at Marcus in shock...

...then lowers the gun and grabs her radio.

LYDIA (CONT'D)
Officer down! Request immediate
medical assistance on the roof...

JOEY (O.S.)
Nick! NICK!

Following his voice, Nick runs to where his brother stands at the edge of the roof looking down.

As soon as Nick appears, a CHEER goes up from the crowd.

Joey points down where...

257 EXT. 45TH STREET - ROOSEVELT HOTEL - CONTINUOUS 257

Englander walks up the street in front of his hotel, heading towards a waiting limo at the edge of the police barriers.

Hearing the crowd on the corner, he looks up to see Nick, 25 floors up, staring down at him.

Englander smiles wide.

258 EXT. HOTEL ROOF - CONTINUOUS 258

Nick watches Englander give him a wave, then flip *him* off and continue on his way.

JOEY
That's the end of our lives. It's
over.

He looks over, but his brother is no longer beside him: he's twenty feet back along the edge of the roof.

NICK
One way or another...

And Nick breaks into an all-out run.

BELOW

...the crowd goes wild realizing what's happening as he runs along the brink.

LYDIA

...steps out to see Nick streak past her.

LYDIA
No!

JOEY

...watches, paralysed as...

JOEY

NICK!

NICK

...leaps from the building...

...falling...

...250 feet through open air...

...and hits the airbag.

ESU officers and firefighters scramble in.

Elena Morales and her camera man charge forward, running all out.

The bearded guy stands paralysed in shock as the crowd runs past, breaking around him like a river on a stone.

BEARDED GUY

Oh no...

259 INT. CHOPPER - CONTINUOUS

259

Looking down on the action, watching the crowd run back towards the front of the hotel and the airbag...

...as NICK crawls free of the bag.

260 EXT. 45TH STREET - CONTINUOUS

260

Pushing past two firemen, Nick breaks onto the street to see Englander staring at him in utter shock.

There's nothing between them.

NICK

Hello, David.

Englander backs away towards his limo where Cho holds the door open.

Nick charges for him. Cho steps forward, swinging, but Nick drops him with a flurry of blows, then turns on Englander...

...who suddenly has a gun leveled at his head, smiling.

ENGLANDER

I love your drive, Nick. Your can-do attitude is inspiring. So what'll it be? Get shot in the head? Or go back to prison?

ELENA MORALES (O.S.)

David! Nick!

Englander glances off at Elena and her cameraman racing over, leading a huge crowd...

...as Nick lunges, stripping the gun.

261

INSERT: POV ELENA MORALES' VIDEO CAMERA

261

...shaking wildly as they run up to see...

...Nick pull the Monarch Diamond from Englander's pocket.

Englander looks at the camera in horror, realizing it's all on film, then looks back at Nick.

NICK

They're gonna eat you up in prison.

ELENA MORALES

Nick Cassidy! Nick! What do you have to say to the world?

He looks at the diamond in his hand, then into the camera.

NICK

I'm innocent.

RETURN TO SCENE...

...as the crowd rushes in, surrounding them, desperate to get close to Nick.

BEARDED GUY

I love you, man! I love you!

ENGLANDER

...is dragged off in cuffs.

262

INSERT: POV VIDEO

262

Elena Morales grabs Nick's arm, struggling to hang on as they are jockeyed around.

ELENA MORALES

This couldn't have been written!
 New York has a new hero: cop
 wrongly accused, leaping for his
 life. Nick Cassidy: I apologize.
 In fact, I want a date! This is
 Elena Morales live for Eyewitness
 News!

WHAM: A pack of cops tackles Nick. He goes down under the
 blue uniforms, smiling and laughing.

263 INSERT - POV CHOPPER

263

...high above, looking down at the crazy chaotic mob out of
 control and we...

CUT TO:

264 INT. MANHATTAN DETENTION COMPLEX (THE TOMBS) - FOYER - NIGHT 264

A heavy door BUZZES and Nick is released from jail, still
 wearing his suit from that morning as several cops slap his
 back and smile.

The place is deserted... except for Lydia.

LYDIA

You okay?

NICK

Yeah. Thanks. You?

LYDIA

Yeah.

Lydia nods to the front where through the glass doors a mob
 of international press is assembled.

LYDIA (CONT'D)

I thought maybe I'd walk you out
 the side.

Cutting into a side hall, they walk in silence. Finally,
 Nick breaks a smile.

NICK

Now that I'm not on a ledge, you
 run out of things to say to me?

She smiles back.

LYDIA

I was just thinking about taking you up on that drink we talked about.

NICK

Coffee.

LYDIA

What was right after the coffee?

NICK

Candle-lit dinner?

LYDIA

Sure. Since you ask.

He grins.

LYDIA (CONT'D)

So how on Earth did you get the diamond?

265

EXT. MANHATTAN DETENTION COMPLEX - SOUTH SIDE - NIGHT

265

Exiting an unmarked door, they step into the crisp New York night...

...where the BELLHOP stands waiting.

The old man pulls Nick into a huge hug.

NICK

Dad. I want you to meet my friend, Officer Lydia Anderson.

Her jaw drops as FRANK CASSIDY extends a hand.

BELLHOP

Frank Cassidy.

LYDIA

Unbelievable.

Joey and Angie run up holding hands.

ANGIE

Sorry we're late, he got lost.

JOEY

Did not!

Nick pulls his brother into a huge hug.

When they break, Angie gives Nick a hug and a big kiss. A *little too big*.

JOEY (CONT'D)

Hey. Whoa. That's my brother there!

ANGIE

Come on Joey, he's a hero.

JOEY

There's not a mark on him! Look at me. *I'm* the hero.

ANGIE

Don't start with me, Joey Cassidy.

JOEY

(turning on Nick)
And you keep your mitts off my wife.

ANGIE

Girlfriend.

Joey drops to one knee, whipping out a massive diamond ring from Englander's safe.

Angie SQUEAKS in excitement.

JOEY

Angie will you marry me?

ANGIE

Hell yes!

She pulls him up and they kiss sloppily.

LYDIA

I'm just going to assume that's a family heirloom.

NICK

It is now.

FRANK CASSIDY

Come on, let's get a drink.

Nick slips his arm around Lydia and the five of them saunter off into the New York night.

FADE OUT.