

ERASER

Original screenplay by
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Who must do the hard things?
He who can.

Chinese maxim
Attributed to
Confucius

FADE IN:

ON THE FACE OF A KILLER

He's a professional. He's businesslike, but not unpleasant.

KILLER

Johnny C. Johnny C... You thought
we wasn't gonna find you? Huh?
Please. You'd'a had better luck
if youse'd stood in the city. But
the minute you screwed, hey...

We hear the metallic ZING of the KNIFE he is sharpening o.s.

KILLER (cont.)

It's like you're in the woods
hunting deer. You can't see
'em til they move.

The KILLER holds the KNIFE up, it's wicked and gleaming...
There are muffled noises o.s.

KILLER (cont.)

C'mon, don't be a crybaby. I gotta
do this thing here, c'mon...

INT. A SUBURBAN LIVING ROOM - THE KILLER AND HIS VICTIMS

We see the KILLER has been addressing a MAN, JOHNNY C, who
kneels in front of him, hands and feet tied, mouth taped.
There is another victim, DARLEEN, Johnny's wife, similarly
tied and gagged. There are two more people in the room,
KILLER #2 and KILLER #3, the back-up men. They're armed.

With his eyes, JOHNNY C is pleading desperately as the
KILLER undoes JOHNNY'S belt and unzips his pants...

JOHNNY C

(screaming through the tape)
Nnnnnn!! Nnnnnnn!!!

KILLER

(to DARLEEN)

Don't worry, the knife is sharp.
A lot of guys're so scared, they
hardly feel it. He should know,
right Johnny? Hey, c'mon...

JOHNNY C squirms into fetal position on the floor...

OUTSIDE THE HOUSE - NIGHT

A pair of FEET pads silently outside the house - a stalker.

STALKER'S P.O.V. THROUGH A WINDOW - THE LIVING ROOM

JOHNNY C tries to crawl away from the KILLER. We're looking over the shoulder of KILLER #3, who sits in an armchair...

KILLER

I'm gonna make this quick, John...

KILLER #3

Sits by the open WINDOW, as a THIN METAL TUBE with a LOOP OF WIRE at the end comes through the window above his head...

SWOOSH! The loop of WIRE comes down over his head, tightens, and KILLER #3 is pulled out of his chair and out through the open window. There is a CRACKING SOUND, then silence...

...and the two remaining KILLERS REACT in shock.

KILLER #2

HEARS something in the house and goes to investigate...

SWOOSH! - he is grabbed from behind and whipped out of sight. There is a CRACKING NOISE o.s., then silence...

THE KILLER

Has barely enough time to draw his GUN as he sees...

THE MAN IN BLACK

Coming right at him. He leaps toward the KILLER, rolling as he hits the floor and the KILLER fires...

...and the MAN IN BLACK emerges from his roll, springing from down low, hitting the KILLER in the middle, gripping his gun hand, taking him down...

...the MAN IN BLACK has the KILLER pinned, leaning on the KILLER'S windpipe with his elbow. A silent question burns in the KILLER'S eyes...

MAN IN BLACK

U.S. Marshal.

...and the MAN IN BLACK leans decisively on the KILLER'S windpipe, killing him.

From their prone position on the floor, the astonished JOHNNY C and DARLEEN watch the MAN IN BLACK as he glides out the door, leaving them where they lie...

He returns a moment later with a BLACK BAG slung over his shoulder. Quickly, he pulls out a POLAROID CAMERA and a "HEAD AND SHOULDERS" SHAMPOO BOTTLE...

Without a word he drags JOHNNY C over to DARLEEN, arranging them like sacks of flour. He flips the top off the SHAMPOO BOTTLE...

MAN IN BLACK
Close your eyes.

...and he squirts them with blood. DARLEEN struggles insanely as he squirts the blood onto her face, onto the floor around her, and lots of blood onto JOHNNY C...

The MAN IN BLACK looks through his CAMERA, arranges the two "bodies" with his foot, and shoots two PHOTOS, the FLASH going off. Then he leaves them on the floor and heads outside again, returning with another BAG and some CLOTHES.

JOHNNY C and DARLEEN look on, terrified as the MAN IN BLACK studies the POLAROIDs. Satisfied, he kneels down close to their faces, and in a strangely compelling whisper...

MAN IN BLACK
(to DARLEEN)
More visitors are on their way.
You have two minutes to get cleaned
up. Bring me all your ID...

He cuts her bonds and RIPS the tape from her mouth. Before she can scream, the MAN IN BLACK puts a hand over her mouth.

MAN IN BLACK
(cont. to DARLEEN)
You have a safe? A strong-box
with your papers? Bring it. Go.

It's his voice, she'll do what he says. DARLEEN runs upstairs. He cuts JOHNNY C's bonds.

MAN IN BLACK
(cont. to JOHNNY C)
Help me.

And the MAN IN BLACK is out the door again, before the bewildered JOHNNY C can rip the tape from his mouth...

EXT. THE SUBURBAN HOUSE - AN AMBULANCE DRIVES UP

The MAN IN BLACK swings the AMBULANCE around, jumps out and opens the hatch as JOHNNY C looks on, wide-eyed. The side of the AMBULANCE reads: "KENDALL COUNTY GENERAL - EMS"

MAN IN BLACK

Take this end.

He indicates a big dark object in the back of the AMBULANCE. JOHNNY C realizes with a start that it's a plastic BODY BAG, with a body in it, but the MAN IN BLACK is already dragging it out of the VAN and into the HOUSE, so JOHNNY C grabs his end and assists. The BAG reads: "COUNTY MORGUE"

There is a second BODY BAG in the AMBULANCE, and the two men bring it into the HOUSE as well...

INT. THE HOUSE

The MAN IN BLACK unzips the BAGS to reveal the CORPSES inside. They are a naked MAN and a naked WOMAN, rough matches in age and size for JOHNNY C and DARLEEN. The WOMAN is black, though...

DARLEEN

(reading the toe tags)

"John Doe, smoke inhalation, Jane Doe, drowning..."

MAN IN BLACK

(to JOHNNY C)

Put your clothes on him, put these on.

(to DARLEEN)

You too. Do it now.

He has tossed them clothes, which, when unfolded, turn out to be UNIFORMS - EMS for DARLEEN, POLICE for JOHNNY C. The MAN IN BLACK drags the bodies of the KILLERS to the AMBULANCE, returning with a KNAPSACK and a can of GASOLINE, which he starts pouring over the living room ...

Halfway into her UNIFORM, DARLEEN screams...

DARLEEN

No! Oh God...

From the knapsack he produces a bundle of objects that could be highway flares, or sticks of dynamite. They have little RED LIGHTS. These are MAGNESIUM FUSES. The MAN IN BLACK puts several of these in the corners of the room...

The MAN IN BLACK upends the SAFE, drops in the various wallets, credit cards, billfolds etc. that DARLEEN has gathered, fills the safe with GASOLINE

JOHNNY C REACTS at the sound of SIRENS in the distance...

MAN IN BLACK
Don't worry. Witnesses. This won't
work without witnesses...

The MAN IN BLACK punches a miniature KEYPAD...

MAN IN BLACK
Let's go.

...and one of the MAGNESIUM FUSES ignites furiously. He strips off his BLACK CLOTHING to reveal an EMS UNIFORM underneath. He tosses his BLACK CLOTHES into the inferno as he hustles JOHNNY C and DARLEEN out the door.

EXT. THE HOUSE

JOHNNY C and DARLEEN struggle to complete their OUTFITS as FLAMES erupt in the windows of the house. The MAN IN BLACK gives JOHNNY C a GUNBELT, with holster and GUNS. - A look passes between him and JOHNNY C, then...

SIRENS BLARING, a FIRE TRUCK and TWO POLICE CRUSIERS come roaring up the driveway...

INT. THE HOUSE - THE CORPSES

...as FLAMES whip around them...

INT. THE HOUSE - THE SAFE

FLAMES lick the GASOLINE inside. It EXPLODES in a fireball

EXT. THE HOUSE - THE FIREMEN AND THE MAN IN BLACK

EXPLOSIONS rock the HOUSE as FIREMEN come rushing up. When he speaks to the FIREMEN, the MAN IN BLACK becomes what they expect - a hick county EMS worker - in appearance and voice, it's a startling transformation...

MAN IN BLACK
(to the FIREMEN)
Jeezus, it's a bad one, I got me
a couple'r three headed for County,
I think there's more inside...

BOOM! another explosion of FLAME from the HOUSE

MAN IN BLACK (cont.)
Jeezus! I'm outta here...

And the MAN IN BLACK jumps behind the wheel of the AMBULANCE, with JOHNNY C and DARLEEN inside, and drives off into the night.

With a desperate look, JOHNNY C pulls his POLICEMAN'S GUN on the MAN IN BLACK, who grins mirthlessly and keeps driving.

JOHNNY C looks at the gun, it's gotta be empty... No, it's loaded all right, but there's something about the MAN IN BLACK, the commanding competence, the awesome self-possession of the man. JOHNNY C hesitates...

...then begins to cry softly. The MAN IN BLACK drives...

QUICK CUTS AS:

The AMBULANCE pulls into a mammoth JUNKYARD, where mountains of rusted cars loom ominously in the darkness

The MAN IN BLACK uses a giant crane to lift the AMBULANCE, still carrying the bodies of the three KILLERS, dropping it neatly into a giant machine...

JOHNNY C and DARLEEN and the MAN IN BLACK have changed clothes once again, and jump into a waiting car and pull away as we see...

The GIANT MACHINE extrudes tiny shreds of what used to be the AMBULANCE and the KILLERS...

EXT. DULLES INTERNATIONAL AIRPORT - 7AM

Daybreak over Washington...

INT. THE AIRPORT - MORE QUICK CUTS AS:

In a COFFEE SHOP, JOHNNY C and DARLEEN, now heavily disguised, wait anxiously over donuts and coffee as...

The MAN IN BLACK, now dressed anonymously, hovers in a BAGGAGE CLAIM AREA. He sees what he came for, a PROSPEROUS-LOOKING COUPLE, he slides up to them and, smooth as can be, he lifts the man's WALLET...

At a TICKET WINDOW, the MAN IN BLACK uses what is obviously the man's CREDIT CARD to buy THREE TICKETS...

The CREDIT CARD goes into a coffee shop dumpster...

The MAN IN BLACK, JOHNNY C and DARLEEN, all in disguise board an AIRPLANE, sitting separately...

In a CAB, the PROSPEROUS-LOOKING MAN searches for his wallet...

EXT. GREATER PHOENIX AIRPORT - LATER THAT DAY

As The MAN IN BLACK and his two charges slip into a CAR in the LONG-TERM PARKING LOT and pull away...

EXT. A HOLIDAY INN MOTOR-LODGE OUTSIDE PHOENIX - LATER

The MAN IN BLACK flashes his BADGE to a YOUNG U.S. MARSHAL who waits at attention in an OPEN ROOM...

The MAN IN BLACK takes out a MAGIC MARKER and a pack of yellow POST-IT NOTES and writes a NUMBER on each of two sheets. For the benefit of the YOUNG MARSHAL, he sticks "526" on JOHNNY C, and "527" on DARLEEN. Again, there's that voice...

MAN IN BLACK

You're never going to see me again, but I'll be watching out for you all the time. Use your heads, lie low, I promise, no one will hurt you. You try and get slick with Uncle Sam, I'll know and I will rat you out myself. I promise.

(aside, pointedly to
the YOUNG MARSHAL)

Protect them, all the way. That's the job. But don't get involved with them as people. They're witnesses.

JOHNNY C

How can I thank you for everything you've done..?

From the way he turns to walk away, we see this whole episode has been distasteful to the MAN IN BLACK.

MAN IN BLACK

I didn't do it for you.

The YOUNG U.S. MARSHAL watches him walk away with curiosity and admiration, then says to JOHNNY C and DARLEEN:

YOUNG U.S. MARSHAL

Smile. You've just been erased.

CUT TO:

...and we FOLLOW her back to the ERASER'S table...
 ...but the ERASER has vanished.

CUT TO:

INT. GREATER PHOENIX AIRPORT - LATER THAT DAY

The ERASER sits alone in a terminal waiting room. This is more his speed. People pass by, nobody looks at anybody. He blends in, he's nobody again. He checks his watch.

A PAY PHONE IN THE AIRPORT - A MINUTE LATER

The ERASER stands at a pay phone, a piece of paper with a LIST in his hand, and the PHOTO SURVEILLANCE DOCUMENT on the WOMAN, #109. His chameleon's voice is flat, characterless.

ERASER

Orlando Sentinel? Classified please...
 Box five-oh-two. For tomorrow. The
 usual message, "green light." Thanks.

CUT TO:

EXT. A SUBURBAN GOVERNMENT OFFICE BUILDING - DAY

Palm trees sway in the b.g. A SIGN indicates:

"LAKE KISSIMME AND ORLANDO MUNICIPAL BUILDING
 DEPARTMENT OF MOTOR VEHICLES"

INT. A CORRIDOR IN THE BUILDING - ANGLE ON A MAIL CART

As it is pushed down the corridor, we see today's copy of the ORLANDO SENTINEL. On the FRONT PAGE is the obligatory PHOTO OF DISNEY WORLD that this paper always seems to run...

FOLLOWING THE NEWSPAPER

As it is taken off the CART and handed around an office...

VOICE (o.s.)

Thanks Ray... Jackie, Marie's paper's
 here, put it on her desk for me will you?

And we follow the NEWSPAPER as JACKIE carries it into an inner office without knocking...

WOMAN'S VOICE

(startled, o.s.)

Oh...!

THE ERASER

He REACTS as he sees his WAITRESS. Strangely, she looks a bit like the WOMAN in the PHOTO, #109. She's not as pretty, but the type is the same - dark bangs, bright smile...

WAITRESS

How're you today?

He nods. He doesn't ask, but...

WAITRESS

I'm great. Really great, actually, look...

And she flashes a showy diamond ENGAGEMENT RING.

WAITRESS (cont.)

My boyfriend finally popped the big question last night, and I was so psyched, cause, like, I'm the oldest of three daughters, and both my sisters are getting married and I'm like, okay, what about me?

She's an effervescent, in-your-face, real-life overload, and the ERASER seems to withdraw even more into his silence...

WAITRESS (cont.)

But my boy, I mean my fiance got out of the Army early, and he said he missed me, isn't that romantic?

Her VOICE is trailing off...

WAITRESS (cont.)

...And not a moment too soon, if you know what I mean...

She indicates her stomach, she's just noticeably pregnant...

BARTENDER'S VOICE (o.s.)

"...two white wines..."

WAITRESS (cont.)

...Oh, 'scuse me. Be right back...

And we FOLLOW the WAITRESS as she moves to the BAR...

WAITRESS (cont.)

I've got another pervert outside. I always get the ones who just stare...

EXT. AN OUTDOOR MALL - DOWNTOWN PHOENIX - NOON

The MAN IN BLACK, the "ERASER," walks among the CROWD. Sunlight. Couples. Kids. Real life. It's lovely, but...

The ERASER doesn't belong here. In his non-descript, suit and shades, in his deep air of melancholy solitude, he couldn't stand out more if he were painted blue.

AN OUTDOOR BISTRO - "LE PAPILLION"

As the ERASER is seated and handed a MENU by a MAITRE D'. The MAITRE D' returns with a GLASS OF WATER.

The ERASER opens the MENU, finds an ENVELOPE. He opens the ENVELOPE to find three flimsy DOCUMENTS inside, each with a DIGITAL COLOR PHOTO. Each reads: "WITNESS SURVEILLANCE UPDATE" "WEEK ENDING 9/3".

ANGLE ON THE UPDATES

TWO feature MEN, the third, a WOMAN. After scanning the MEN'S UPDATES, the ERASER does the strangest thing:

He crumples the two MEN'S UPDATES and pushes them both into his GLASS OF WATER, stirring them with a spoon. The UPDATES DISSOLVE instantly, leaving a clear GLASS OF WATER.

The ERASER lingers on the WOMAN'S PHOTO. She is identified as #109. It's blurry, but we can see she's pretty, with dark bangs and a bright smile in the sunlight of the photo.

A SURVEILLANCE SUMMARY appears at the bottom of the page:

"SUBJECT #109
Status: Single, lives alone, employed.
No known LCN or other criminal contacts.
No change from last report"

THE ERASER

As he stares at the PHOTO of the WOMAN...

THE PHOTO - "#109"

...it seems to come to life, the light seems to shimmer, and the woman's smile brightens to high-beam...

WOMAN'S VOICE (o.s.)
So, how're we doing today..?

JACKIE (o.s.)
 Oh, hi Marie, sorry, I thought you
 were on your break. Here's your paper...

And MARIE'S HANDS take the NEWSPAPER and open it expertly to
 the CLASSIFIED ADS, and we ANGLE ON AN AD which indicates:

"BOX 502 - GREEN LIGHT"

JACKIE (o.s. cont.)
 So? Did you win?

ANGLE ON "MARIE"

The NAMEPLATE on her desk says MARIE G. ALVAREZ, DEPUTY
 COMMISSIONER: LICENSES She is a pretty young woman with a
 bright smile and dark bangs, she's #109...

MARIE
 No. I don't know why I keep playing
 this dumb lottery...

...and now that we get a good look at her, we see she's the
 kind of young woman of whom people say: "what a shame, such
 a pretty face." Her looks aren't helped by her dull, Lane
 Bryant size 14 generic-professional-woman suit.

JACKIE
 Hey, you never know. Didn't you hear
 what happened to Vivian? In Complaints?

MARIE
 Vivian won the lottery?

JACKIE
 No, but, you know how her little
 boy has leukemia, right? And they
 took up a collection and everything?

MARIE
 But I heard it wasn't enough...

JACKIE
 Right, wait. So last night there's
 this big thick envelope in her mailbox
 with ten thousand dollars in it! Just
 like that. No note or anything. Isn't
 that great? Don't tell.

MARIE
 (her surprise is an act)
 Really? That's great. I won't tell.

JACKIE
But ten thousand dollars! Who
could've done that?

MARIE
(a mischievous whisper)
Me. I did it.

JACKIE
Get out. Marie, don't play with me.
Did you?

MARIE lets JACKIE wonder for a beat, then JACKIE smiles...

JACKIE (o.s.)
Ha, Marie, you are the worst liar.
You have one of those faces...

And as JACKIE leaves, we see the smile on MARIE'S face...

CUT TO:

EXT. DENVER SKYLINE - NIGHT

The moon is rising over the mountains that ring the city...

THE ENTRANCE TO A NONDESCRIPT APARTMENT BUILDING - NIGHT

As the ERASER exits a TAXI and enters the building...

INT. A CORRIDOR IN THE BUILDING

The ERASER walks to his door, keys the lock, enters...

He turns on a LIGHT in an almost barren room...

He takes off his jacket, hangs it on a plain folding chair.
Removing the SURVEILLANCE PHOTO of the WOMAN with the BANGS,
#109, from his jacket pocket, he pauses to study it yet
again. Then he lays it on the bare kitchen table.

Wait... There's something in the darkened ROOM behind him,
he whips around...

A MAN is sitting in the dark. The MAN calmly lights a
CIGARETTE, and as he inhales, the red glow lights his face.

Only then do we see the THROWING KNIFE in the ERASER'S hand.

MAN
Don't kill me yet son, I've got
tickets to the game...

ERASER

What the...?

MAN

"...what the fuck are you doing in my safe house, Samaritan?"

The ERASER maintains a suspicious poise...

ERASER

Yeah, like I said.

The MAN, SAMARITAN, calmly looks around as he continues smoking his cigarette...

SAMARITAN

This hurts. My star pupil, actually living in one of these hell holes...

ERASER

(finally smiling)

But I've done so much with it...

SAMARITAN stands, and comes into the light. They are two of the same breed, powerful, alert, professional.

Yet their styles are poles apart. While the ERASER is a facile actor, the "real" man speaks with a quiet authority.

The "real" SAMARITAN never stops acting. Equally at ease with the grand gesture or the one-on-one seduction, SAMARITAN casts a spell, and he has the frighteningly clear eyes of a born mindreader.

The apartment, the "safe house" speaks volumes about the ERASER'S life: Bare walls; a couple of folding chairs; shades drawn; a table; a bed. There is a REFRIGERATOR. There is a CLOCK RADIO on the floor. That's about it.

SAMARITAN

Oh no, it's you. Let me guess...

SAMARITAN opens the bottom of the REFRIGERATOR, revealing nothing but FIVE OR SIX TWO-LITER DIET COKE BOTTLES...

As he does, the ERASER sneaks a nervous glimpse at the PHOTO of #109 on the kitchen table...

SAMARITAN (cont.)

Up...

Closing the bottom, SAMARITAN opens the freezer section on top, revealing nothing but a single bottle of STOLI...

SAMARITAN (cont.)

Down. "The Many Moods Of The Eraser."

As SAMARITAN turns toward the TABLE and the PHOTO, the ERASER takes a challenging tone to distract him...

ERASER (cont.)

It's not like I'm not happy to see you,
but what the fuck are you doing in..?

SAMARITAN

I know. I'm breaking my own strictest
rule, but we've got an unprecedented
situation. One of Gardner's singers has
been killed, a "Frank Tessitore." Also
one of Barber's, a woman named "Cabrera."

ERASER

When?

SAMARITAN

Two days ago. Tortured too.

He hands the ERASER two SURVEILLANCE PHOTOS. The ERASER is
stunned. Again his eyes find the PHOTO of #109.

SAMARITAN (cont.)

Eraser Branch doesn't lose singers ever.
Not on my watch. Suddenly we lose two.
Someone inside is selling us out.

ERASER

Selling them out, wouldn't you say?
Who d'you think..?

SAMARITAN

You? You maybe?

SAMARITAN'S eyes seem to see right through the ERASER...

SAMARITAN (cont.)

Or Gardner? Or me? There's ten of
us in the field.

ERASER

But none of us knows where the other
guy's singers are or who they are. And
we plant 'em so deep even you couldn't
find 'em.

The ERASER has moved to the TABLE, and as he speaks he casually picks up his JACKET, seemingly to put the SURVEILLANCE PHOTOS in the jacket pocket. Then he drops the jacket on the TABLE, covering the PHOTO of #109...

SAMARITAN

Maybe so, but we have two dead singers and Beller's convinced we have a mole.

ERASER

Each of our networks could be burned...

SAMARITAN

We'll assume they are, and alert, and live-contact and re-plant every last singer.

ERASER

The files, all the codes...

SAMARITAN

I've been with Beller all afternoon. Scrammed the files, changed the codes. Now the only link between the Department and its thirty-odd top witnesses is the ten of us. "We few, we happy few, we band of Erasers..."

ERASER

Who does Beller think the mole is?

SAMARITAN

Me, I think.

SAMARITAN smiles his wolfish smile...

ERASER

You just love all this, don't you?

SAMARITAN

Tickets to the game son, tickets to the game. We wanted to serve our country, wanted excitement. I guarantee this'll be exciting...

ERASER

Not for me. Not anymore.

SAMARITAN

I know. For me then. We're going out together.

The ERASER does a take...

SAMARITAN (cont.)

Buddy system. I watch you, you watch me.
With luck, neither of us will turn out
to be the mole and there won't be any
...unpleasantness.

(changing the subject)

With Beller's okay, we sent each of
them fifty thousand cash in run money.

ERASER

(something still gnaws)

You picked the teams?

SAMARITAN smiles...

ERASER (cont.)

You picked me. Why?

SAMARITAN

A, because I'm fond of you and because
you're good. B, because you're good
enough to be the mole, and if you are,
I want to see for myself.

ERASER

...And kill me yourself?

SAMARITAN puts his arm around the ERASER'S shoulder...

SAMARITAN

You can't quit the game that easily.
Ac-centuate the positive son. Let's go
reach out and touch these lovely people.

ERASER

(finally smiling back)

Okay, okay, but, uh, first things first...

The ERASER indicates his BATHROOM.

SAMARITAN

Oh, far be it from me...

He grabs his JACKET (and the PHOTO), heads for the BATHROOM.

INT. THE BATHROOM - THE ERASER

His smile vanishes as the ERASER drops the PHOTO into the
SINK, turns the faucet and watches as it DISSOLVES, the
smiling face of #109 running down the drain.

The ERASER stands before the mirror and tries to put on his game face. It's harder than he anticipated. Then...

THE ERASER

Exits the BATHROOM to join SAMARITAN, the game face is on.

ERASER

Let's go.

CUT TO:

EXT. DENVER AIRPORT - THE TARMAC - THAT NIGHT

RAIN beats down as the ERASER and SAMARITAN hustle toward a SMALL JET. They are met by TWO DEPUTY U.S. MARSHALS, LOURDES ROBLES and BETTINA CANONERO, late 20s, tough, eager war dogs. SAMARITAN grins as he shouts over the storm.

SAMARITAN

She's Robles, she's Canonero.

(arm around the ERASER)

And this is the greatest legend
you've never heard of, the last of
the insufferably good men. Let's-go!

The ERASER seems to smile at SAMARITAN'S grandstanding.

INT. THE PLANE - ERASER AND SAMARITAN

Inside the plane is a high-tech command post.

The ERASER uses a MOBILE PHONE, reading a CODED LIST.

ERASER

(on the phone)

Classified? Is there time to change
a message for tomorrow? Good, it's box
five-oh-two, change that to "red light."
Hm? You know these long-distance
romances...

Across the aisle, SAMARITAN has roughly the same set-up, and is making calls too. The ERASER steals a glimpse at SAMARITAN, who chooses this exact moment to look over at him. SAMARITAN smiles. Uncanny.

CUT TO:

EXT. AN AIRPORT HOLIDAY INN IN ORLANDO - AT THAT MOMENT

As LIGHTNING flashes here too...

INT. THE BAR IN THE HOLIDAY INN

As the PIANO PLAYER essays a syrupy "I Will Always Love You," MARIE shares drinks with friends from work - JACKIE, and VINCE and LEM, a couple of good ol' boys. Everyone's had a drink or two, and they argue good-naturedly...

JACKIE

No, no, love, okay? Love is...

LEM

"...Love beareth all things, love forgiveth all things..."

MARIE sees something across the bar, and gets up...

MARIE

...but love never forgetteth nada.
'scuse me...

JACKIE REACTS as MARIE leaves the table

JACKIE

Our Marie, the expert on love.
I don't think she's been out two
times since I've known her...

VINCE

(hopefully)
Hey, still waters...

JACKIE

Keep dreamin' Vince...

INT. A DARK BOOTH ON THE OTHER SIDE OF THE BAR

MARIE huddles furtively with a good-looking MAN. They speak briefly. The MAN has dramatic news. Below the table, MARIE reaches for the MAN'S HAND, squeezing it tightly.

SAMARITAN (o.s.)

I warn you, this secret game of ours
can be dangerously intoxicating...

CUT TO:

INT. THE PLANE - SAMARITAN, CANONERO AND ROBLES

SAMARITAN and the two DEPUTIES sit in the conference area of the small PLANE - a three-person cult of personality. The young DEPUTIES are mesmerized by SAMARITAN'S dark glamour. The ERASER sits aloof from this group, watching impassively.

CANONERO

I'm from East New York, I think I can handle it.

SAMARITAN

Ah, but it sneaks up on you. Take me.
(he lights a cigarette)

I was never close to my father, no one was. He was a government nobody in DC, a quiet little party hack who drank schnapps and hung out the flag on Decoration Day. He died when I was thirteen. On his deathbed, he pulled me close and confessed that he'd been one of the men who poisoned Roosevelt.

He is met with stares of disbelief. The DEPUTIES look to the ERASER, whose face neither confirms nor denies...

CANONERO

But Roosevelt died of natural...

As SAMARITAN shakes his head "no" you can hear a pin drop...

ROBLES

Who...? Germany...? Russia?

SAMARITAN

Chicago. Imagine. The things he told me that day opened up a whole other world, a secret world behind the world we see. A history behind the history in books. I wanted to know all the secrets.

The DEPUTIES are on the edge of their seats, under his spell

SAMARITAN (cont.)

If that seems far-fetched, I'm sure you can recall times in the past thirty years when the secret world reached out and touched the "real" one... From that day I was hooked, and the deeper I went, the more intoxicating it became. I've played the secret game through college, Army Intel, spook school, and now here I am, still a hopeless case.

And when SAMARITAN sees that the DEPUTIES are hooked...

SAMARITAN (cont.)

Of course my father was a lying son of a bitch...

The ERASER permits himself a small smile as the DEPUTIES REACT. Feeling stung, they turn to him...

CANONERO
(to the ERASER)
What about you?

The ERASER shrugs. SAMARITAN addresses him...

SAMARITAN
"Speak o sphinx, and tell us the
secret thing that is in thee."

The ERASER gets up and heads for the GALLEY at the back of the PLANE. The young DEPUTIES look perplexed...

CANONERO
What's his story? Why the atti...?

SAMARITAN leans in, lowering his voice...

SAMARITAN
That's the best man in the game.
That's the Eraser, a man I can
absolutely trust to try and protect
his witness no matter what.

SAMARITAN has a gleam in his eye, there's more to the story.

ROBLES
How come we've never heard of him..?

SAMARITAN
Remember my lecture at the academy?
"Procedure, Procedure, Procedure?"
Remember the young Marshal who was
so good, so naturally gifted...

CANONERO
...that he ignored procedure and his
witness got compromised..?

The realization dawns on CANONERO and ROBLES that they have heard of the ERASER. Despite themselves, they stare toward the darkened GALLEY and the lonely figure standing there.

SAMARITAN
She was the best kind of witness, a "hot
ticket," one the mob didn't know existed.
But Flash here became ...intoxicated.
It snuck up on him, and one traceable
phone call was all it took...

CANONERO
(a look of dread)
Was she..?

SAMARITAN
No, but now she's under for life.
Young woman, about your age. Shame.
And now he's doing the honorable thing...

CANONERO
Which is..?

SAMARITAN
Suffering. And unfortunately for him,
but luckily for his singers, it only
makes him better at his job. He can't
quit the game, it's his curse to be
the best.

CUT TO:

INT. THE PLANE - IN THE GALLEY - THE ERASER

In the dim light of the GALLEY, the ERASER sips a DIET COKE
as he studies the SURVEILLANCE PHOTOS of "TESSITORE" and
"CABRERA." SAMARITAN approaches, wearing an incongruous
WHITE COWBOY HAT.

ERASER
Who wanted them dead? Tessitore
was a Russo family soldier.

SAMARITAN
Her too. The Russo family...

ERASER
Two less zeroes.

SAMARITAN
Nn, two fallible human beings who got
in with the wrong people. We can't
all be as righteous as you, son.

ERASER
What about this guy of yours we're
visiting?

SAMARITAN
(a Cheshire grin)
That's strictly "need to know." Flash.

CUT TO:

EXT. A VIEW OF LAKE HURON - MORNING

The sky and lake are slate, the dense trees blue-green.

A LARGE SECLUDED HOUSE ON THE LAKE

We see this beautiful vacation home, with its own jetty and boats on the lake, from the point of view of...

THE ERASER, SAMARITAN AND THE MARSHALS - IN THE WOODS

As they stalk up to the house. Silence. As they get close, SAMARITAN silently signals for ROBLES to take a position in the front of the house, and for CANONERO to position herself down by the water, near the jetty.

SAMARITAN and the ERASER approach the house obliquely. Silence. They pad across the LAWN, flattening themselves against the HOUSE, their movements perfectly matched.

Gliding to the FRONT DOOR, SAMARITAN covers them while the ERASER picks the LOCKS. They open the door soundlessly and slide in. Both men's GUNS are holstered.

INT. THE HOUSE

As the ERASER and SAMARITAN stalk through the hallways of the ground floor. The house is big and looks un-lived-in. Dropcloths cover the furniture in beige-on-beige...

They signal each other silently and split up to cover two wings of the house...

THE ERASER - CAMERA FOLLOWING

The ERASER moves down a HALLWAY...

First DOORWAY, he sticks his head in, nothing, keeps moving...

Second DOORWAY, nothing...

Wait. Just past the second DOORWAY, CAMERA REVEALS TWO ARMED GUNMEN, just out of the ERASER'S line of sight.

INT. ANOTHER ROOM - BEHIND A COUCH

Hunkered on the floor, behind a covered COUCH are THREE MORE GUNMEN, and with them is a bound and gagged WITNESS, the man the marshals are here to save.

THE ERASER

As he stalks the HALLWAY. Does he hear something..?

Just then a GUNMAN EMERGES behind him, and the ERASER WHEELS and kicks the GUN up, before the GUNMAN can fire. And then things start happening quickly...

The ERASER kills this first GUNMAN with a palm-heel strike to the nose. A second emerges from a doorway, leading with his GUN. He is dispatched with a single blow as well...

More GUNMEN appear, and we hear SHOTS from o.s. in the house

SAMARITAN

Is also suddenly confronted with armed GUNMEN. He too attacks them without drawing his GUN.

IN THE HOUSE - INTERCUTTING THE ERASER AND SAMARITAN

As the ERASER and SAMARITAN battle the armed GUNMEN, we see how similar their fighting styles are:

SAMARITAN side-hands an opponent in the throat, and the ERASER does the same with one of his foes...

The ERASER elbows the side of a GUNMAN'S head, and SAMARITAN uses a similar move...

Their technique is fluid and strong, and they are quick without rushing. They are also remarkably quiet and efficient at this deadly business.

THE ERASER

Is suddenly faced with two GUNMEN. Killing one, he is for a moment vulnerable to the second, when SAMARITAN appears and kills this second GUNMAN, saving the ERASER'S life.

Nodding, the ERASER and SAMARITAN split up once again...
...The ERASER heads outside as...

INT. THE KITCHEN

SAMARITAN bursts in and sees THREE GUNMEN dragging the struggling WITNESS toward the back door that leads to the jetty. Seeing SAMARITAN drawing his GUN, the LEAD GUNMAN does an astonished TAKE.

LEAD GUNMAN

No!!

SAMARITAN drops and fires, taking out the GUNMEN. The WITNESS looks like he could wet himself with relief...

...and SAMARITAN walks over to the LEAD GUNMAN, who's mortally wounded but conscious, and using the GUN still clenched in the GUNMAN'S hand, SAMARITAN calmly puts two bullets into the WITNESS'S head.

...SAMARITAN admires his handiwork, then WHEELS to see...

ROBLES standing outside on the porch, looking through the window. Her GUN is drawn, aimed at him, she has seen the whole thing.

...SAMARITAN smiles his wolfish smile, a naughty schoolboy caught in the act, but then POW! ROBLES is hit. Several of the GUNMEN, pursued by the ERASER are making a run for the jetty, and one of them has just shot ROBLES...

...as SAMARITAN whips outside to the porch to kneel at ROBLES'S side he yells to the ERASER...

SAMARITAN
ROBLES IS DOWN!

ROBLES'S eyes are closed, she's covered in blood, but as SAMARITAN looks on, her EYES OPEN, and she stares at him in silent accusation. Holding her as if to give her mouth-to-mouth, SAMARITAN places his hand over her mouth and nose, smothering her in a shockingly intimate kiss of death...

SAMARITAN
(whispering)
Sorry darlin'...

...and her eyes widen in panic, and then her struggling subsides, and she dies.

EXT. THE HOUSE - THE ERASER AT THE JETTY

The ERASER catches and kills the GUNMAN who shot ROBLES.

INT. THE HOUSE - THE ERASER, SAMARITAN AND CANONERO

It looks more like a slaughter-house than a vacation house. SAMARITAN stands over the dead WITNESS and the dead DEPUTY.

SAMARITAN
Anthony Napolitano, a.k.a. Tony Mack.
He testified against Frank Famiglietti.
This is bad. Three singers and now
a deputy...

Inside the ERASER, huge alarm bells are ringing; the whole thing doesn't smell kosher. He keeps his game face on...

ERASER

Why send an army to kill one man?
No one we know works big like this.

SAMARITAN

There's three phases: The awful moment when you know, then the even more awful moment when the other guy knows you know, topped only by the moment when you know the other guy knows you know. This was phase two: The other guy knows we know. We were expected.

ERASER

By the Famigliettis?

SAMARITAN

Apparently...

SAMARITAN flips the LEAD GUNMAN over with his foot.

SAMARITAN (cont.)

Ralph somebody, west side contract guy, works for the Famigliettis.

The ERASER is now poker faced...

SAMARITAN (cont.)

That mean something to you?
That little... indiscretion of yours, that little hot ticket? The Famigliettis want her don't they?

The ERASER doesn't answer. SAMARITAN searches his eyes.

SAMARITAN (cont.)

Okay. "Need to know." But I hope to God you've alerted her.
Our mole is smart. He's rattling our cage to make us do something foolish...

SAMARITAN is smiling, looking right through the ERASER.

SAMARITAN

(cont. to CANONERO)

Deputy, our witnesses have their run money?

CANONERO
Went out thirty-nine hours ago sir.

SAMARITAN
(casually, to the ERASER)
We'll do one of yours next. Okay?

ERASER
(we see his wheels turning)
Ah, none of mine've called in yet...

SAMARITAN
Still, aren't you worried about your people? We'd better do one of yours.

ERASER
Sure. I think one of those hitters is still alive back there. Be right with you.

SAMARITAN smiles as the ERASER hustles off to...

INT. A ROOM IN THE HOUSE - THE ERASER

Out of sight of the others, the ERASER pulls out a CELLULAR PHONE in a cold sweat. He hesitates for a long moment. He can't call, he must call.

It's a moment of truth for him... He dials.

ERASER
(a whisper)
You know who this is...

SAMARITAN AND CANONERO

SAMARITAN pulls CANONERO close to him. SAMARITAN lifts his head, as if sniffing the breeze. He smiles and whispers...

SAMARITAN
He's on the phone.

CANONERO REACTS at this, but SAMARITAN purrs seductively...

SAMARITAN (cont.)
I don't want to alarm you, but trace that call for me, hm?

CANONERO
Sir, you don't think..?

SAMARITAN
 (pulling her closer)
 I know, it's horrible to think about.
 Maybe he's the mole, maybe he always
 was. I'm counting on you, darlin'.
 You put tracers in all the money?

She nods. Silently, he warns her to keep poker-faced.

CUT TO:

ANGLE ON A KITCHEN TABLE - A PHONE ANSWERING MACHINE

As the ERASER's MESSAGE comes in. Nearby we can see a copy
 of the ORLANDO SENTINEL.

ERASER (o.s.)
 ...just get out of the house. Now.

There is a loud CRASH o.s., and CAMERA MOVES to discover
 MARIE is in the KITCHEN, she has heard the MESSAGE, and
 without even waiting for it to finish she is desperately
 sweeping some things into an OVERNIGHT BAG...

ANGLE ON HER DRESSER - QUICK SHOT

The top of her DRESSER is covered with ID CARDS, DRIVER'S
 LICENSES, CREDIT CARDS and PASSPORTS. They go into the BAG.

EXT. A HOUSE IN A SUBURBAN CUL-DE-SAC IN ORLANDO

This is MARIE'S HOUSE. As CRASHING SOUNDS continue...

ERASER (cont. o.s.)
 You know where to go...

BACK TO THE ERASER IN THE BIG HOUSE ON THE LAKE

He hangs up the phone, hoping no one has heard or seen him.

He rejoins SAMARITAN and CANONERO, who look at him with
 ominously pleasant expressions. Oh boy...

ERASER
 Where now?

SAMARITAN
 Atlanta. If yours aren't ready,
 I've got one who is. In Atlanta.

CUT TO:

INT. THE PLANE - THE GALLEY - SAMARITAN - NIGHT

SAMARITAN wears his WHITE COWBOY HAT in the GALLEY at the back of the PLANE. CANONERO approaches with a piece of PAPER (the phone trace)...

SAMARITAN studies the PAPER, smiles, yesss! He hands it back to her and silently indicates that she should eat it. She looks uncertain, starts to put it in her mouth...

...and he stops her, he was joking, ha-ha, little joke there, and he takes the PAPER and gestures for her to be cool as the ERASER approaches.

SAMARITAN smiles as he hands the ERASER a CAN of DIET COKE.

SAMARITAN
More rocket fuel?

ERASER
You read my mind...

SAMARITAN opens the FREEZER and we see TWO WHITE ICE CUBE TRAYS and ONE BLUE ONE. He scoops some ICE CUBES from the BLUE TRAY, putting them in a GLASS for the ERASER...

SAMARITAN
You sure this stuff isn't bad for you?

ERASER
Mn. Thanks.

And SAMARITAN watches as the ERASER returns to his seat...

THE ERASER

The ERASER briefly examines the CAN OF DIET COKE, just the habit of a cautious man, then opens and pours it into the GLASS and drinks a sip, then another. The ICE CUBES tinkle in the GLASS...

A strange look crosses his face, he feels dizzy, drowsy...

...he shakes it off for a second, realizing in horror that he's been drugged! He stares at the can of DIET COKE, it looks normal, untampered-with...

...The ICE CUBES tinkle... the ICE CUBES...

Trying not to make his alarm obvious, he searches out of the corners of his eyes for SAMARITAN, but...
The ERASER is losing his struggle to stay conscious...

SAMARITAN

Has been watching from the GALLEY, watching the top of the ERASER'S head. Now, he smirks in satisfaction as the ERASER'S head lolls to one side - the ERASER is out.

SAMARITAN nods to CANONERO, who hustles to the COCKPIT.

INT. THE COCKPIT

As CANONERO ENTERS and gives the PILOT instructions...

EXT. THE PLANE

...and the plane makes a BANKING 90 DEGREE TURN...

THE ERASER

Hunches over in his seat, unconscious, as CANONERO slips the GUN from the holster under the ERASER'S jacket...

Wait... As CANONERO walks away, the ERASER'S eyes flick open - he's been awake, he's struggling to stay that way...

THE ERASER'S HANDS

The ERASER has been painfully digging a set of KEYS into his palm, drawing blood, to help him fight the drug's effect...

CUT TO:

INT. THE PLANE - LATER - (DAWN)

The purple-orange light of dawn can be seen through the windows of the plane. The ERASER still looks unconscious.

CANONERO (o.s.)

He's still out.

No, he isn't. Without moving, the ERASER opens his eyes. He steals a glance out the window at the woods racing beneath him, searching for the lights of Atlanta... wait... What's that up ahead..?

A look of horror crosses the ERASER'S FACE...

THE ERASER'S P.O.V - OUT THE WINDOW

Impossibly, rising from the Georgia pines up ahead in the dawn light, there is what seems to be a CASTLE, a huge, medieval CASTLE with spires and turrets...

...and, just as impossibly, a giant DOME...

...Disney World.

THE ERASER'S FACE

Disney World! You can see the horrible conclusions falling silently into place in his mind. They're flying over Disney World, and their destination isn't Atlanta, it's Orlando.

Forced to act, and act now, the ERASER balls his fists once or twice to test his strength... Then, shakily, he gets up from his seat, yawning theatrically. SAMARITAN is still wearing that WHITE COWBOY HAT.

SAMARITAN AND CANONERO

As they exchange furtive looks of alarm, but...

THE ERASER

Quickly walks past them, up the aisle to the BATHROOM. He feels their eyes on his him, watching, wondering...

THE ERASER IN THE BATHROOM

With the door closed he takes several deep, heaving breaths. There's no time, he knows what he has to do...

On the inside of the BATHROOM DOOR is a printed DIAGRAM with safety instructions and EMERGENCY EXITS marked in RED. He looks for the legend that indicates: "PARACHUTE STORAGE" right by the EXIT nearest the BATHROOM.

He looks in the mirror, steeling himself. Then...

THE BATHROOM DOOR

It opens. The ERASER exits the bathroom, spots A PARACHUTE just where it should be, next to the EMERGENCY EXIT over the WING. He checks SAMARITAN'S seat. The HAT is still visible over the top of the seat...

He edges toward the PARACHUTE, just a few feet more...

SAMARITAN (o.s.)

Rolls Royce whisperjet engines with chrome alloy blades. Think about it son.

THE ERASER'S P.O.V. - SAMARITAN

The HAT is still at the SEAT, but SAMARITAN EMERGES from the GALLEY to the left of him, smiling confidently...

SAMARITAN (o.s.)

Exit this aircraft at this speed, you'll
just be grease to that starbord engine
back there.

THE ERASER

Leans toward the PARACHUTE. Why is SAMARITAN smiling? Wait something's missing. Where's CANONERO..?

Behind him. CANONERO is positioned behind him in the aisle. She makes no overt move, but the ERASER is boxed in...

SAMARITAN

Phase three son?

ERASER

Mm?

SAMARITAN

You know the other guy knows you know.

The ERASER looks around for a way out as SAMARITAN and CANONERO each take a step, maybe half a step closer to him.

ERASER

Oh, I don't know...

The PLANE DIPS slightly, and the ERASER seems to lose his balance, staggering toward CANONERO...

No, with lightning speed he knife-hands CANONERO in the throat, and as her hands instinctively go up, the ERASER grabs her GUN from her belt holster...

... and in one motion CRACKS her across the cranium with it, and she's OUT. He COCKS the GUN and spins around to see...

SAMARITAN, with his GUN COCKED and levelled at him.

SAMARITAN

Don't do it. We're flying low.
You'll never even get the chute open.
And even if you do, you'll just be
leading me right to her. I can trust
you to do that, can't I?

The ERASER struggles into the PARACHUTE...

...and pulls the LATCH on the EMERGENCY DOOR, and there s an explosive SOUND as the DOOR loosens and gets SUCKED AWAY by the rushing air outside...

QUICK SHOT - EXT. THE PLANE

As the DOOR FLIES directly up against the STARBOARD ENGINE with a BANG before flying off into the darkness, seeming to prove SAMARITAN'S earlier assertion...

BACK TO INT. THE PLANE - THE ERASER AND SAMARITAN

The wind howls past the open DOOR as the ERASER keeps his GUN on SAMARITAN...

ERASER

This whole thing is about her, isn't it? All these killings..? Why?

SAMARITAN smiles...

ERASER (cont.)

What made you turn?

SAMARITAN

The phrase "Capo di tutti Capi" mean anything to you?

ERASER

(this hits him, but...)

No, it wouldn't mean anything to me. I took an oath.

SAMARITAN

So did I. But the other team put the top job on the table.

ERASER

The Famigliettis?

SAMARITAN nods with a smile.

SAMARITAN

With the right coach, a star player, they could win. They could win. It's got to be lonely for you, being so damn righteous. I know you want out, and there's a juicy world out out there for the taking. Roy...

This gets a rise out of the ERASER...

SAMARITAN (cont.)

Come with me. You're a young man,
live. Forget her, she's a witness...

The ERASER'S eyes blaze...

SAMARITAN (cont.)

You love her. That's it isn't it?
Then you'll fail her again. There's
no percentage in being sentimental
in our line of work you know...

ERASER

I know.

And the ERASER shoots SAMARITAN square in the chest, and
SAMARITAN is knocked to the cabin floor, smiling, because...

...he's wearing a BULLETPROOF VEST - he'd expected it might
come to this. He squirms out of the line of fire...

...as the ERASER steadily squeezes off a few more SHOTS, the
DOORFRAME next to his head EXPLODES, and we see CANONERO is
up and shooting at him...

And the ERASER heaves himself out the DOOR, holding the
bottom of the DOORFRAME, letting his body hang down below
the line of the ENGINE...

EXT. THE PLANE - THE ERASER

The ERASER lets go! From his position at the bottom of the
DOORWAY, he flies straight back, missing the ENGINE and the
TAIL, but BANGING up against the RADAR ANTENNA at the BOTTOM
of the TAIL, and the GUN goes flying...

And the ERASER is sent spinning, end over end into space...
The ERASER is disoriented from the collision, and the sudden
SILENCE, and as his HORIZON spins over and over, he grabs
for the RIPCORDER RING on his PARACHUTE... he can't find it!

The silence is terrifying, as the ground seems to loom
closer with every second, closer...

He has it! The ERASER yanks the RIPCORDER, an explosive SEAL
ERUPTS, and the PARACHUTE is blown upwards...

INT. THE PLANE - SAMARITAN

As he HOWLS silently in pain - one of the ERASER'S shots nicked his NECK and EAR. Bleeding, he hobbles over to CANONERO and motions at her to check the RADAR UNIT, to track the ERASER'S flight. CANONERO checks it...

CANONERO

The Radar sir, it's no good...

SAMARITAN

Damn...!

EXT. THE PLANE - THE RADAR ANTENNA

It's snapped in the middle, and with only WIRES binding the broken end to the main mast, it FLAPS crazily in the wind...

EXT. THE DAWN SKY OVER CENTRAL FLORIDA - THE ERASER

As his silhouetted figure careens to earth at the end of a surprisingly small PARACHUTE.

THE ERASER'S P.O.V. - THE TREETOPS

Trees, as far as you can see. No clearing, no water, just dark treetops rushing up at us. This is gonna be rough...

Impact...

BACK TO INT. THE PLANE - SAMARITAN AND CANONERO

As SAMARITAN holds a BANDAGE to his injured neck, CANONERO works a series of switches on an instrument console.

SAMARITAN

We can trace him! I put a tracking device in his clothes. Find it.

SAMARITAN grabs the RADIO, punches in a code...

SAMARITAN (cont.)

Beller? Beller, Sir?

BELLER (o.s. on phone)

Samaritan?

SAMARITAN

We have our mole.

EXT. A TREE IN THE WOODS OUTSIDE ORLANDO - THE ERASER

As the ERASER hangs at a really awkward angle from his PARACHUTE harness, twenty feet off the ground, the shroud is tangled in the tree, and he's been knocked unconscious.

Wait, he's waking up. He begins to realize the jam he's in. He can't wriggle out of his harness without some leverage, but there's no limb or trunk nearby to push against. It's like hanging in a straitjacket. He kicks his legs in a futile attempt to reach the tree-trunk.

He looks up at the sky, it seems brighter out. Uh-oh.

He checks his watch. What he sees makes him redouble his efforts. He gets an elbow through the harness, the wrist... got it, one arm free...

EXT. THE FLOOR OF THE WOODS - MOMENTS LATER

As BOOM! the ERASER comes crashing down out of the treetops, landing in a patch of bushes...

EXT. A LONELY PATCH OF FLORIDA HIGHWAY - MOMENTS LATER

As the ERASER comes out of the woods. His clothes are muddy and torn, he looks banged-up.

He reaches the edge of the divided highway. Which way to go? There's a CAR or two on the other side of the divider, but none on his side. He checks the sun. Unfortunately, he needs to go the lonely way. So...

He begins to run, a good, boot-camp-style, on-the-double trot down the shoulder of the road.

EXT. DOWN THE HIGHWAY A PIECE - LATER

As the ERASER passes a SIGN that reads: "ORLANDO, HOTELS, AIRPORT - 5 MILES." A car is going his way. He sticks out his thumb... yeah right, the car zooms past. The ERASER keeps on stepping...

EXT. THE HOTELS AROUND THE AIRPORT - LATER

As the ERASER, still in his dirty, torn clothes, jogs past the entrance road to a huge MARRIOTT HOTEL...

EXT. THE MARRIOTT - THE SERVICE AREA

The ERASER tries to get in through the LOADING BAY, no good, the place has TWO SECURITY GUARDS. Before they see him, he turns away. Time for plan "B," which is...

EXT. THE MARRIOTT - THE POOL AREA

We see the ERASER'S EYES, checking the scene through the fencing and shrubbery around the pool...

HIS P.O.V. - THE POOL AREA

There are perhaps fifteen or twenty PEOPLE, either in the POOL or sitting around on lounge chairs, but he sees...

Two important things: An open service DOOR in the fence, and a TOWEL hanging on the FENCE...

THE TOWEL - A MOMENT LATER

As an unseen hand whips it off the FENCE from outside...

THE SERVICE DOOR TO THE POOL AREA - A MOMENT LATER

As the ERASER strolls through into the POOL AREA, wearing nothing but the TOWEL. He takes his time, he belongs there. He NODS casually to the LIFEGUARD as he leaves...

INT. THE MARRIOTT - THE ELEVATORS

The ERASER waits for an ELEVATOR, sizing up TWO MEN, SHORT and TALL, waiting with him. ELEVATOR arrives, they get on.

ELEVATOR DOORS - ANOTHER FLOOR

As they open, we see the ERASER follow the TALL MAN out, and down the hallway. He keeps a good distance behind him, looking up and down to make sure there's no one else around.

A DOOR TO A HOTEL ROOM

As the TALL MAN gets to his DOOR and pulls out his keys, we see him TURN as a voice says...

ERASER (o.s.)

Excuse me...

THUNK! The TALL MAN goes down and the KEYS go flying, and are caught by an outstretched HAND...

Uncannily, SAMARITAN has found the FBI GUY who made the remark, and his eyes bore holes in the hapless AGENT as the other FBI GUYS nervously ease a half-step away...

SAMARITAN (cont.)

So let's pull together for the home team and catch this scary bad guy, okay? Give me that soda, will you? I'm dry as...

SAMARITAN takes a long draught from a can of soda, then notices with a smile that it's a can of DIET COKE.

CANONERO begins passing out photocopied ARTIST SKETCHES.

SAMARITAN (cont.)

He hasn't used his own name in more than ten years. He works alone. He's a great planner and a greater improviser. Make no mistake, if it comes down to just you and him, you're outnumbered. He's also...

A cloud passes over SAMARITAN'S face...

SAMARITAN (cont.)

...he's a hell of a shot...

CANONERO

Catch him..!

SAMARITAN loses consciousness and keels over from blood loss. CANONERO and the MARSHALS jump up to catch him...

CUT TO:

INT. A PHONE BOOTH - THE ERASER

He no longer wears the TALL MAN'S CLOTHES. As he dials a number. We hear the phone RING, then a BEEPING sound, as from an answering machine:

ERASER

You know who this is...

INT. AN APARTMENT

We see the apartment is a SAFE HOUSE, a twin of the ERASER'S DENVER SAFE HOUSE - bare, functional, un-lived-in...

MARIE ALVAREZ stands before the bathroom MIRROR as the ERASER'S VOICE comes out of an ANSWERING MACHINE. She tugs at her HAIR, it's a wig, and it comes off...

THE KEYS - 10 MINUTES LATER

As we PULL BACK to see the ERASER, now dressed and cleaned-up, handing the KEYS to a PARKING ATTENDANT...

A MAROON RENT-A-BUICK

Pulls out of the MARRIOTT with the ERASER at the wheel.

CUT TO:

INT. THE ORLANDO AIRPORT - THE FEDERAL OPERATIONS CENTER

The room is full of DEPUTY U.S. MARSHALS, FBI GUYS and U.S. ATTORNEYS, but SAMARITAN is the man here. He speaks as an EMS TECHNICIAN eyes his injured NECK, which seeps BLOOD...

SAMARITAN

Ladies and gentlemen, thank you for your time this morning. We have a serious problem here in Central Florida. A renegade U.S. Marshal is on the loose, one who's developed a taste for assassinating some of our most sensitive, deep-cover witnesses...

A VOICE IN THE ROOM

Oh no.... Not a Marshal..?

SNICKERS are heard, mostly from the guys with FBI BADGES...

SAMARITAN

Who said that?

The FBI GUYS cough and look at their shoes.

SAMARITAN (cont.)

You may think this is funny, but let me remind you just how much of our federal law enforcement effort relies on witnesses and snitches. If word gets out that we, and I emphasize we ladies and gentlemen, cannot protect the witnesses we say we're going to protect, the whole system goes to shit! Your cases won't make, and neither will yours, and neither will yours, asshole...

ERASER (cont. o.s.)
I'll be there in fifteen minutes
and I'll ring four times...

Quickly, she unbuttons her jacket and blouse, unzips her skirt, and peels them off to reveal the much slimmer woman beneath the padding...

ERASER (cont. o.s.)
I hope you're travelling light.

As the MACHINE clicks off, we PULL BACK to see that MARIE ALVAREZ isn't the only person in the SAFE HOUSE. Sitting across the room, playing with a BARNEY DOLL, is a slender LITTLE BOY of two or three.

MARIE looks at the LITTLE BOY, takes a deep breath, and then unties her real hair and begins to scrub her face vigorously at the sink.

EXT. A FLORIDA HIGHWAY - THE ERASER

In the midst of moderate mid-day traffic, the ERASER, now in a BLUE CAMARO, passes a sign: "LAKE KISSIMME - 12 MILES." He's hauling ass...

Suddenly... A POLICE SIREN behind him, he instinctively slows down, he sees a PATROL CAR in his rear-view mirror...

But the PATROL CAR goes muscling right by him, and pulls up to the CAR in front of him, forcing it to the shoulder...

The ERASER breathes again, and keeps driving.

EXT. A LOW-RISE APARTMENT COMPLEX

The ERASER looks around, then jumps up onto the SECURITY FENCING, vaulting over gracefully and silently.

EXT. AN APARTMENT DOOR

As the ERASER rings the DOORBELL, once, twice... He's about to ring it again when the DOOR flies open and there stands MARIE ALVAREZ, newly slim and freshly scrubbed, with a big black AUTOMATIC PISTOL in her hand...

MARIE
Cut out the James Bond stuff and
come in. C'mon.

The ERASER enters and they shut the door. She hasn't lowered her GUN, it's still aimed at his gut.

ERASER

It's good to see you Lee...

(staring a moment,
ignoring the gun)

I'm sorry, it's just, you look... great.

Coming from the stoic, taciturn ERASER, this is pure gush. And in her jeans and sneakers, she does look great. She's combed out her hair and put on a little makeup for the road. And apparently her real name is LEE.

LEE

(bitterly)

"It's a brand new me..."

The ERASER gently lifts away both sides of his JACKET, showing he's unarmed. He indicates her GUN...

ERASER

You don't need that.

LEE

I'll be the judge of what I need!
You don't tell me what I need!

Just then...

BOY (o.s.)

Mommy, what's wrong..?

And the ERASER does a startled TAKE as the LITTLE BOY, LEE'S son, CODY, shuffles into the room with his BARNEY DOLL.

LEE quickly hides the GUN in her pocket, and with her eyes, implores the ERASER to play along.

LEE

Oh, nothing Code, I'm just happy
to see an old friend.

She handles the transition very smoothly, she's good.

LEE (cont.)

Cody, this is Mister..?

She looks to the ERASER for help.

ERASER

...Earl, Mister Earl.

LEE
That's right, Mister Earl. And this
is my son Cody, the "Code-Monster."

ERASER
(offering his hand)
Hi Cody. Ahem. Nice to meet you.

Cody is shy, and grabs his mother's leg.

LEE
Honey, why don't you go lie down
with Barney? I'll talk to Mister
Earl here...

CODY
Okay.

And he turns around and shuffles his little butt off to the
other room. A cute, sleepy kid.

She closes the door behind him. Now it's just her and the
ERASER. They look hard at each other from across the room.

ERASER
How old is he?

LEE
He's not yours, if that's what
you're thinking.

The ERASER has just been slapped hard, and you can see him
trying not to show it.

LEE (cont.)
He's two.

ERASER
Where's his father..?

LEE
It's none of your goddamn business
where his father is. I need a drink.

And LEE starts opening the kitchen CABINETS. They're all
empty. The ERASER gestures toward the REFRIGERATOR. She
opens it. There are two TWO-LITER DIET COKES. Period.

LEE
Wait, don't tell me.

She opens the FREEZER. Sure enough, just a BOTTLE OF STOLI.

LEE (cont.)

Boy, some things never change. How many of your hot dates have you brought here, "Earl?"

He doesn't respond as she opens the STOLI and takes a gulp, offers it silently to him, he shakes his head.

LEE (cont.)

Oh, of course not. Sorry. Some of us have a drink from time to time, some of us have feelings...

ERASER

I have a drink from time to time.

LEE

And cry in your beer and think about me, huh? Is that it? Am I supposed to feel sorry for you?

He tries to keep his face impassive...

ERASER

Where's his father?

LEE

I told you, none of your business! He doesn't have to be involved in this.

(then softer)

His father's around. It's not like you think. I have someone now. I didn't tell you about him.

ERASER

There's a lot you didn't tell me.

LEE

I don't need your permission, or the government's to have a kid, or a man, or a life or anything! After what you did to me, you slick son of a bitch...

ERASER

Lee...

LEE

I haven't even heard your voice in four years! You swore you'd never call, and then... What are you still doing here?!?

ERASER

My job. I promised I'd...

LEE'S look of pure disgust could kill...

Catching his breath, he quietly tries a different tack...

ERASER (cont.)

Lee. There's a man killing witnesses.
The one he wants to kill most is you.
He's in Orlando now.

LEE affects a bravado she doesn't feel.

LEE

Well, what of it? I'm safe, right?
I mean, you're here and everything.
You said there'd be people trying
from time to time. What's new?

ERASER

He's a Marshal.

This stops her for half a beat...

LEE

He's not as good as you, though, right?

ERASER

(a straight-faced lie)
No. But he doesn't have to be. He's
got the entire Marshal's Service...
Plus soldiers from the Famigliettis.

LEE

This is the first time I've ever
seen you scared. How's it feel?

ERASER

We're leaving. Now. But it'll be
a hundred times harder with a child.
Isn't there anyone who could..?

LEE

No. Cody was born with complications,
he's still... He's coming with me.

He sees she means business.

ERASER

Then let's get moving.

LEE turns, then...

LEE

Look, I didn't want for you to
find out like this either.

She goes in the other room to wake CODY...

CUT TO:

INT. SAINT CATHERINE'S HOSPITAL - ORLANDO

SAMARITAN is rolled out of SURGERY on a GURNEY, his NECK is
BANDAGED. Several MARSHALS, including CANONERO walk briskly
with the gurney. SAMARITAN is groggy from anesthesia, but
he barks at a SURGEON.

SAMARITAN

(slurring)

Damn drugs... Give me something
to make me wake up...

SURGEON

Sir, you've just had a severe gun-
shot wound, major arterial surgery
and general anes...

SAMARITAN

Coffee, anything... argh...

CANONERO

Give him something.

SURGEON

(patronizing CANONERO)

If I give him a stimulant he's going
to feel every bit of the pain. What
is he, some kind of tough guy..?

SUDDENLY, from his gurney, SAMARITAN grabs the SURGEON'S
shirt and pulls him close...

SAMARITAN

No, I'm... in... a... hurry!

Woosily, SAMARITAN lets go and falls back to the gurney.

CUT TO:

EXT. THE SAFE HOUSE

As The ERASER, LEE and CODY, each carrying small bags and CODY carrying his BARNEY DOLL hustle down the steps to the underground GARAGE.

ERASER
Where's your car?

LEE
There.

LEE points to a flashy RED BMW. The ERASER does a TAKE.

ERASER
Take it for now, I'll take this one.

The ERASER heads for a CAR with a DUSTY FABRIC COVER. It looks like it's been here for years. He yanks off the cover, and we see that underneath there's a used-looking GREY TAURUS, a car so common it's almost invisible.

He opens the TRUNK, and we see that this is no ordinary car. There's a GUN RACK, holding four AUTOMATIC HANDGUNS, EXTRA CLIPS, an UZI and a SHOTGUN. Hmmm. There's a FIRST-AID KIT, BOTTLED WATER, CLOTHING.

EXT. THE SAFE HOUSE

As the ERASER in the TAURUS and LEE and CODY in the RED BMW go zooming away...

EXT. LAKE KISSIMME - HALF AN HOUR LATER

We see LEE has opened the trunk of the BMW, and she pulls out a RED SUITCASE and hauls it over to the ERASER.

LEE looks on angrily as the ERASER rolls down the windows of her BMW and shoves it down an incline and into the LAKE.

CODY watches, fascinated, as the BMW floats out toward deeper water, then begins to sink, finally disappearing below the surface leaving only gently spreading ripples.

ERASER
What's that?

LEE
It's a "suitcase," "Earl."

ERASER
Clothes? We'll get new clothes.

He grabs the RED SUITCASE and starts toward the lake...

LEE

Wait...

(trying to downplay it)
I, uh, need this stuff. Y'know,
girl stuff, makeup...

With a scowl, he starts to open the RED SUITCASE...

LEE

Hey, don't I have any privacy..?

Too late. He opens the RED SUITCASE. There are only two things inside. One is an open box containing stacks of bundles of CRISP, NEW TWENTY-DOLLAR BILLS. The other is a similar box of newly printed TRAVELLERS CHEQUES.

He picks up a bundle of TWENTIES. He sniffs it, and REACTS slightly to the smell. He pulls off one of the bills, feels it, snaps it, holds it up to the light. He looks long and hard at LEE, and she stares back at him defiantly.

CUT TO:

EXT. THE MARRIOTT BACK IN ORLANDO - QUICK SHOTS

As MARSHALS find the ERASER'S CLOTHES, using the tracking device.

MARSHALS, including ROBLES, speak to the ORLANDO POLICE and the TALL MAN whose clothes and money and CAR the ERASER took.

A POLICE SKETCH of the ERASER is FAXED to POLICE...

At the ORLANDO AIRPORT, MARSHALS find the TALL MAN'S RENT-A-BUICK. MARSHALS prowl the airport, the roads...

EXT. A HIGHWAY BRIDGE IN FLORIDA

As the RED SUITCASE goes flying out the window of the speeding GREY FORD TAURUS and into a SWAMP...

INT. THE TAURUS - THE ERASER, LEE AND CODY

LEE, in the passenger seat, is furious, giving the ERASER the silent treatment. The ERASER drives.

ERASER

We'll need a lot of money, real money.
Where's the fifty grand we sent you?

Sullen silence from LEE. He looks at her, waiting. A battle of wills. Suddenly, he gives the STEERING WHEEL a good hard jerk, startling her into replying...

LEE
It's in Ocala! Christ...

CODY
(enjoying the ride)
Aaa-ha-ha...! Do it again.

ERASER
Ocala?

LEE
I've got friends there, and I double-forward my mail to them.

ERASER
That's not procedure. Why? You'd better start leveling with me. Why?

LEE
Normally, Cody stays with my friends in Ocala. His medicine's there too.

ERASER
"...friends..."

LEE
It's not a dirty word y'know. You've gotta trust somebody. Try it some time. We're stopping in Ocala. Period.

The ERASER stares at the road ahead.

LEE (cont.)
Look, I know what I'm doing. I've survived four years in deep...

ERASER
...through three attempts on your life.

This brings her up short.

LEE
When? What happened..?

ERASER
Someone stopped them.

Food for thought as they drive...

CUT TO:

EXT. THE REMAINS OF "MARIE ALVAREZ'S" HOUSE IN ORLANDO

CANONERO and SAMARITAN drive up. There are TWO ORLANDO POLICE CARS at the scene. CAMERA PULLS BACK TO REVEAL...

In a row of identical houses, one HOUSE, "MARIE ALVAREZ'S" HOUSE, has been burned to the ground, and there is POLICE TAPE around the lot identifying it as a crime scene.

CANONERO and SAMARITAN walk up to the burn site. A POLICE LIEUTENANT and a FIRE INVESTIGATOR approach.

POLICE LIEUTENANT

Hello, I'm...

CANONERO

I'm Deputy Canonero, this is Mister Smith from the Justice Department,

SAMARITAN

Who lived here?

POLICE LIEUTENANT

(reading from notes)

A Marie G. Alvarez, late twenties, single. Worked at County Motor Vehicle. No relatives. Quiet, kept to herself.

SAMARITAN

Pretty pricey for a civil servant, huh?

POLICE LIEUTENANT

I dunno. Like I said, "quiet, kept..."

SAMARITAN holds up his hand to stop the man.

SAMARITAN

Happened yesterday?

POLICE LIEUTENANT

Between five and five-thirty PM...

SAMARITAN looks to CANONERO. CANONERO checks her NOTEBOOK.

CANONERO

(to SAMARITAN)

We traced the Eraser's call at four-forty...

SAMARITAN
(to POLICE LIEUTENANT)
You said between five and five thirty.
Which is it? Can you be more specific?

POLICE LIEUTENANT
I am being specific. First fire alarm
sounded at five. There was a fire company
in the neighborhood who responded to the
call immediately, but by five-thirty, the
place had burned to the ground.

SAMARITAN
(playing the rube)
Wow. Could they have used an accelerant?

FIRE INVESTIGATOR
Damnedest thing. We think magnesium.
We were close by, that's how we got it
under control so quick...

SAMARITAN
(surveying the flattened house)
"Under control?" Thank you gentlemen.

The POLICE LIEUTENANT and the FIRE INVESTIGATOR do a TAKE as
they are dismissed, and SAMARITAN ducks under the POLICE
TAPE and into the burned-out lot. CANONERO follows.

CANONERO
Sir? Why did she use magnesium sir?

SAMARITAN
Magnesium burns to eleven hundred degrees.
Teeth burn at eight.

CANONERO does a TAKE...

SAMARITAN (cont.)
...as does most everything worth hiding.
I taught the Eraser to cover his tracks
with hot fires like this. What's she
trying to cover up?
(noticing something)
Basement, hello...

Like a hunting dog, SAMARITAN is poised excitedly over a
half-obscured STAIRWELL, leading down under the house...

CANONERO

Sir?

SAMARITAN
Bring the flashlight, Deputy.

And though CANONERO'S face says she thinks it's a bad idea, she follows as SAMARITAN hustles down the dark and debris-strewn STAIRWELL.

INT. THE BASEMENT - SAMARITAN AND CANONERO

It's scary down here. WATER is knee-deep. CANONERO notices something in the water. She picks it up, then REACTS as SAMARITAN knocks it out of her hands...

SAMARITAN
Watch it... Magnesium fuse. Water makes 'em go off like that...
(smiling)
She didn't count on those fire boys getting here so quickly...
(hollering up the stairs)
Hey, let's get some lights down here!

LIGHTS are brought in. SAMARITAN and CANONERO REACT at what they see...

What they see (amid the debris and water from the fire above) is this: A small but well-equipped, very modern home printing and copy shop. There are two small OFFSET PRESSES, CANS OF INK, a CANON COLOR LASER COPIER, ART SUPPLIES, a LIGHT TABLE, a WASHER and a DRYER.

SAMARITAN dips his finger tip in a CAN OF INK, pulls it out and smears it across a white counter-top. The INK SMEAR is a vivid green...

SAMARITAN smiles to himself with savage satisfaction - he expected this, but affects shock for CANONERO.

SAMARITAN
My God. What's this mean to you?

Before CANONERO can answer, SAMARITAN rolls ahead...

SAMARITAN (cont.)
Counterfeiting darlin'. Counterfeiting means accomplices, it's hard to do it alone. Accomplices mean loose lips. Good news for our side.

A DEPUTY (o.s.)
Sir? You'd better see this...

SAMARITAN and CANONERO join a DEPUTY, who opens a door to...

A child's PLAY ROOM, knee-deep in black water, but full of toys and other KID STUFF...

SAMARITAN didn't expect this.

SAMARITAN
Curiouser and curiouser...
Get me Beller.

INT. MOBILE COMMAND VEHICLE - SAMARITAN, CANONERO, DEPUTIES

SAMARITAN speaks to BELLER on the PHONE.

SAMARITAN
Yes sir, the Eraser and this woman were co-conspirators. We traced the run money to Ocala, and its location cross-checks with the address of a known counterfeiter. I'm headed there, and my "B" Team'll meet me.

- CUT TO:

EXT. A HORSE FARM IN OCALA - THE HOUSE - NIGHT

It's quiet enough to hear the SNORTS and WHINNYS of the HORSES sleeping in the stables as THREE ARMED HITMEN stalk up to a large quiet HOUSE. The HITMEN are New York mob soldiers. This is SAMARITAN'S "B TEAM."

INT. THE HOUSE

Dark hallways, quiet rooms, one light is on in the house. In the KITCHEN, CAMERA discovers the good-looking MAN LEE met in the Holiday INN BAR in ORLANDO. This is ARTHUR...

CAMERA KEEPS MOVING to discover a SECOND MAN, PERCY, in the room. He wears a bathrobe. Together, they prepare dinner.

PERCY smiles as he leaves the room. He turns down the hallway and runs right into...

A HITMAN, whose drawn GUN spits a silenced SHOT...

THE THREE HITMEN

As they stalk silently through the house.

CUT TO:

EXT. A HIGHWAY PHONE BOOTH - THE ERASER - NIGHT

The ERASER is half in, half out of the BOOTH, as LEE and CODY wait in the TAURUS.

ERASER

Beller? Sir?

BELLER (o.s.)

Eraser? Where the hell are you?

ERASER

Samaritan's the mole. He's killing our singers...

BELLER (o.s.)

You have to come in...

ERASER

I will. After I protect my witness.

BELLER (o.s.)

The woman? She's played us all for fools. She's not what you think...

The ERASER looks at LEE as he listens...

BELLER (o.s. cont.)

You there? Law enforcement from here to San Juan has orders to shoot you on sight. Samaritan's trying to get to you first, it's your only hope...

ERASER

He's turned! Listen..!

BELLER (o.s.)

You killed a deputy for chrissake! You're acting like a textbook example of a rogue agent going to ground...

ERASER

You want proof? I'll get you proof...

BELLER (o.s.)

Surrender now or I can't help you....

The ERASER just listens for a moment...

BELLER (o.s. cont.)

Eraser? Eraser..?

And the ERASER hangs up and hurries back to the car.

A HIGHWAY SIGN - NIGHT

Which indicates: "WELCOME TO OCALA - PROUD HOME OF BREEDERS
CUP WINNER 'OLD ACQUAINTANCE'"

INT. THE ERASER'S TAURUS

The ERASER, LEE and CODY drive into OCALA. CODY clutches half a MILKSHAKE in a DAIRY QUEEN CUP. Up ahead there's a MOBIL STATION. The ERASER PULLS IN to the STATION.

LEE

Why are we stopping?

ERASER

After that milkshake I got him, I bet Cody has to go to the bathroom, don't you son?

CODY

(sleepily)

No.

ERASER

Good, thought so.

LEE starts to protest, but the ERASER takes charge...

He leaves the CAR idling, goes into the OFFICE, gets the MEN'S ROOM KEY from an ATTENDANT. HE and LEE pull the sleepy CODY out of the car and the three of them head for the MEN'S ROOM...

The ERASER checks it out first, then motions for LEE to bring CODY in. There's no arguing with him.

The ERASER lets the door close on them, then he does the strangest thing. He walks over to the TAURUS, takes out his GUN, looks around, screws on a SILENCER...

...and methodically shoots four small holes pw, pw, pw, pw, in the trunk of the car. His gun is away in a heartbeat, before the curious ATTENDANT emerges from the office to see the ERASER rapping his knuckles absentmindedly on the roof of the car. The ATTENDANT gets back to his reading...

And just then LEE emerges from the MEN'S ROOM. CODY is sound asleep and wrapped in her arms.

The ERASER takes CODY from her...

LEE

Wait, what are you..?

He opens the TRUNK. LEE follows angrily, a mother tiger...

LEE (cont.)

No, absolutely not...

The ERASER just puts a finger to his lips, indicating the sleeping child, and then shows LEE the bullet holes, the ventilation holes in the metal of the car...

LEE realizes with alarm that CODY isn't just sleeping, he's limp as a rag doll.

LEE (cont.)

What have you done..?

Again, the ERASER motions for her to be quiet. He's all business now. His voice is compelling...

ERASER

He's fine. I gave him a sedative.
Your "friends" may have company.
He'll be safest in here.

LEE is still highly doubtful as the ERASER places CODY gently in a BLANKET in the TRUNK, but she's going along...

ERASER (cont.)

Please trust me.

At this, something in her just goes off...

LEE

I tried that once, remember?
(getting louder)
Trust you..!?

He's been looking around nervously as she yells, now he starts to put his hand over her mouth...

...and she swats it away angrily. The two of them face off tensely...

LEE (cont.)

Get this straight. You made me
what I am. I'm not who I was.
And I don't trust you.

...and she closes CODY in the TRUNK and gets back in the passenger seat...

LEE

Oh God. How did they find him..?

Cool-headed or not, this scene has really rocked her. She holds the unconscious CODY tight.

ERASER

(grabbing her)

Understand? He gave you up! And all your other little "friends!" No more "friends," alright?

LEE

Oh God, no...

ERASER

...and the man who got away will tell his friends...

In the light, she sees how badly he's bleeding...

LEE

You need a doctor...

ERASER

Not til we get out of Florida. We can't stay here. Find the money. and the medicine.

The ERASER checks the HALLWAY, looking into a ROOM. It is a colorful CHILD'S BEDROOM with toys that include a BARNEY DOLL. The ERASER looks long and hard at the CHILD'S ROOM, and then at the dead ARTHUR, then back at LEE and CODY.

LEE is still REACTING to the BODY on the bed when the ERASER returns. She's moving in slow motion...

ERASER

Come on!

She gets the MEDICINE, then indicates a PACKAGE by the bed. It's a LARGE DUFFLE BAG full of MONEY.

LEE

Look, it's here.

ERASER

No, you look.

He holds up a SMALL OBJECT from the DUFFLE BAG. It's the size of a nickel...

The ERASER does a TAKE at this - she shoots like a pro...

Clutching his side, HITMAN #3 runs away into the darkness. The ERASER starts after him, but collapses in pain after taking two steps. LEE REACTS...

LEE

Oh my God...

ERASER

I told you... to stay in the car.

(seeing her concern)

I'm alright. Get Cody.

She runs back to the TAURUS and opens the TRUNK. CODY sleeps peacefully in his blanket. GUN in hand, LEE picks him up and, carries him into the HOUSE. She's alert, but cool-headed. The ERASER joins her, limping painfully.

The ERASER looks at her with a mixture of fascination and revulsion, this pistol-packing, counterfeiting suburban mom.

INT. THE HOUSE - THE ERASER, LEE (AND CODY)

They encounter PERCY'S BODY in the HALL...

LEE

Oh, no. Percy...

They head through the darkened house to the BEDROOM...

ERASER

(blocking her view)

Don't...

She pushes past him into the BEDROOM, doing a sudden shocked TAKE as she sees the state of the BODY on the bed...

LEE

Oh! What's that smell?

ERASER

They burned him.

He indicates the still-smoking IRON. Angrily, he kicks the cord out of the wall outlet.

ERASER (cont.)

Whatever they wanted to know, he told them.

Cutting, slashing, parrying, the ERASER gives HITMAN #3 a dramatic CUT on his face...

INT. THE TAURUS - LEE

She can't see the ERASER, and she anxiously looks out the windows of car, to the left, to the right...

Suddenly...

BOO! Another HITMAN, #4, is there at the passenger window, his GUN pointed right at her!

He FIRES at point-blank range!

LEE screams as the WINDOW GLASS cracks slightly, then, POW! he FIRES again...

...same result, just cracks - bad surprise for him - bullet-proof glass...

Wait...

HITMAN #4 fires again and again and - bad surprise for her - there's no such thing as bullet-proof glass, it's only bullet-resistant, and it's about to shatter. The next bullets will strike LEE...

THE ERASER

Has his hands full with HITMAN #3, but he hears the SHOTS, turns to see LEE and HITMAN #4...

...who has re-loaded and raises his GUN to fire again...

...the ERASER has no choice, and he pushes away from his anagonist, momentarily leaving himself vulnerable, and in one motion he rears back and hurls his KNIFE...

Drilling HITMAN #4 in the neck, LEE is safe...

...but at a price. HITMAN #3 carves upwards with his KNIFE, slashing the ERASER'S thigh...

The ERASER goes down, and HITMAN #3 is up, positioning himself for the killing stroke, when suddenly...

SHOTS RING OUT, and HITMAN #3 takes a bullet that spins him around to see...

LEE, LEE is out of the car and firing her GUN in target range stance.

LEE (cont.)
C'mon, we don't have all night.

EXT. THE DRIVEWAY OF ARTHUR'S HOUSE - MINUTES LATER

As the darkened TAURUS rolls silently to a stop, again there's that commanding stillness emanating from the ERASER.

ERASER
Stay in the car. No matter what.

Now, once again, he's the man in black. He exits the car and pads away silently.

THE ERASER

Heads through the TREES to the HOUSE, his radar on high.

He makes it to the side of the house, it's very dark...

Cautiously, he looks in at a WINDOW, then stops at another...

HIS P.O.V. - INT. THE HOUSE

There is a bedroom. There is a bed. There is a DEAD MAN tied to the bed - ARTHUR. There is an IRONING BOARD and an IRON. The soles of the dead man's feet are burned black.

THE ERASER

Takes one step away from the window, and ALL THREE HITMEN, #1, #2 and #3, emerge from the darkness to block his way. With no preliminaries, #1 rushes the ERASER with a KNIFE...

...and gets impaled on it for his trouble, the ERASER is that quick. He pulls the KNIFE from the dead HITMAN'S body.

#2 and #3 turn and run, but not out of cowardice. They're headed for their primary target - LEE.

The ERASER runs after them, catches #2. The ERASER fakes right, fakes left, powers left, cutting #2's throat.

#3 is halfway to the TAURUS, where LEE sits fearfully in the darkness. The ERASER catches #3 in a diving LEAP.

THE ERASER AND HITMAN #3

As they grapple desperately. Two silent, intensely focused killers, hand to hand, KNIFE to KNIFE..

ERASER (cont.)
These people are good. A tracker.
Led them right here. We can use this.
Let's go.

LEE
(finally truly scared)
Go..? Where?

ERASER
Can't leave the country, can't risk
the airports. We're going to take
it to them. New York.

LEE does an astonished TAKE...

EXT. THE MOBIL STATION - TEN MINUTES LATER

The ERASER sits in the back seat of the TAURUS tightening a rag around his bloody leg. LEE sneaks up to a big ol' CONVERTIBLE that's being gassed up and throws the TRACKING DEVICE into the CONVERTIBLE'S back seat...

EXT. RT. 95 HEADING SOUTH - A GREY FORD TAURUS - NIGHT

A SIGN INDICATES: "RT. 95 SOUTH - OCALA" as a GREY TAURUS zooms down the highway. Inside - SAMARITAN and TWO DEPUTIES, with CANONERO at the wheel...

At that exact moment, just across the landscaped MEDIAN...

EXT. RT. 95 HEADING NORTH - THE ERASER'S TAURUS - SAME TIME

A SIGN INDICATES: "RT. 95 NORTH - GEORGIA" as the ERASER, LEE and CODY make tracks for the north...

CUT TO:

EXT. SOUTHERN GEORGIA METHODIST HOSPITAL - NIGHT

As LEE, CODY and the ERASER drive away in a BLUE NISSAN SENTRA. God only knows how and where they got it...

INT. THE NISSAN - SOMEWHERE ON RT. 95 IN GEORGIA - NIGHT

As LEE drives, with CODY asleep at her side, the ERASER sits in the back fighting sleep. With one hand he presses a bandage to his THIGH, the other is on his GUN.

CUT TO:

EXT. ARTHUR'S HOUSE - LATER THAT NIGHT

SAMARITAN surveys the carnage left in the ERASER'S wake.
There's a lot of LAW with him. (More each time we see him.)

SAMARITAN

(for the cheap seats)

They're murdering their accomplices!
You see what we're dealing with?!

CANONERO

Sir, the tracking device is heading
south, just in the past hour...

SAMARITAN takes this in, weighs it, tilts his head as if to
smell the air, then...

SAMARITAN

They're going north.

CANONERO

Sir..?

SAMARITAN

I like that trick. I like it every
time I use it.

CUT TO:

INT. A TURNPIKE MCDONALD'S - REDNECK JUNCTION, SC - DAY

As the ERASER and LEE and CODY have breakfast. CODY is
bouncing off the walls with that demonic energy only small
boys have. Already showing road fatigue, the ERASER and LEE
are looking for some in their coffee cups.

The ERASER fingers one of LEE'S 20 DOLLAR BILLS...

LEE

I met Arthur by accident. He came
into Motor Vehicles with a really
good phony license. He was an artist.
I helped him turn it into a real
business...

ERASER

...that happens to be against the law.

LEE

Oh. "The law."

CODY
I want a happy meal!

LEE
Cody stop, sit down!
(lowering her voice)
Cody spent his first year in the hospital. My first day home, I was printing twenties, okay? Besides, no one could live on the government witness stipend. No one does.

ERASER
So you risk exposure by becoming some criminal mastermind..? While you're in deep cover..?

LEE
You say that as if I'm ever gonna get to come out.
(challenging)
I think your pride's just hurt 'cause you never knew, even with surveillance.

CODY
Mommy, look, they have a happy meal...!
...CODY'S entreaties are drawing undue attention...

LEE
We'll get you a happy meal later, eat your breakfast.
(to the ERASER)
He isn't always like this...

CODY makes noise, stamps his foot. The ERASER looks tense.

CODY
They have one now, see, see..!

ERASER
Hey, Code-Monster, look.

CODY stops for a moment...

ERASER (cont.)
You ever hear of the Silent Monster?
He's the scariest monster I ever saw.
Y'know what he does?

CODY
No.

ERASER
Oh, it's bad, I don't know if you
can handle it. Wanna see?

CODY

Okay...

The ERASER turns away for a second, then whips around with an absurdly "scary" frozen GRIMACE on his face, his hands clenched, about to strike. And CODY is really scared...

...for about two seconds, then he squeals with delight

CODY

Aaaaa, do it again!

ERASER

Okay...

And the ERASER does it again, as LEE looks on in surprise at the man and the boy playing together.

ERASER

You do it.

CODY turns around, coming back as the living incarnation of the Silent Monster, hands clenched, teeth bared. Totally quiet. And he holds it for a beat, two... Totally quiet.

ERASER

Whoa... stop, you're too scary for me.

But CODY continues, eager as a puppy. He's a natural mimic.

And with an impish smile we haven't seen before, the ERASER walks over to the family with the HAPPY MEAL, and we see him offer them the counterfeit TWENTY for it. They REACT, but give him the HAPPY MEAL, and he brings it back to CODY, who's still doing the Silent Monster to beat the band...

ERASER (cont.)

Your happy meal, Mister Monster.

CODY beams and digs in as LEE does an incredulous TAKE. The ERASER smiles too. For a moment the cloud has lifted from his face...

ERASER (cont.)

Aw, c'mon Ma, let the little critter have hisself some fun...

LEE

Passing funny money's a crime.

ERASER

You're a bad influence.

LEE

You didn't use to think so.

ERASER

I was wrong.

She REACTS, and he regrets his harsh remark.

ERASER (cont.)

Lee, was Arthur Cody's father?

LEE

(choosing her words)

Arthur was the sweetest, most decent...
He really raised Cody. I saw them on
weekends. No one in Orlando knew
I had a child.

ERASER

Before, you said "nobody does" live
on the government witness stipend.
How would you know?

She looks away...

ERASER (cont.)

How?

LEE

(quietly, to her coffee)
I know some witnesses.

ERASER

Witnesses who've been erased?
Like you?

LEE

Mm-hm. Like Percy back there,
Arthur's... friend? He's been
under six years.

ERASER

Your "friends" are witnesses...

LEE

You boy spies sit up in Washington,
and we're out here, doing whatever
it takes, to live, to raise our kids...
You think you're so slick, but you
don't have the first clue...

ERASER

You're running your own network...

LEE

Gray market stuff. Phony credit,
new identities, shell companies.
You'd be surprised at the demand...

The ERASER pulls something out of his pocket for LEE...

ERASER

Them too..?

It's the PHOTOS of "TESSITORE" and "CABRERA" This hits her.

LEE

Uh, yes, but, they're dead. Arthur
came to Orlando to tell me a couple
days ago.

ERASER

The Russo Family's wanted them
for years.

LEE

Nnn... not really. We ...do
some business with the Russos.

The ERASER can't help REACTING at this.

LEE (cont.)

The Russos could've killed them any
time, but we were making good money
together. We were all surprised...

ERASER

The Famigliettis wanted them dead
and you dead because you're running
gray market scams with the Russos.
Christ, where does it stop?

LEE

I'm sorry to disappoint you. I
know you were expecting... someone
else, but that person got erased.

ERASER

You've become one of them.

LEE

Funny, I feel like one of you.
Just don't judge me. I did what I
did for Cody. You'd do the same if
it was your child.

The ERASER has to think about this one.

CUT TO:

EXT. A SOUTHERN AUTO MALL - THE ERASER, LEE AND CODY - DAY

Amid the miles of CARS and hundreds of SHOPPERS at a garish AUTOMOBILE MEGA-MALL, we see the ERASER attempting to steal a HONDA in broad daylight. LEE plays lookout. As SHOPPERS pass by, the ERASER and LEE act "normal" - Mom and Dad kick the tires, etc.

The theft is complicated by CODY'S antics, til the ERASER gives CODY a stern "Dad" look, and CODY, eating it up, freezes into the Silent Monster.

CUT TO:

EXT. RT. 95 N. - THE HONDA - NIGHT

The highway is empty as the ERASER drives. CODY is in a CHILD SEAT in the front, LEE is in the back. CODY is cranky, he can't sleep, he tosses and turns. He's had a rough couple of days.

The ERASER checks LEE in the rearview MIRROR - she's asleep - then looks over and gently begins to sing to CODY.

ERASER

"...He was a Navy man,
Stationed in Newport News,
She was a high school queen
With nothing really left to lose
She was a high school queen
With nothing really left to lose

Her name was Lorelei,
She was his only girl,
She called him Speedoo
But his christian name was Mister Earl
She called him Speedoo
But his christian name was Mister Earl..."

The singing lulls CODY into a peaceful sleep, and the ERASER tucks his little blanket around his chin. In the back seat, LEE'S eyes are open, she's been awake. She smiles, lost in thought...

CUT TO:

EXT. THE SKYLINE OF MANHATTAN FROM THE JERSEY SIDE - DAY

As the HONDA heads for the ENTRANCE TO THE HOLLAND TUNNEL...

EXT. THE WORLD TRADE CENTER - DAY

It's the focal point of the downtown power nexus...

INT. 2 WORLD TRADE CENTER - ANGLE ON THE THE FBI SEAL

Which graces the entrance to the BUREAU'S New York offices.

INT. FBI OFFICE

A PHONE RINGS and it is picked up by SPECIAL AGENT HORACE BUSBY, black, 30s. He wears the standard tie, shirtsleeves and shoulder holster. Sharp creases, straight back.

BUSBY

Special Agent Busby...

ERASER (o.s.)

The Bureau is a swiss cheese of lies and corruption, and Hoover wore a dress.

BUSBY recognizes that voice with strong mixed feelings. We see there is a WANTED BULLETIN on the wall in front of him with a PHOTO of LEE and an artist's SKETCH of the ERASER. BUSBY looks around, whispers anxiously...

BUSBY

Only difference between a marshal and a toaster is, the toaster won't take money.
What the hell are you doing..?

EXT. ~~A PHONE BOOTH IN TIMES SQUARE - THE ERASER - DAY~~

Dressed in New York street combat style, cuts BUSBY off...

ERASER

Half an hour, the big clock. Alone.

The ERASER HANGS UP...

BACK TO FBI HQ - BUSBY

He does a concerned TAKE as he hears the line CLICK off.

BUSBY

"The big clock..?"

(it dawns on him)

Damn..!

He checks his CLOCK and grabs his JACKET and sprints for the door. The CLOCK reads 4:00PM.

MATCH CUT TO:

ANGLE ON A BIG CLOCK - 40 MINUTES LATER

The CLOCK reads 4:40 as we PULL BACK to reveal...

INT. GRAND CENTRAL STATION - MAIN CONCOURSE

As BUSBY hustles through the crowd, he knows he's late. He arrives at the BIG CLOCK in the center of the room. It's a madhouse of harried COMMUTERS, uniformed STATION PERSONNEL, COPS, etc. A hell of a place for a secret rendezvous.

BUSBY looks around, sees no one he recognizes, gets worried.

...then a uniformed AMTRAK JANITOR, with a broom and a hunched back bumps into him...

JANITOR

Late as usual. Come on.

It's the ERASER, and he takes his broom and hunches off, and after a beat, the astonished BUSBY follows.

Walking with BUSBY, the ERASER stares fixedly at a spot in the Station. JANITORS and COPS pass them by, and they clam up til they're out of earshot. The ERASER keeps staring...

ON THE CONCOURSE LEVEL - AT THAT MOMENT

As a DELEGATION of FOREIGN DIGNITARIES passes into the CONCOURSE, trailing a GAGGLE of COPS with walkie-talkies and nervous, alert eyes. They're surrounded by a rag-tag band of PROTESTERS. A typical day in Grand Central...

LEE AND CODY - AT THAT MOMENT

As they sit, eating ICE CREAM CONES. The SOUNDS of the station can be heard o.s., so they're somewhere in Grand Central, but we can't see where.

INT. A WINDOW CATWALK HIGH ABOVE THE CONCOURSE

The ERASER and BUSBY are alone, five stories up, on the CATWALKS that stretch across the station's giant WINDOWS. BUSBY looks down at the COMPUTERS, the DIGNITARIES, the COPS and the PROTESTERS...

The ERASER keeps staring at a spot somewhere in the station.

BUSBY

I don't know man, this is bad.
Can you prove any of this?

ERASER

I need time, and help. I need an
inside man. I... need a friend.

BUSBY gestures "Me..?" This is difficult for the ERASER...

ERASER (cont.)

Camp? Blood brothers? Debbie Lopez?

From BUSBY'S look, that's a sore subject.

BUSBY

Oh man. You are hot. And the woman.
Conspiracy, murder, murder of a marshal...
And what's with the woman anyway?
She sounds like a seriously wrong G.

ERASER

She's not a... She just got in
with the wrong people, that's all...

BUSBY

(not buying it, but...)
Whatever. I'll do it for you, this
one time. Not for her, for you.

DOWN ON THE CONCOURSE LEVEL - ANGLE ON A TALL COP

A TALL COP, accompanying the DIGNITARIES, squints as he
looks up at one of the giant WINDOWS...

COP

(into his radio)
Ah, one-five, I got a couple in the
catwalk, going up have a look-see...

BACK TO THE ERASER AND BUSBY

The ERASER'S eyes stare across the station, working overtime...

ERASER

I've got to lean on the Famigliettis.
You have anybody inside?

BUSBY REACTS with alarm...

BUSBY

Hey, yo, I can't confirm or deny that,
even to you.

ERASER

I respect that, but I'm going to
take that as a yes...

BUSBY

Don't.

THE TALL COP

Arrives on the FIFTH FLOOR LANDING, puffing hard. He draws
his GUN, tries to catch his breath, then turns the corner to
the CATWALK...

TALL COP

Alright you two, freeze right there!

...and we see his GUN is aimed dead at...

LEE AND CODY

LEE AND CODY REACT, sitting on their narrow perch, on a
CATWALK five stories above the concourse. The TALL COP
advances on them...

THE ERASER AND BUSBY

The ERASER REACTS as he looks across the station to the
WINDOW opposite him, the WINDOW where the silhouettes of LEE
and CODY are joined by a THIRD SILHOUETTE, one with a GUN...

ERASER

Come on!

LEE, CODY AND THE TALL COP

The TALL COP gets close, holstering his GUN. LEE faces him.

TALL COP

What are you doing up here? You're not supposed to be up here...

In her most demure, mom-next-door voice, LEE replies...

LEE

Oh officer, you're right, I saw the signs, but my little boy here...

TALL COP

That your kid Missus? Hm? C'mon out of there, c'mon, c'mon. You've gotta come with me...

LEE

(one last try)

Can't you just give us a warning?

TALL COP

Gotta take y'in. Sorry...

A steely look comes into her eyes...

LEE

So am I...

THE ERASER AND BUSBY - JUST THEN

The ERASER and BUSBY REACT as they come running up to the CATWALK where LEE and CODY face the TALL COP, who is now handcuffed and on his knees with his back to the ERASER and BUSBY. LEE'S open PURSE hangs from her arm as she points a silenced AUTOMATIC at the TALL COP'S heart...

BUSBY

Oh my God. Don't, don't...

The ERASER gives LEE a black look as he sizes up the situation, and in one irritable motion, steps up behind the TALL COP and gives him a knife-hand to the back of the neck. The TALL COP sags to the floor, unconscious.

She should be scared, but LEE can't help laughing at the ERASER'S scowl...

ERASER

Are you crazy?

LEE

(still laughing)

I'd have to be to let him arrest me.

ERASER
(to BUSBY)
Come on. Give me a hand. Come on.

The ERASER and an alarmed BUSBY drag the unconscious TALL COP to the darkened STAIRWELL at the end of the CATWALK.

LEE
(looking around)
Code..?

She sees CODY. He's standing still, confused, afraid. He's transfixed by what he's just seen, up to and including the big black GUN in his mother's hand...

LEE quickly puts the GUN in her PURSE and holds CODY tight.

CODY
Is Mister Earl mad?

LEE
No honey, no, he was just worried.

CODY
About us?

LEE
About us.

In the STAIRWELL, the ERASER and the extremely reluctant BUSBY bind the TALL COP with his own belt...

CUT TO:

EXT. THE WALDORF-ASTORIA - MINUTES LATER

The ERASER, LEE and CODY hustle up PARK AVENUE to the ENTRANCE to this huge, swanky HOTEL. LEE protests, but the ERASER, all quiet power, just takes her arm and walks faster.

INT. THE WALDORF - THE FRONT DESK

The ERASER smiles pleasantly as he pays. In the b.g. LEE resists angrily as a BELLHOP tries to take the DUFFLE BAG.

INT. AN ELEVATOR IN THE WALDORF - THE ERASER, LEE AND CODY
Alone at last, LEE finally hisses out her concern:

LEE
Okay, goddammit, why? Why here?
Could you have picked a more public..?

The ERASER points to a DIAGRAM on the ELEVATOR WALL.

ERASER
There'll be a map like this in your
room. Study it.

LEE doesn't get where he's going with this...

ERASER (cont.)
I have to leave you for a while.
This building has nineteen ways out.

LEE
Oh.

INT. A ROOM IN THE WALDORF

The ERASER prepares to leave LEE and CODY. CODY is already asleep on one of the twin beds. LEE offers the ERASER a spot next to her on the other with an exhausted smile.

LEE
Aren't you tired? I won't bite.

The ERASER shakes his head. He's tired alright, but...

ERASER
Have to see some dogs about a man.
(takes her hand)
Sleep. I'll be back. I promise.

He leaves, closing the door gently. The ROOM NUMBER is 555.

CUT TO:

INT. GRAND CENTRAL - THE CATWALK

COPS, DETECTIVES and REPORTERS grill the TALL COP. Uh-oh.

CUT TO:

EXT. MULBERRY STREET - DAY

As a FAT HOOD leaves a SOCIAL CLUB and bops down the street, the ERASER quietly falls in behind him. They pass a dark STOREFRONT, the ERASER sticks a GUN in his back and forces him inside, through a BACK ALLEY and into a waiting LIMO.

INT. THE LIMO - THE FAT HOOD - A MINUTE LATER

The FAT HOOD is now tied up in the BACK SEAT of the LIMO. His HANDS clutch today's DAILY NEWS as a FLASH goes off... The ERASER has just taken a POLAROID of the HOOD.

CUT TO:

AERIAL SHOT - THE VERRAZANO NARROWS BRIDGE - DAY

Following THE LIMO across the bridge to STATEN ISLAND...

EXT. A BIG HOUSE WITH A BIG GATE AND GATEHOUSE OUT FRONT

THE LIMO pulls up, the ERASER at the wheel, flashing the BADGE for TWO MEATBALLS...

ERASER

Federal Officer to see Frank
Famiglietti.

INT. THE BIG HOUSE - THE DEN

The DEN has a giant PICTURE WINDOW taking in NEW YORK HARBOR and other FAMIGLIETTI property. FRANK and PETER FAMIGLIETTI greet the ERASER. They are well-dressed, young yuppiefest princes of the mob. They smile unhappily.

MEATBALL

He ain't carrying. Or wearing
no wire or nothing...

The ERASER is quiet, centered, as if he wasn't standing in the lion's den. He takes in the VIEW.

FRANK FAMIGLIETTI

You like it? I'm thinking about
calling it "New York." Ay, here's
my uncles...

And three rich, powerful HOODS enter. Two are big and beefy, the FALCONE BROTHERS, PAUL AND LARRY, and one is little and grey, FRANK MARTINO. They're all in their 60s.

FRANK FAMIGLIETTI (cont.)
The Falcone brothers, Paul and Larry,
and my uncle Frank Martino...

The older men sit together on a couch, a ruling troika.

LARRY FALCONE
Where the fuck's the girl?

ERASER
You know I won't tell you.

PAUL FALCONE
You could be made.

ERASER
No.

He hands them the POLAROID of the FAT HOOD.

The HOODS start to get angry, then, accepting the situation,
stare balefully at him again like "yeah, and..?"

ERASER
You'll never find her. I promise.
But this marshal, he's got no honor,
he broke his oath. You trust him?
Call him off, or the price will be
too high even for you. I promise.

LARRY FALCONE
Says you and what fuckin' army?

ERASER
Says an enemy you can trust. Better
than a friend you can't. And one of
you may need an enemy like me someday.

FRANK MARTINO
Yeah, right...

ERASER
(mimicking them)
Ay, I forgot, youse guys'd never rat
each other out, never. Not made guys.
Anybody seen Funzi Books lately?
Or Johnny C..?

FRANK MARTINO
...you cocksucker rat bastard...

LARRY FALCONE

...you fucking mutt! So you're a marshal, so what! We got a marshal too, he's gonna fucking annihilate you, you are fucking dead...

FALCONE'S screams don't ruffle the ERASER'S quiet cool...

ERASER

You were warned.

(turns to leave)

The woman beats you in business, you want her dead. Anybody else'd offer her a job. You guys are such punks.

FRANK MARTINO

Hold him.

The FAMIGLIETTI brothers grab the ERASER from behind, and FRANK MARTINO, the little uncle, steps up and PUNCHES the ERASER viciously in the mouth. He takes the punch.

They let him go, and as the ERASER leaves...

ERASER

(staring them down)

Like I said.

CUT TO:

THE ERASER'S REIGN OF TERROR - A SERIES OF SHOTS

The MAN IN BLACK seems to be everywhere in NY at once as...

We see the ERASER planting MAGNESIUM FUSES in a WAREHOUSE, unseen by the GOONS guarding it...

The ERASER punches a KEYPAD to ignite the WAREHOUSE, and we see the sign reading "FALCONE BROTHERS MOVING AND STORAGE"

The ERASER pulls the same stunt at a SOCIAL CLUB in LITTLE ITALY, and HOODS run from the flames...

A DOCK in BROOKLYN, an OFFICE in OZONE PARK - flames...

At JFK, two HOODS are hit over the head and dumped into AIRPLANE LUGGAGE CONTAINERS marked "AIR INDIA..."

The FAT HOOD the the ERASER kidnapped is discovered by POLICE, unconscious on the floor of a darkened BANK VAULT after hours...

LARRY FALCONE'S purple face tells us how the famiglia FAMIGLIETTI feels about all this news as he screams over the PHONE at:

SAMARITAN - IN A PRIVATE OFFICE

SAMARITAN hangs up, composes his face, and exits the small office, stepping into the U.S. MARSHAL'S OFFICE, SOUTHERN DISTRICT - a giant nerve center high up in a skyscraper.

He is greeted by CANONERO and a PHALANX OF MARSHALS, who wait for him, dressed and loaded for an urban manhunt.

SAMARITAN
(a smile begins to beam)
New York, just like I pictured it.

CUT TO:

INT. THE WALDORF-ASTORIA - THAT NIGHT

As a DAILY NEWS DELIVERY MAN trudges through the swanky lobby carrying a BUNDLE of the night-owl edition of tomorrow's paper. He whistles off-key...

Arriving at the NEWS STAND he drops off the BUNDLE and trudges away, still whistling...

ANGLE ON THE NEWSPAPER - THE FRONT PAGE

The HEADLINE, in hundred-point type screams:

"GRAND CENTRAL KIDNAP DRAMA!"

A SUBHEAD: "HUNT MYSTERY WOMAN AND BOY"

Even worse, there's a grainy VIDEO PHOTOGRAPH of LEE, obviously taken by hidden camera. Her GUN is trained on the kneeling TALL COP. She and CODY are recognizable...

Someone reaches for a paper...

...it's the BELLBOY who tried to take LEE'S DUFFLE BAG, and he sees the front page. Bing.

CUT TO:

LEE'S ROOM - 30 MINUTES LATER

LEE is now awake, combing her hair. Suddenly, she hears SIRENS outside, and she looks out the WINDOW, and gasps...

HER P.O.V - PARK AVENUE

It's wall-to-wall COP CARS, a COP invasion force masses...

EXT. THE ENTRANCE TO THE HOTEL PARK AVENUE - AT THAT MOMENT

The ERASER runs up, but the ENTRANCE is blocked by acres of COPS. He'll risk it - he flashes his BADGE and yells...

ERASER

U.S. Marshal! U.S. Marshal!

...and he breaks through and enters the hotel...

INT. THE LOBBY - THE ERASER

He's running now, and he's headed toward the FRONT DESK, when suddenly he spots the BELLBOY, surrounded by COPS...

...they're going through the GUEST REGISTER...

The ERASER hides his face and aims for the ELEVATORS. He looks up at the moving ELEVATOR LIGHTS, then presses the BUTTON for an elevator going down. Hm...

EXT. THE WALDORF - QUICK SHOTS OF THE EXITS

COPS block what looks like all nineteen ways out. Uh-oh...

EXT. PARK AVENUE - A GREY FORD TAURUS

COP CARS move to let this dirty TAURUS through. The TAURUS stops and out comes SAMARITAN. He shows the badge and barks instructions into a HEADSET, followed by CANONERO, also with a CELLULAR HEADSET. MARSHALS with SHOTGUNS follow.

A CORRIDOR IN THE HOTEL - THE ERASER

He now wears a WAITER'S UNIFORM, and pushes a CART with a TABLECLOTH. COPS pass him, he's part of the scenery.

AN ELEVATOR DOOR - THE FIFTH FLOOR

Opens and the ERASER wheels his CART out and hustles down the CORRIDOR, stopping at a DOOR, RM. 555. He knocks...

ERASER

(a whisper)

Room Service for Mister Monster.

No answer.

SOMEONE'S P.O.V. - WATCHING THE ERASER

We're over the shoulder of someone who watches from...

THE DOOR TO THE FIRE STAIRS

As it swings open, and LEE EMERGES, GUN drawn, and he wheels to face her, also with a GUN, and they recognize each other.

ERASER

C'mon, I know a way.

...and he wheels the CART into the FIRE STAIRS, where we see CODY hiding with the DUFFLE BAG. They hear FOOTSTEPS on the FIRE STAIRS - they'd better hurry...

A CORRIDOR - THE ERASER AND LEE - MOMENTS LATER

She now wears A WAITRESS UNIFORM, and the two of them wheel the CART down the CORRIDOR toward a SERVICE ELEVATOR. CODY rides in the CART, hidden by the TABLECLOTH. If they can just make it to the ELEVATOR...

...but COPS suddenly come running right at them, blocking their path, and their hearts are pounding...

...and MARSHALS pour from the FIRE STAIRS behind them...

COPS

Move it! Move! Outta the way!

The COPS and MARSHALS swarm around and past them, they're invisible, and they make it to the SERVICE ELEVATOR...

INT. THE GRAND BALLROOM - SAMARITAN

The GRAND BALLROOM is now a POLICE COMMAND AREA. SAMARITAN strides in, shoves the BADGE at a POLICE COMMANDER...

SAMARITAN

U.S. Marshal. Why aren't any of your men in the goddamn kitchen..?

POLICE COMMANDER

Hey, one of your marshal guys told us to keep the kitchen clear..!

SAMARITAN gets a gleam in his eye...

SAMARITAN

Bring your officers! Now!

INT. THE KITCHEN

SAMARITAN enters. There are hundreds of people in the KITCHEN, BUSBOYS, WAITERS, CHEFS. The POLICE COMMANDER, obeying SAMARITAN, deploys scores of COPS...

THE ERASER AND LEE

Across the giant KITCHEN, the ERASER and LEE push the CART, attempting invisibility. The ERASER REACTS as it starts to get very blue in here...

He REACTS more strongly when he sees SAMARITAN entering the KITCHEN. LEE is freaking out as an ARMY OF COPS pours into the KITCHEN, oblivious to the disguised fugitives.

LEE

Oh my God...

ERASER

Shh... It's their mistake. I can use them...

His eyes never leaving SAMARITAN, the ERASER steers LEE so that the ARMY OF COPS is between them and SAMARITAN. They edge toward a narrow EXIT DOOR, closer... closer...

Suddenly SAMARITAN sees them, and his eyes meet theirs...

This is the first time SAMARITAN and LEE have actually seen each other, and there is an electric pause...

And SAMARITAN draws and aims his GUN dead at LEE, and comes steaming toward her like a ship through a ocean of blue.

But the ERASER does the strangest thing...

He pushes LEE and CODY through the EXIT DOOR ahead of him...

ERASER

(to the COPS)

There she goes! She's got the boy!

LEE REACTS as he ERASER dashes after her and CODY...

And, moving as one, a hundred COPS surge toward the NARROW DOOR, a big blue clot in a choked artery, blocking SAMARITAN'S path. Just as the ERASER knew they would.

INT. A CORNER IN A SERVICE CORRIDOR

As the ERASER rounds the corner he fires at the first of the COPS chasing him, aiming to miss, stopping them momentarily.

INT. A NARROW SERVICE CORRIDOR - THE ERASER, LEE AND CODY

They run down the narrow CORRIDOR, it looks like a blind alley, no way out. Wait, there's a narrow METAL DOOR, leading to some STAIRS. LEE hesitates. He grips her hand.

ERASER

Trust me.

...and they LOCK the DOOR behind them, run down the STAIRS, and find themselves in what looks like a trap. It's a LITTLE ROOM with only one feature, a RUSTY IRON DOOR that opens inward. It's locked, but the ERASER has a PICK.

LEE and CODY look on as the ERASER picks the LOCK. He's still, he's focused, but he's also sweating bullets.

ERASER (cont.)

Ss, good lock...

That's not what LEE wanted to hear. Suddenly, NOISES from above, the COPS are breaking down the upstairs door with an axe! Not good...

But the ERASER stays focused, twisting his PICK...

SAMARITAN

Fights his way through the horde of COPS choking the narrow SERVICE CORRIDOR. He's 50 feet from the DOOR and the COPS who are using an AXE on it...

SAMARITAN

Federal Officer! Out of my way Bozo!

THE ERASER

We hear COPS busting through the upstairs DOOR as he twists the PICK. Suddenly, the TUMBLERS FALL, the HANDLE MOVES, and the rusty HINGES CRY as the ERASER pulls the DOOR open...

COPS (o.s.)

Stop right there motherfucker!!

...and COPS pour down the stairs...

...and the ERASER, LEE and CODY hurry through the half-open DOOR, and then struggle to pull it closed behind them...

...as the first COPS reach the DOOR and start pulling too, it's a tug-of-war, and more COPS pour down the STAIRS into the little ROOM, and more COPS...

...and the ERASER and LEE are losing the battle they can't close the DOOR, but, on the other side, we see more COPS pressing down into the little ROOM...

...and SAMARITAN is at the top of the STAIRS, and he realizes with dismay how beautifully the ERASER has orchestrated what's about to happen...

COPS

No, watch it..!

SAMARITAN

Noooo!!

...and the growing crush of COPS pushes the DOOR closed!
And the LOCK LOCKS...

...and, on the other side, LEE REACTS. The ERASER nods, the plan worked, time to move on. He hustles her down a dark, scary CORRIDOR, down some STEPS, into...

A HUGE, BEAUTIFUL VAULTED CHAMBER

They run through a dimly lit ROOM, big as a ballroom, with a high vaulted tile ceiling. In the ceiling, tiny LIGHTS twinkle like stars. It's Commodore Vanderbilt's private railroad platform - it's gorgeous and surreal. The RUMBLE OF TRAINS can be heard through the walls and floor.

Under the twinkling lights, LEE laughs from relief and from the rush of it all. She looks at the ERASER in amazed admiration. He's all business now, her dark guardian angel.

CODY takes his cue from the ERASER and puts on a "serious" face too. The ERASER picks CODY up and rides him on his shoulders as they run toward the RUMBLE OF THE TRAINS...

INT. A SUBWAY CAR - THE ERASER, LEE AND CODY

LEE looks on warmly as CODY mimics the ERASER'S wary poise. The ERASER catches CODY in the act and smiles for a moment. There are TWO COPS in their CAR, are they staring? Are other passengers staring? Some have the DAILY NEWS.

The train stops at station, and our fugitives hurry off...

CUT TO:

INT. THE WALDORF BALLROOM - SAMARITAN AND CANONERO

As SAMARITAN talks with POLICE, he turns to see FRANK and PETER FAMIGLIETTI standing in the shadows across the room, watching him.

CUT TO:

EXT. A SUBURBAN HOUSE - THE FRONT DOOR - NIGHT

The ERASER, LEE and CODY follow the still-reluctant BUSBY to the door. It is opened by CARLA BUSBY, his pleasant but nonsense wife.

CARLA

Hi, come in. You must be exhausted.
You just missed the boys...

LEE

The boys just missed us too.

The HOUSE would be recognizable to anyone with kids. It's decorated in "early tornado" - the clutter of family life.

LEE

(to the ERASER)

Oh look honey, just like our place...

CARLA doesn't know LEE is joking. The ERASER is not amused.

CARLA

Really..?

BUSBY

(his beeper buzzes)

Oh, that's me, I'll be right back.

The ERASER frowns, but BUSBY nods "it's ok" and leaves...

CUT TO:

EXT. YANKEE STADIUM - A PARKING LOT - 30 MINUTES LATER

Deserted and cold. A DARK SEDAN sits, smoked windows, engine running. The only car in the lot. BUSBY.

A LIMO appears, pulling alongside the SEDAN til the DRIVER'S WINDOWS line up. Both WINDOWS power down and BUSBY is face to face with FRANK MARTINO, the little FAMIGLIETTI uncle.

An uncertain beat - Has BUSBY sold the ERASER out?

MARTINO nods to BUSBY and hands him a TAPE CASSETTE. BUSBY pcp's it into his stereo, and we hear a familiar VOICE.

LARRY FALCONE (o.s. on tape)
 ...you fucking mutt! So you're a
 marshal, so what! We got a marshal
 too, he's gonna fucking annihilate
 you, you are fucking dead...

MARTINO gives a resigned shrug - "terrible, just fuckin' terrible" - his WINDOW rolls up, and the LIMO pulls away.

IN THE SHADOWS UNDER THE JERMOME AVENUE EL - RIGHT THEN

A SCAR-FACED MAN in a POLICE CAR has witnessed this scene. It's HITMAN #3, from Ocala. He enters BUSBY'S license number on his POLICE COMPUTER, but drives after the LIMO.

CUT TO:

INT. THE BUSBY HOUSE - THE LIVING ROOM - LATER

The ERASER and LEE sit together on the couch and CARLA pours DRINKS. CODY plays on the floor as the TV blares quietly in the b.g. We see a report on the WAREHOUSE ARSON...

BUSBY returns, gives the ERASER a thumbs-up and waves the TAPE CASSETTE. The ERASER gestures "in a minute..."

LEE, glowing warmly from a glass of wine, still plays mischievously at being a couple with the ERASER, flirting, touching him. CARLA still isn't in on the joke.

This whole set-up is getting to the ERASER - two young couples with kids, in a living room watching TV, like normal people do, like families do. And LEE looks so pretty...

LEE
 (re the ERASER'S DIET COKE)
 Not too much, Honey, you know how
 you get...

CARLA
 I tell Horace the same thing...

LEE
 ...makes him cranky, right..?

As the ERASER looks uncomfortable, LEE gestures "See?" and the two women laugh. LEE has a great laugh...

CARLA

Actually, the doctor said, men his age, to much caffeine's bad for...

She gestures to indicate the bedroom...

LEE

Oh, so that explains it Honey...

ERASER

(getting up abruptly)

Excuse me...

LEE

Oops...

BUSBY has been studying LEE, trying to take her measure.

CARLA

Hold it, hold it, look...

They all stop to look at the TV, as CARLA surfs channels...

LEE

Oh my God...

THE TELEVISION NEWS - A SERIES OF SHOTS

Grim-faced ANCHORS share the screen with POLICE SKETCHES...

ANCHOR #1

The so-called "Grand Central Kidnapper" is still at large at this hour. Police sources say...

We see the TALL COP from Grand Central Station...

ANCHOR #2

...looking to identify this woman, seen here in an artist's sketch...

We see the POLICE SKETCH, and the likeness is uncomfortably close to LEE'S actual appearance...

ANCHOR #3

...a reward is being offered...

ANCHOR #4

...and what about her young victim..?
The mother has come forward, pleading...

Suddenly, there on the TV NEWS is CANONERO, dressed like a citizen, shamelessly acting the role of the sobbing mother!

CANONERO

Please, find my baby, find my baby...

...but in the background of the TV shot, behind CANONERO, we see a familiar face - it's SAMARITAN, and alone in the crowd of concerned onlookers, he's smiling devilishly to us...

BACK TO THE LIVING ROOM

The ERASER and LEE look like they've been punched. BUSBY arms his elaborate HOME ALARM. Its LIGHT glows red...

BUSBY

(to LEE)

I'm sorry I didn't believe you...
The city's too hot for you now, but
you'll be safe here tonight.

At this, CARLA smiles and pulls back her sweater to reveal a government-issue SHOULDER HOLSTER with a stubby REVOLVER...

BUSBY (cont.)

Carla's Treasury.

...and the ERASER and LEE share a worried TAKE...
and then laugh wearily despite themselves...

BUSBY (cont.)

What..?

Just then, CODY excitedly discovers a toy...

CODY

Look, they have Power Rangers...!

LEE

Not now, Code, it's bed time.

CODY

Mommy, look, Power Rangers...

LEE

Not now. Let's go mister...

INT. THE BUSBY HOUSE - THE UPSTAIRS LANDING - LATER

As CARLA, with BLANKETS and PILLOWS in hand, handles the sleeping arrangements, with the ERASER, BUSBY and LEE in tow. They're on the LANDING, by the BEDROOMS...

CARLA

I gave Cody James's room, and for
you two, the guest bedroom...

ERASER

Uh...

LEE and the ERASER look at each other for an awkward moment,
til BUSBY comes to the rescue...

BUSBY

Ah, say, "Earl," how 'bout the couch..?

ERASER

Great. Thanks.

And as the ERASER takes a PILLOW/BLANKET combo from her,
CARLA shoots her husband a confused look...

BUSBY AND CARLA

Well, goodnight, goodnight...

The BUSBYS beat an embarrassed retreat, leaving the ERASER
and LEE at the door of the GUEST BEDROOM, self-conscious.

ERASER

Mm, well. Goodnight.

LEE

You can come in.

He enters the dark room with her, leaving the door cracked.

LEE (cont.)

You came back for me.

The ERASER nods "of course"

LEE (cont.)

I need to know something. Will you
tell me the truth?

ERASER

Like you've told me?

LEE

No, I know, I'm sorry, but please.
It's just, if anything happens to
either of us, if we die...

He takes her hand...

ERASER
We're not going to d...

LEE
When we were together, before, I mean.
You never told me your real name.

The ERASER hesitates, then...

ERASER
It's Roy. My name is Roy Wallace.

LEE
Roy Wallace. Thank you.

ERASER
I'm from Mount Ver...

LEE
Mn, not now. Roy...

She comes in close. He's tries to hold back...

ERASER
Lee, I...

LEE
We're alive tonight...

And it's too strong for even the ERASER to resist, and he takes her in his arms and kisses her desperately, like a man who's been drowning for years. He pushes the door shut, and carries her to the bed.

FADE TO BLACK:

FADE IN ON:

INT. THE BUSBY HOUSE - "JAMES'S ROOM" - LATER THAT NIGHT

A darkened child's room. The bed is empty, the blankets are thrown back and CODY'S BARNEY DOLL is there but CODY isn't. The door is open...

THE LIVING ROOM - AT THAT MOMENT

A single light is on. CAMERA MOVES to discover CODY, playing quietly with the forbidden POWER RANGERS DOLLS.

CODY
Pow, I got you, come with me...

He almost seems to be re-enacting his mother's near-arrest.

Suddenly he hears something. His expression changes from curiosity to apprehension to fear - someone or something is slowly turning the KNOB on the FRONT DOOR...

EXT. THE FRONT DOOR - A DARK FIGURE

We can't see his face, his back is to us. He manipulates an electronic KEYPAD, as small as a TV remote...

INT. THE HOUSE - ANGLE ON THE ALARM CONSOLE

...the RED LIGHT on the ALARM FLICKERS, then goes out...

CODY

And once again CODY REACTS, as the DOORKNOB starts to turn again, and he gets up from the floor, wide-eyed with fear, and starts to backpedal toward the KITCHEN...

THE FRONT DOOR - FROM INSIDE THE LIVING ROOM

...and the DOOR OPENS silently, and the DARK FIGURE steps into the living room, wearing a POLICE UNIFORM and a fresh, dramatic SCAR - it's HITMAN #3, from Ocala.

QUICK INTERCUT - INT. THE LIMO - FRANK MARTINO

MARTINO is dead, cut from ear to ear...

BACK TO THE LIVING ROOM - HITMAN #3

There is a silenced AUTOMATIC in his hand as he creeps into the dark, silent house. He looks around, alert. Wait, what was that? A noise - a CODY-sized noise. The HITMAN waits.

A shadow moves in the KITCHEN. HITMAN #3 heads there...

THE FAR SIDE OF THE REFRIGERATOR - CODY

CODY crouches in the shadows, partially hidden by kitchen clutter, doing the "Silent Monster." His little hands are clenched at his sides, his teeth are bared, but his eyes tell you he's scared to death, he knows this is no game...

We hear FOOTFALLS, and HITMAN #3's feet come padding by...

...right past CODY, who stands stock-still. CODY has a kid's-eye view of the GUN in the HITMAN'S hand...

HITMAN #3

He doesn't see anything in the KITCHEN, he returns to the LIVING ROOM. He passes the COUCH, it's vacant...

He looks up to the upstairs LANDING, and makes for the bottom of the STAIRS...

Suddenly there is a dark blur, dropping down on HITMAN #3 - it's the ERASER! The ERASER has leapt from the LANDING, knocking the HITMAN down.

The two men scramble to their feet and wrestle desperately, almost silently, in the darkness of the living room.

CODY

Hears the struggle, emerges from the KITCHEN to see...

THE LIVING ROOM - THE ERASER AND HITMAN #3

Locked together hand to hand, almost still, they move by centimeters. They are that well matched, but...

HITMAN #3 is slowly but inexorably bringing the barrel of his GUN to bear on the ERASER, it's inches from his face...

Suddenly, in a suicidal gamble, the ERASER lets go of the HITMAN'S wrists, gets a purchase on the HITMAN'S ears and twists his head savagely. A sharp CRACKING SOUND and it's over, just like that...

The HITMAN'S lifeless body falls to the floor with a thud, right in front of the wide-eyed CODY.

ERASER

Cody!

CODY doesn't answer, as the ERASER grabs him, using his own body as a shield. The ERASER takes the HITMAN'S GUN...

ERASER (cont.)

Are there any more of them?

...again, no response from CODY, and the ERASER puts him down and dashes off to check around the house...

...and LIGHTS are coming on upstairs, and BUSBY emerges, GUN in hand, followed by CARLA, who also carries a GUN, followed by LEE, who also has a GUN. They run downstairs when they see the scene in the living room...

BUSBY

Jesus...

LEE

Cody..!

She embraces CODY. The little boy looks like he's in shock. The ERASER has checked the house, HITMAN #3 was alone. He returns to the living room...

And he and LEE exchange that horrible, guilty "oh-my-god-we-left-the-baby-by-the-pool-while-we-were-in-the-sack" look.

ERASER

Horace, Carla, you okay..?

CODY continues to stare at the BODY on the living room floor. The ERASER notices, squats down to CODY'S eye level, and, in that compelling voice of his...

ERASER (cont.)

He wanted to hurt your mom.

CODY

You got him.

The ERASER picks CODY up and holds him tight.

ERASER

I got him. That's my job. I won't let anybody hurt you or your mom. You did good too, Code.

CODY

I did the Silent Monster.

ERASER

I know. You did real good.

Maybe it's CODY'S weight in his arms, maybe it's his voice, but the ERASER stares at LEE with CODY'S head over his shoulder...

ERASER (cont.)

Cody, how old are you?

CODY

Three.

The ERASER stares hard at LEE, she nods, and he takes this in as he hands the boy to her. Then he motions to BUSBY, and the two men grab the BODY and carry it out the door...

CARLA, LEE AND CODY

They REACT with a start as the PHONE RINGS...

CARLA

Horace..!

And BUSBY and the ERASER run back into the house as the PHONE RINGS again. Sometimes a ringing phone is the scariest thing of all...

BUSBY reaches for it, but the ERASER waves him off and picks it up himself. The ERASER listens...

SAMARITAN (o.s.)

Is she dead?

The ERASER REACTS in horror, then in anger...

ERASER

(mimicking him)

Sorry, son. We're not playing your game anymore...

In the silence, you can hear SAMARITAN catch his breath...

SAMARITAN (o.s.)

You've done well...

The ERASER looks at his son, and at the woman he loves...

ERASER

...You're playing mine. Try and keep up.

INT. U.S. MARSHAL'S OFFICE - SAMARITAN - AT THAT MOMENT

SAMARITAN REACTS in rage as the line goes dead. He looks terrible from lack of sleep, but quickly puts on his "game face" as CANONERO enters with coffee. Out the window, DAWN is breaking over New York.

BACK TO INT. THE BUSBY HOUSE - THE ERASER AND LEE

The ERASER takes LEE aside. His voice is steady...

ERASER

We're going to get out of this.
But you've got to trust me, all
the way. Will you do that?

LEE

But how..?

ERASER
Will you trust me?

LEE hesitates.

ERASER (cont.)
We're going to get out of this...
the three of us. Together.

LEE
Together?

ERASER
It wasn't only your life that I
ruined. I lost you once, I can't
lose you and Cody again...

LEE
But your job...

ERASER
The one reason I stayed with it is
here with me now. I did it for you,
waiting for a day like today, when
maybe I could make it up to you.
Maybe we can have a second chance.
Together. Will you trust me?

LEE
Yes I will, all the way. Let's go.

CUT TO:

EXT. THE BUSBY HOUSE - TWO MINUTES LATER

The ERASER stands guard as the house is evacuated. BUSBY
and CARLA in one car. LEE, the ERASER and CODY in another.

BUSBY
Where'll you go?

ERASER
High ground, to end this once and for
all. I'll call. Get the tape to
Beller and bring the cavalry.

BUSBY
I will.
(to LEE)
Good luck.

They shake hands, and our fugitives are out of there...

CUT TO:

INT. THE U.S. MARSHAL'S OFFICE, SOUTHERN DISTRICT - MORNING

The MARSHAL'S OFFICE is a whirlwind this morning, and SAMARITAN is its vortex. MARSHALS, STATE TROOPERS, U.S. ATTORNEYS and FBI AGENTS surround him at an ELEVATOR, their VOICES overlapping in a cacaphony...

FBI AGENT

Uh, Mister Smith, about those ballistics discrepancies...

STATE TROOPER

If they're on the road, we'll spot 'em...

U.S. ATTORNEY

Sir, that report I gave you, with the conflicting eyewitnesses, something doesn't add up...

The walls seem to be closing in on SAMARITAN...

DEPUTY MARSHAL

(hands him a message)

Sir? Beller's on his way from DC, he'll be here this afternoon. Did you know that?

"MR. SMITH" leads the SWARM onto the ELEVATOR. His heart is pounding, he shuts his eyes and the voices almost fade away as the DOORS close and they ascend. The ELEVATOR stops.

FBI AGENT VOICE

Seventy-two, FBI...

U.S. ATTORNEY VOICE

...ladies' lingerie...

Half the SWARM gets off. DOOR closes, ELEVATOR up... Stop.

U.S. ATTORNEY VOICE

Ninety-one, where justice is done...

And the other half gets off, leaving SAMARITAN alone...

U.S. ATTORNEY

Mister Smith..? You coming?

SAMARITAN

Mn, missed my, uh...

And the DOOR closes, and SAMARITAN pushes a button for his floor and the ELEVATOR ascends. It stops. He gets off at:

INT. THE 101ST FLOOR OF THE WORLD TRADE CENTER

SAMARITAN checks his watch, he's late and that's bad. He hustles past NYPD COPS on guard, down the corridor to:

INT. "WINDOWS ON THE WORLD" RESTAURANT - A PRIVATE ROOM

Two-story windows reveal a breathtaking vista. Guarded by more COPS and surrounded by MUSCLE, the FAMIGLIETTI TROIKA minus one - PAUL and LARRY FALCONE - conducts a breakfast war council. FRANK and PETER, the young FAMIGLIETTI BROTHERS are there too. All have been up all night.

Regarding SAMARITAN coldly, LARRY FALCONE nods at the view.

LARRY FALCONE

Look out there. There's a million bugs and skels and jerkoffs out there who want what we got. They can't have it, capice? It is not gonna get out that we could be beat by this broad...

FRANK FAMIGLIETTI gets in SAMARITAN'S face, whispering...

FRANK FAMIGLIETTI

Let me bring you up to date here, okay? Last night I had to okay a job on my Uncle Frank, and I loved him, okay? I don't give a fuck about you.

SAMARITAN

There are ways to do these things. The minute they show themselves we'll...

LARRY FALCONE

"Ways?" I don't care "ways..." Kill these fuckin' mooks now, kill 'em dead. Legal or not. Or you better fuckin' hide.

CUT TO:

EXT. THE HENRY HUDSON THRUWAY - DAY - A GREEN VOLVO

A GREEN VOLVO STATION WAGON passes a SIGN which indicates:

"HENRY HUDSON THRUWAY NORTH
OSSINING, POUGHKEEPSIE, ALBANY"

INT. THE GREEN VOLVO

The ERASER drives. Fast. LEE and CODY are in FRONT. LEE wears a SCARF over her head and SUNGLASSES. The ERASER wears a FISHING HAT and SHADES. He sees something up ahead. He takes a deep breath.

ERASER

Okay, Code, into the box.

And CODY scrambles into a BOX in the back of the VOLVO. He can't be seen. What the ERASER sees coming up is:

EXT. THE TOLL PLAZA AT OSSINING - MOMENTS LATER

Our GREEN VOLVO is five cars away from the TOLL BOOTH.

INT. THE VOLVO - THE ERASER AND LEE

Ahead, they can see STATE TROOPERS. The TOLL PLAZA is crawling with STATE TROOPERS, LOCAL COPS and MARSHALS...

DETAIL SHOT OF THE TOLL BOOTH

There's a CAMERA built in to the side of the TOLL BOOTH, and, in the LENS, we see the SHUTTER SNAP with each TOLL...

THE ERASER AND LEE

LEE, still in SUNGLASSES, pulls her SCARF around her face.

The car ahead of them pulls out of the TOLL BOOTH. Now it's their turn. They roll up to the TOLL BOOTH, the ERASER hiding his FACE from the TOLL BOOTH CAMERA with his hand.

A STATE TROOPER approaches the passenger side. Reluctantly, LEE rolls down the window.

STATE TROOPER

'Scuse me miss, can I ask you to remove your scarf and your glasses?

LEE

(not looking at him)
What's wrong officer?

The STATE TROOPER has a PHOTO OF LEE on his CLIPBOARD...

STATE TROOPER

Your scarf miss, can you take it off so we can see? And your glasses?

This is the moment of truth...

...and unseen by LEE or the TROOPER, the ERASER has a small GUN halfway out of his SLEEVE, he's ready to shoot his way out of trouble...

Slowly, LEE removes the SUNGLASSES, then the SCARF, and when she pulls them off she doesn't look like herself...
Her hair is a BLOND WIG, and her eyes are white...

She stares ahead like a blind person, cocking her head sightlessly as she gropes for the STATE TROOPER'S face...

LEE

Can you see now?

The STATE TROOPER gets an embarrassed look and pulls back...

STATE TROOPER

Uh, thanks, uh, have a nice day...

ERASER

Thanks...

The ERASER steps on it and pulls away, as LEE'S eyes roll back down to their normal positions. It's obvious from the ERASER'S look of admiration and relief that he didn't know what she was going to do until she did it. He laughs...

LEE

Ow! That gives you a headache..!
(noticing his stare)
What..?

ERASER

I was just wishing I'd known you
all these years.

LEE smiles as the ERASER drives.

CUT TO:

INT. U.S. MARSHAL'S OFFICE - SOUTHERN DISTRICT - LATER

CANONERO hovers over a COMPUTER MONITOR with another DEPUTY, JAMESON. They're looking at digitized FACES...

JAMESON

So out of all drivers at all toll
stations today you wanted...

CANONERO

...right, the ones who didn't want their picture taken. They ducked, hid their faces. No. No, keep going...

People with obscured faces flash by on the MONITOR...

JAMESON (cont. o.s.)

Out of forty thousand, we got twenty-one likelies...

CANONERO

She hasn't slept much, but suddenly she REACTS...

CANONERO

Wait...! Oh my God...

SAMARITAN AND CANONERO - TWO MINUTES LATER

They stare at the MONITOR. We still can't see it. SAMARITAN is strongly affected.

SAMARITAN

(checking his watch)

Who've you told about this?

CANONERO

Just you. Why..?

SAMARITAN

When's Beller due in?

CANONERO

Three. But...

SAMARITAN

Prep the chopper, Deputy. Ready to fly in five. Pick two other deputies. Don't tell anyone else.

She's alarmed, but hurries off. SAMARITAN stares at:

THE FACE ON THE MONITOR

It's the ERASER. He's smiling, giving the camera the FINGER. There's WRITING on the back of his hand:

"BEACON, NY. MAIN ST. 5PM"

EXT. THE HELIPAD ATOP 2 WORLD TRADE CENTER - MINUTES LATER

As a grim SAMARITAN, CANONERO and a TWO DEPUTY MARSHALS jump aboard a sinister BLACK HELICOPTER and it TAKES OFF.

INT. FBI - BUSBY - AT THAT MOMENT

He's on TWO PHONES at once. He's got terrible news on one:

BUSBY

Oh no. Oh no.

(then, to the second PHONE)

Roy, listen. Some stupid accident, Beller's plane went off the runway in the rain at National. Some casualties. We don't know if he's hurt, or...

EXT. BEACON NY - MAIN STREET - THE ERASER - AT THAT MOMENT

A small small town. The ERASER listens on a PUBLIC PHONE with growing alarm...

BUSBY (cont. o.s.)

...but it looks like the cavalry might not make it. Samaritan's on his way, and you're on your own.

ERASER

Keep trying. Get here as soon as you can.

BUSBY (o.s.)

Where?

ERASER

Remember the old casino? You'll see me. I'll leave a light on.

CUT TO:

EXT. SAME VIEW - BEACON NY - MAIN STREET - TWILIGHT

SAMARITAN, CANONERO and the TWO DEPUTIES drive through the almost deserted, two block-long MAIN STREET.

CANONERO

Look!

She points to:

THE ONLY THEATER MARQUEE IN TOWN

In red letters: "GAME ENDS TP OF MT BEACN - E."

SAMARITAN REACTS with fury, and his car accelerates away...

INT. A CAR ON A DARK HIGHWAY - AT THAT MOMENT

At the wheel, FRANK FAMIGLIETTI, man on a mission. Also in the car, four family SOLDIERS. We PULL OUT to see...

EXT. THE HUDSON RIVER PARKWAY - AT THAT MOMENT

FRANK FAMIGLIETTI'S car leads a FLEET of DARK SEDANS, with a small army of SOLDIERS, speeding north on the PARKWAY.

CUT TO:

EXT. BEACON NY - GLEN HOLLY ROAD - EVENING

As the GREEN VOLVO drives up this lonely, dark TWO-LANE road, it passes a DECREPIT ROADSIDE SIGN which reads:

"WORLD FAMOUS MOUNT BEACON INCLINE - 1 MILE"

EXT. GLEN HOLLY ROAD - 1 MILE LATER

The ERASER carries the DUFFLE BAG, as he, LEE and CODY leave the VOLVO at the ENTRANCE to the "MOUNT BEACON INCLINE."

It's an old-fashioned INCLINED CABLE RAILWAY from the 1920s, with two parallel tracks and TWO CARS. Neither CAR is visible at the moment, but they're indicated by the layout of the BOARDING PLATFORM.

Everything mechanical here looks old and funky and rusty and definitely non-workable, but..

The ERASER ducks into the WHEELHOUSE. Some BANGING SOUNDS are heard, and then...

KOFF-KOFF-KOFF-VRRRRRROOOOMMMMM... There is the sound of a giant DIESEL ENGINE turning over and starting up, then...

RRRR-RRRR-KKKK-RRRR-GGGG... The GIANT FLYWHEEL that anchors the CABLE begins to turn. And the CABLE begins to come down on one track and go up on the other...

THE TWO CABLE CARS - AT THAT MOMENT

Are side by side, a thousand feet up the TRACKS. One CAR begins creaking up, while its twin lumbers down the track.

THE BOARDING PLATFORM

As they wait for the CAR to come down, LEE looks curious.

ERASER

I used to come here, summers, when I was a kid. I was a camp counsellor.

LEE

And you and the boys used to bring girls up here at night...

ERASER

Not the boys, just me and Horace.

LEE does a take at this...

CODY

Look...

THEIR P.O.V. - THE CABLE CAR

It's about twenty feet long, and the floor of the car is flat, not inclined, so that in shape the car is a giant wedge. The uphill end is close to the wheels and track, while the downhill end is up on stilts fifteen feet high.

It's a rickety, ungainly old thing, with two rows of school bus-type seats and a narrow aisle in the middle...

The ERASER dashes into the WHEELHOUSE and brings the WHEEL to a stop, and the CABLE CAR stops at the PLATFORM...
CODY is excited, but LEE is hesitant about getting on...

ERASER

(from the wheelhouse)

Go on, get on..!

CODY leads LEE onto the CABLE CAR. The GRINDING of GEARS can be heard, and it begins to CREAK back up the track...

LEE

Hey!

...but the ERASER comes running out of the WHEELHOUSE and, running alongside the track, jumps on the CABLE CAR too.

ERASER

We'll cut the cable at the top,
buy a little more time...

It's dark, they can't see the top, and it's windy. Soon they can't see the bottom either, and LEE thinks the CABLE CAR is moving too damn slow for a life-or-death escape...

LEE

Come on, come on...

ERASER

(his arm around her)

Enjoy the ride. We used to call this the Love Boat. Where shall we go?

LEE

I always wanted to see Hong Kong...

ERASER

You'd have to print the funny money in Chinese...

He holds her tightly as the CABLE CAR creaks up the track.

THE CABLE CAR - THE ERASER, LEE AND CODY - A MINUTE LATER

They are two hundred feet from the top when they hear a COUGHING, GRINDING NOISE from below, and the CABLE CAR comes to a sudden HALT...

...and they run to the downhill end of the CAR, the end that's up on stilts. From this vertiginous perspective they listen hard for a moment, because...

Thousands of feet below, a muffled THUD can be heard...

THE BOTTOM OF THE TRACK - SAMARITAN AND CANONERO - JUST THEN

They've arrived above the LOWER CABLE CAR, as the DEPUTIES emerge from the WHEELHOUSE. SAMARITAN stands, legs wide, chopping madly at the thick steel cable with an enormous AXE.

...and CANONERO can't believe what she's seeing, she's nearly paralyzed in shock...

...and the CABLE is damaged, and then one strand pops, and SAMARITAN chops again, and another strand goes...

CANONERO

You'll kill them..!

SAMARITAN

Back off, Deputy! That's an order!

THE CABLE CAR

And the ERASER, LEE and CODY REACT as the CAR lurches down the incline a good ten feet, and they are all nearly catapaulted over the downhill railing...

ERASER

C'mon!

...and the ERASER shoves LEE and CODY up the narrow aisle toward the front of the car, the uphill end, where it'll be easier to jump off...

but as they run, the car lurches down again...

SAMARITAN, THE AXE AND THE CABLE

The CABLE is now cut and shredded more than halfway through, and SAMARITAN chops again...

...and there is a sound like a GUNSHOT...

...and the severed CABLE arcs like a fly fishing line up the length of the incline...

THE ERASER, LEE AND CODY - AT THAT SECOND

...and they just have time to DUCK as the CABLE comes humming, whipping up at them, slicing the back end of the CABLE CAR away, the part where they were just standing...

INT. THE WHEELHOUSE AT THE TOP

As the CABLE whooshes around the giant FLYWHEEL faster and faster...

THE CABLE CAR

...and the CABLE CAR starts to drop like a stone down the incline, with our trio still aboard...

And before she can even react, the ERASER pushes LEE over the seats, over the side and off into the darkness...

LEE

Codyyyyyy!!!

The CAR accelerates down, and the ERASER grabs little CODY like a football, crouches up on the side railing, and leaps, going into a tuck, shielding the boy with his own body...

SAMARITAN, CANONERO AND THE DEPUTIES

They stand clear as the CABLE CAR comes rocketing down the incline, swooshe past them and crashes into the BOARDING PLATFORM and the WHEELHOUSE, which explodes in a tremendous FIREBALL...

SAMARITAN

They must have jumped off!

CANONERO

This is crazy, they've got the high ground. We should call for back-up!

SAMARITAN

No time for that, let's go!

And CANONERO looks alarmed, but she follows her leader...

CUT TO:

INT. LAGUARDIA AIRPORT - A POLICE OFFICE - AT THAT MOMENT

MARSHALS huddle outside the GLASS as BUSBY sits at a desk playing a familiar TAPE for a MAN we can't yet see...

LARRY FALCONE (o.s. on tape)

...We got a marshal too, he's gonna fucking annihilate you, you are fucking dead..!

We see the MAN. He's obviously been in a plane mishap today, but he's powerful, a leader. He is is BELLER, CHIEF of the U.S. MARSHAL'S SERVICE. He stands up briskly...

BELLER

Christ! Get the Attorney General on the phone. How soon can we have a team in the air?

CUT TO:

EXT. BEACON NY - MAIN STREET - AT THAT MOMENT

As FRANK FAMIGLIETTI and his caravan of SOLDIERS passes the ERASER'S MARQUEE message. They check their MAPS...

CUT TO:

EXT. THE TOP OF THE CABLE CAR TRACKS

A very beaten-up ERASER and LEE struggle up the last of the steep incline. The ERASER carries CODY (and the DUFFLE BAG) on his back...

LEE

What the hell's up here, anyway..?

But as she clears the rise, she sees...

EXT. THE TOP OF MOUNT BEACON - THE ABANDONED CASINO

There is the enormous hulk of a decrepit building. It's an ABANDONED CASINO squatting darkly on the plateau that is the top of Mount Beacon...

There are no lights, and its massive silhouette is all the more menacing for its lack of detail...

LEE (cont.)

Wow...

ERASER

Casino, from the twenties.

The ERASER searches the skies for any sign of BUSBY and the "CAVALRY." Nothing, just stars. LEE REACTS as he pulls a handful of MAGNESIUM FUSES out of the DUFFLE BAG.

CUT TO:

EXT. THE MARINE AIR TERMINAL AT LAGUARDIA - AT THAT MOMENT

BUSBY and BELLER lead a squad of heavily armed FBI AGENTS across the tarmac and into a waiting HELICOPTER.

BUSBY

(as the last of the FBI
AGENTS jumps aboard)

Okay! Go! Go!

...and the CHOPPER rises and leans away into the darkness...

CUT TO:

INT. THE ABANDONED CASINO - NIGHT

It's dark and spooky, with eerie patches of starlight filtering in through holes in ruined roof. There are BIRDS. There are jagged holes in the floor and ankle-deep PUDDLES.

The ERASER and LEE place MAGNESIUM FUSES around the walls. He's all business now. She looks at him, the last of the good men.

INT. THE FBI HELICOPTER - BUSBY AND BELLER

They huddle close in the noisy HELICOPTER

BELLER

Shame about the woman, but even if she lives, she's looking at life. Treasury wants her on the counterfeiting, the Department wants to add wire fraud, mail fraud, conspiracy...

O.S. we hear the CLACK of AGENTS readying their firearms...

BUSBY

(a sick look)

How'd she end up in the program?
Was she a bad guy who rolled, or..?

BELLER

No, she was a clerk. Overheard a conversation. Did her duty and reported it. Really a shame.

BUSBY'S sick look grows as the HELICOPTER flies.

EXT. THE INCLINE TRACKS - SAMARITAN, CANONERO, DEPUTIES

As they come to the top of the tracks, and the top of the mountain. It's really quiet out. They crouch low and approach the CASINO...

They are outlined briefly against the night sky, when suddenly, SHOTS ring out. Ricocheting off the rocks beside them. SAMARITAN and CANONERO flatten on the ground.

CANONERO

(whispering)

He can see us!

SAMARITAN

That's her. He wouldn't miss.
Damn! He'll be behind us...

THE ERASER - AT THAT SECOND

Sure enough, the ERASER grabs one of the DEPUTIES bringing up the rear, knocking the man unconscious. The SECOND DEPUTY tries to run, but the ERASER catches and disables him as well. He hurries off...

SAMARITAN AND CANONERO

As more SHOTS ricochet...

SAMARITAN

Come on!

Under fire, he lifts her up, and runs with her in a sidelong way at the source of the SHOTS, the relative shelter of the CASINO itself. He looks over his shoulder.

They make it to the SHADOWS at the base of the building. SAMARITAN gestures to her to go left, he'll go right...

LEE - AT THAT MOMENT

She huddles in an UPSTAIRS WINDOW, GUN at the ready, CODY by her side. There is a STACK of EXTRA CLIPS for her GUN, piled neatly next to her - she could hole up here for a while. She watches anxiously as SAMARITAN and CANONERO disappear into the SHADOWS. Suddenly, a BIRD startles CODY...

CODY

Mommy...!

...and CODY knocks over her EXTRA CLIPS, and as LEE reaches for them, they go tumbling through a hole in the floor...

...and in the darkness, we hear them rattling and cascading through the rotten floorboards...

She's out of ammo...

INT. THE CASINO - THE ERASER - AT THAT MOMENT

He hears them too. But he's stalking...

SAMARITAN

He REACTS at the noise, and at a SOUND or a premonition masked by the noise, and he wheels around and SHOTS into the darkness behind him...

...and the ERASER dives out of sight, as SAMARITAN does the same, and it's quiet again...

LEE AND CODY

Have heard the GUNSHOTS downstairs, they're alarmed. LEE steels herself, and mimes the Silent Monster for CODY, telling him to stay put, be quiet. He does as he's told...

She creeps downstairs, holding her GUN like a club...

SAMARITAN

Stalking in the shadows, listening intently. He doesn't know that he's in the same room as...

CANONERO

Who creeps along a WALL past one ALCOVE, then another. Suddenly, we see, from the darkness of the second ALCOVE, LEE emerges silently and gives CANONERO a terrific shove...

CANONERO

(stumbling)

Ungh...!

...and as she STUMBLES noisily into a DOORWAY, where she is silhouetted against the night sky, SAMARITAN wheels and FIRES at the sudden sound...

...hitting CANONERO several times! Blown clean out the DOOR, she collapses. SAMARITAN runs over, sees who it is, returns inside without checking if she's alive or dead...

SAMARITAN

Amateurs!

ERASER

(from behind)

Nope. Drop it.

The ERASER has grabbed him by the hair from behind, jamming the MUZZLE of his GUN into the base of SAMARITAN'S skull. SAMARITAN drops the GUN...

And the ERASER nods to LEE, who runs upstairs for CODY...

SAMARITAN

(his smiling, mind-fuck mode)

You'd better kill me now...

ERASER

Uh-uh. I think I'll leave you
like a bone for the dogs to chew.
They are coming aren't th..?

...but SAMARITAN executes a blinding AIKIDO move, sweeping around to disarm the ERASER. The ERASER'S GUN goes skittering off into the darkness...

And for a moment they kick, block, lunge, block, punch in deadly earnest, drawing blood. They are well matched.

They break, then resume with redoubled malice, then the ERASER breaks again, backing up a step to pull a KNIFE. Then SAMARITAN does something unexpected:

He backs up, and suddenly, there is a KEYPAD DETONATOR in his right hand. The ERASER freezes as SAMARITAN backs up several paces against a wall...

SAMARITAN

Your plan was good - big fire, you two
"disappear." Let's try it for real.

And SAMARITAN'S finger descends on a KEY...

...and the ERASER hurls his KNIFE, pinning SAMARITAN'S right wrist to the wall. And the ERASER leaps at him...

But SAMARITAN, incredibly, has held on to the DETONATOR, and is just able to press ONE KEY before he drops it...

And the interior of the CASINO LIGHTS UP, as ONE MAGNESIUM FUSE goes off across the room...

And as the ERASER covers the distance to him, SAMARITAN rips the KNIFE out of the wall and his wrist, and the ERASER must slide away from the swooping blade in SAMARITAN'S left hand.

The FLAMES start to spread as the two men battle once more.

A knife thrust from SAMARITAN, the ERASER is cut, another...

The FLAMES and SMOKE are spreading, it's gotterdammerung...

SAMARITAN comes in again, but this time the ERASER catches the knife hand, turns it impossibly, and stabs SAMARITAN deeply in the gut, pulling up, butchering him...

...and SAMARITAN is mortally wounded, his legs won't support him, and he wobbles to the floor...

The ERASER kneels at his side as SAMARITAN whispers...

SAMARITAN

It's not over, there are others.
They sabotaged Beller's plane...

ERASER

(really rocked)
No, what are you saying..?

SAMARITAN

Listen to me son, the others'll try
for her. She's ...a hot ticket.

ERASER

I'm taking her far away...

SAMARITAN

(coughing blood)
No. You'll be no good to her.
You'll be...

ERASER

Happy...

The way the ERASER says the word, it's already slipping away
from him...

SAMARITAN

She won't be safe. The game's not over.
If you love her, don't make the same
mistake twice. The boy, your son?

The ERASER nods...

SAMARITAN (cont.)

You're the best, it's your curse.
Do your job... Protect them...
(dying)
...Eraser...

The ERASER takes this in, then looks for...

HIS P.O.V. - LEE AND CODY - AT THAT MOMENT

They're at the TOP of a FLIGHT OF STAIRS, trying to descend,
but FLAMES block their path...

LEE

Roy..!

ERASER
(running, pointing)
There's another stairway! Go around!

LEE and CODY see the SMOKE seeping up through the rotten floorboards of the second floor. LEE runs to the place the ERASER indicates, the "OTHER STAIRS." She carries CODY and the DUFFLE BAG...

THE ERASER

Runs through FLAMES to get to the other stairs. It's getting scarier, he's lost sight of LEE and CODY...

ERASER
Lee! C'mon!

HIS P.O.V. - LEE AND CODY - THE TOP OF THE OTHER STAIRS

Wait, he sees them again. LEE starts down the STAIRS, but as she does...

She accidentally kicks a MAGNESIUM FUSE, and it goes clattering down the STAIRS, landing in WATER with each STEP...

And they watch in horror as the FUSE sparks, and sparks again, and ERUPTS suddenly, spreading FLAMES between LEE and CODY and the ERASER. They're cut off...

CODY
Aaaaaaa!!!

ERASER
LEE...!!

He can't see her. They are separated by an OCEAN OF FIRE. It's getting worse.

LEE
Roy!!

...and another SHEET OF FLAME ignites, it's an inferno...

ERASER
LEE...!!

...and he can just barely hear...

LEE
...Roy, I love you! Royyyyyy!!

And once again, the ROARING FLAMES hide her from his sight...

CUT TO:

INT. THE FBI CHOPPER - BUSBY

As an FBI AGENT calls out to BUSBY...

AGENT

Sir? You'd better come look.

And BUSBY works his way to the front of the CHOPPER, where he does a horrified TAKE at what he sees...

BUSBY

Oh Jesus.

BUSBY'S P.O.V. FROM THE CHOPPER - THE MOUNTAIN TOP

We are perhaps a mile away, but there's no mistaking our destination. The mountain top is on fire...

BUSBY (o.s.)

...Oh Jesus, no...

The CASINO is totally consumed, FLAMES are visible in all the windows, and WHOOSH! FLAMES erupt through the roof...

...and as we get closer, right before our eyes, the CASINO is burning like a gigantic torch, a pillar of flame shooting up from the top of the mountain...

We get closer, closer...

AGENT

Is that someone down there..?

BUSBY (cont. o.s.)

Take us down! I think I see him!

And the CHOPPER heads for a KNEELING FIGURE - it's the ERASER. And the ROTOR WASH from the CHOPPER seems to lift the hellish FLAMES even higher as the CHOPPER comes in for a landing on a cleared area near the ERASER...

THE ERASER

His hair is singed, one side of his FACE is scorched and burned. He looks bad, but where are LEE and CODY? He's by himself down there.

The CHOPPER touches down, the doors open, and BUSBY, BELLER and the AGENTS jump out. The ERASER seems to be in shock as they run up to him, and BUSBY grabs him by the shoulders...

BUSBY

Roy! Roy! Where is she? Where's Cody?

ERASER

(gesturing toward the flames)
They're gone...

And the ERASER doubles over, as a wave of heat from the inferno behind him sweeps over the mountain top...

BUSBY

Oxygen!

Some of the AGENTS just stand there, affected by the ERASER'S grief, but a YOUNG AGENT runs up with bottled OXYGEN. The ERASER COUGHS but waves her off...

ERASER

...A marshal, hurt bad over there...

And the YOUNG AGENT and other AGENTS go running over to the edge of the clearing, where CANONERO lies, burned, bleeding. It looks like the ERASER dragged her here, just away from the flames, and couldn't drag her any further...

YOUNG AGENT

Get a stretcher..!

BELLER

(whispering to the ERASER)
Samaritan..?

ERASER

Dead.
(coughing)
Horace they're gone.

BUSBY

Come on pal, you did your best.
Come on, we'll get you out of here...

...as an afterthought, the ERASER indicates the BLACK DUFFLE BAG on the ground beside him...

ERASER

Wait, bring the money...

BUSBY snaps his fingers, and an AGENT grabs the BAG, as they steer the staggering ERASER to the open door of the CHOPPER.

And the AGENTS bring aboard the stretcher with the unconscious CANONERO, now breathing from an oxygen mask...

BUSBY

That everybody?

He gets the thumbs-up from the AGENTS, and the doors close, and the CHOPPER lifts off, fanning the flames even higher...

YOUNG AGENT

Nearest hospital's Poughkeepsie!

BUSBY

Do it!

The order is relayed to the PILOT, and the CHOPPER arcs around toward Poughkeepsie. AN AGENT turns to speak to the ERASER...

But BUSBY stops him when he sees the ERASER sitting with his head in his hands, utterly bereft. The AGENTS stare.

THE TOP OF THE CABLE CAR TRACKS - AT THAT MOMENT

As FRANK FAMIGLIETTI and his SOLDIERS stand impotently in their cashmere coats, watching the CASINO burn and the CHOPPER fly away.

CUT TO:

EXT. HUDSON LUTHERAN HOSPITAL - NIGHT

As the FBI CHOPPER lands on the HELIPAD TARGET, the doors open and TWO EMS WORKERS approach with a GURNEY...

...and CANONERO, on her stretcher, is placed on the GURNEY. The ERASER jumps out of the CHOPPER under his own power, but looking awful for all that. He carries the BAG of money...

...and BUSBY and TWO AGENTS accompany the ERASER and the EMS workers and the GURNEY inside...

INT. THE HOSPITAL

Amid the confusion their arrival has created in this sleepy hospital, the ERASER suddenly remembers something, and he pulls BUSBY aside and whispers something in his ear.

BUSBY looks concerned and hurries away...

INT. AN ELEVATOR

The TWO EMS WORKERS and the ERASER get in with CANONERO'S GURNEY, and just as the DOORS CLOSE, the most amazing thing happens...

CANONERO suddenly sits up on the GURNEY, GUN in hand...

CANONERO

Put your hands up, all of you!

It's LEE. LEE wearing CANONERO'S scorched UNIFORM and with CANONERO'S GUN. She reaches over and presses "P" for PARKING. The ELEVATOR ascends...

LEE

Turn around!

...and they turn with their backs to LEE...

EMS WORKER #1

Don't shoot us lady...

LEE

"Lady..?"

And she conks him on the back of the head with her GUN. He slumps to the floor.

LEE

You two, put him on the thing..!

EMS WORKER #2

Yes ma'am.

The ERASER and EMS WORKER #2 comply as the ELEVATOR ascends.

LEE

(cont. to the ERASER)

You, gimme the money!

Move, asshole!

...and the ERASER smiles to himself as he hands her the DUFFLE BAG, and she slings it over her shoulder...

EXT. THE ROOFTOP PARKING LOT - THE ELEVATOR DOOR

It's an open-air rooftop PARKING LOT. The ELEVATOR DOOR opens to reveal: EMS WORKER #2 pushing the GURNEY carrying EMS WORKER #1, with the ERASER alongside. He's playing the hostage role very convincingly. Behind them, LEE brandishes her GUN...

The party emerges cautiously from the ELEVATOR, and here's what they see: a bleak, empty PARKING LOT; scores of CARS. The darkness of the sky. That's it.

Anxiously, LEE looks around - there's no one up here.

LEE

Oh the hell with it...

And she conks #2 on the head, and he sags, but the ERASER catches him and drags his unconscious form around a corner out of sight. Same with #1...

Now it's just the ERASER and LEE. They look around...

Suddenly, a CAR engine coughs to life, TIRES SCREECH, and they REACT as a DARK SEDAN comes powering up to where they're standing...

Behind the wheel, BUSBY.

BUSBY gets out, then smiles...

BUSBY

(sotto voce)

Man, I haven't hot-wired a car in twenty years...

BUSBY points to his watch as he trots to the FIRE STAIRS...

BUSBY (cont.)

You better hurry. I'll hold 'em off as long as I can.

(to LEE)

A pleasure...

...and he waves goodbye as the FIRE DOOR closes behind him.

Again, it's just the ERASER and LEE. She unzips the DUFFLE BAG on the front seat of the SEDAN...

LEE

Code? It's okay, Mister Earl's here...

...and we see there, in a bag full of MONEY, little CODY is faithfully doing the Silent Monster.

CODY

Hi...

ERASER

Hi Code.

...and CODY breaks out of his frozen posture, and climbs out of the BAG and runs to give the ERASER a fierce hug...

LEE
He did good, huh?

ERASER
Like his mother.

She gently touches his burned FACE...

LEE
(silently)
Like his father.

The ERASER still hugging CODY...

LEE (cont.)
Come with us, ...Earl. We can still be together. Come with us.

And he hugs CODY even tighter.

CODY
Come with us Earl.

The ERASER sucks it up...

ERASER
No. You have the chance to disappear now, and you've got to take it. But my job isn't finished. You'll need an inside man.

LEE
No, you said...

ERASER
I said you'd have to trust me, all the way.

She starts to protest but he takes her hand...

ERASER (cont.)
This is what I do, it's who I am. Til we can be together, I'll be looking out for you. I promise.

CODY
Come with us Earl, we love you.

ERASER

(to CODY, on his level)

I love you too Code, and your Mom.
And I'll see you someday. But now
your Mom and I have different jobs,
and you'll have to look out for her.
Can you do that..?

CODY

Yes.

ERASER

Do that. She's a hot ticket.

The ERASER looks around, then, becoming businesslike...

ERASER

You'd better go. You know the mail
drops? And the codes, they rotate by
odd numbered...

LEE

Shut up, shut up.

And crying, she embraces him fiercely, and little CODY joins
in, trying to be appropriately serious.

LEE

Come on Code.

And LEE and CODY hustle into the DARK SEDAN, close the doors
and LEE starts off. The ERASER, with a stern face gesturing
"go on, hurry up," CODY waving goodbye from the window.

The DARK SEDAN disappears down the PARKING LOT RAMP...

INT. THE HOSPITAL - EMERGENCY ROOM AREA - BUSBY

As the AGENTS around him realize "CANONERO" is missing...

THE PARKING LOT - A MINUTE LATER

As the AGENTS burst into the PARKING LOT from the FIRE
STAIRS, and see the TWO EMS WORKERS, unconscious, on the
floor, and the ERASER, "unconscious" on the floor as well...
They "wake him up"

ERASER

Ow... That marshal...

BUSBY
(to his AGENTS)
Seal the building.

FBI AGENT
You want Poughkeepsie PD..?

BUSBY
Hell no. This is Federal.
(he smiles to himself)
Floor by floor.

LONG SHOT - MAIN STREET - POUGHKEEPSIE - AT THAT MOMENT

It's quiet, dark and deserted as a DARK SEDAN drives away...

FADE TO BLACK:

FADE IN ON:

EXT. THE JUSTICE DEPARTMENT - WASHINGTON DC - DAY

There isn't a colder, grayer building in all of Washington.

INT. A CORRIDOR IN THE DEPARTMENT

The ERASER, in a suit, walks down a lonely hallway. His
FACE has healed, but he will have a permanent SCAR.

INT. BELLER'S OFFICE

As the ERASER enters. BELLER, sitting at his desk, doesn't
invite the ERASER to sit, so he stands at attention.

BELLER
Come in. Feeling better?

ERASER
Yes, sir. Thank you.

BELLER
I'll make this brief. You're my new
head of Eraser Branch. Starting today.
I know you've taken some guff in the
Department for being sort of a "straight
arrow" or something. I don't see that
as a liability. I think we need that now.

ERASER
Thank you for your confidence sir.

BELLER

First thing: Find this Canonero.
I've had enough of rogue marshals
operating outside the law.

ERASER

I'll see to it.

BELLER

Good. I have every faith in you.
By the way, I'm sorry about your
witness. In her own way, she must
have been quite a woman.

ERASER

Quite a woman. Yes sir.

The ERASER leaves BELLER'S office, heads down the lonely
corridor. From his pocket, he pulls out a dollar bill. He
smiles at it. It's a red and green HONG KONG DOLLAR BILL.

MATCH CUT TO:

EXT. A SAMPAN IN HONG KONG HARBOR - DAY

Bobbing up and down in a small SAMPAN, LEE hands a HONG KONG
DOLLAR to a BOATMAN as she and CODY ride across this beauti-
ful harbor. They are travelling with a small mountain of
matching red luggage. CODY is excited, and jumps around.
LEE gives him a comically stern, ERASER-style look, and
gleefully, he does the silent monster. The two of them
laugh and look off across the sea.

FADE OUT:

THE END