

LE CHEVRE

FADE IN:

"MARCIE GROWING UP" MONTAGE (MOS)

- A) We OPEN ON a CLOSEUP of the smiling face of a one-year-old girl. We PULL BACK to reveal that the child's head is stuck between the bars of her crib. Her father is sawing off the crib bars while his wife watches anxiously.
- B) The dad is flying a kite. His two-year-old daughter watches, happily. The dad hands her the string. She is lifted off the ground and carried. The father chases.
- C) The same little girl at her six-year-old birthday party. She blows out her birthday candles and they set fire to curtains which were billowing in the breeze from an open window. Grown-ups scramble in, pull down the burning curtains and stomp on them.
- D) The girl, about sixteen years old is riding on a down escalator wearing a long dress. Her dress catches in the machinery. She reaches the bottom and the tug on her dress drives her to the floor. She thrashes around on the floor like a fish trying to free herself. Finally, the dress is ripped off her by the escalator, leaving her in her underwear.

END of TITLES.

FADE OUT.

FADE IN:

EXT. SWISS ALPS - AFTERNOON

It's late in the ski season. The little girl we met in the title sequence, is now a twenty-year-old woman. Her name is MARCIE BUTLER. She skis to the bottom of the hill. Two men ski with her -- one to either side of her. Marcie, somewhat angrily, removes her hat and without a word to the two men, she clomps into a shed near the ski lift. The shed is open on one side and contains a phone. The two men look at each other and shrug.

EXT. LONG ISLAND - DAY

ESTABLISHING SHOT of a beautiful estate.

INT. INDOOR POOL AREA - DAY

EVELYN BUTLER, an attractive woman in her twenties, is sitting at a table at poolside. A maid is serving her breakfast. A man is swimming laps. He climbs out of the pool. This is FRANK BUTLER, a vigorous man in his sixties. He's tired, but not wrecked.

EVELYN
(teasing)
Forty-eight.

FRANK
That was fifty, don't tell me.

She laughs, then so does he. He kisses her on the hair.

FRANK
I've got to go to the office.

The PHONE RINGS. Frank answers it.

FRANK
Marcie, honey, how's Switzerland,
are you having fun?... Why not?

We INTERCUT between Frank by the pool and Marcie in the phone shed in Switzerland. When Marcie speaks to her father, she is more beseeching than hostile. She is not the spoiled little rich girl.

MARCIE
It's these guys... Your security
guys. They're with me everywhere.
Please, Daddy, tell them to leave
me alone.

FRANK
Are they bothering you? I can
send different men.

MARCIE
No, they're very nice. They're
very sweet. They're very... there.
You know they're always there.
Can I speak to Evelyn?

FRANK
Sure.
(to Evelyn)
She wants to talk to you.
(slightly mocking,
but really pleased)
Her 'soul mate.'

(CONTINUED)

CONTINUED:

Evelyn takes the phone.

— EVELYN
Hi, honey. Anything wrong? --
I know it must be very annoying.

FRANK
(kibitzing)
What's annoying about it?

EVELYN
(to Frank)
Well, for one thing, she'd probably
like to meet some European men
which is damn near impossible with
those two goons around her.

FRANK
(dismissive)
Aah!

Frank grabs the phone.

FRANK
Look, honey, these are strange
times in Europe. A million things
can happen. And we don't want any
of them to happen to you.

MARCIE
Come on, Dad, you know you didn't
send these guys with me because
of the situation in Europe. You
sent them because... of my special
problem. Only, having these guys
here only makes me more nervous
and more prone to...

Her stance has gradually widened during the conversation and she now loses her balance. She begins to slide on her skis backward, away from the phone. Before she realizes what's happening, she has been forced to let go of the receiver and is picking up speed. She slides, backward, more and more rapidly until she is careening down the hillside facing the wrong way. The two security men ski after her, desperately. After a short, but perilous run, she crashes, still backward, through the doors of a ski lodge. From inside, we hear the sounds of PEOPLE SCREAMING, FURNITURE FLYING and GLASS BREAKING.

EXT. SWISS HOTEL - EVENING

Marcie is alone at a table at the hotel's outdoor restaurant.

(CONTINUED)

CONTINUED:

The restaurant overlooks a Swiss village. Marcie is apparently all right. She's on the phone again.

MARCIE

Evelyn, really, it was nothing...
They exaggerated. The lodge will
be open again in three months...
I knew Dad would overreact. Just
a second.

She turns around and we see one of her BODYGUARDS at the next table with his back to her. Marcie speaks to him.

MARCIE

I'm a little cold. Could you
please go up to my room and get
me a sweater. My leg's still a
little sore.

JIM (BODYGUARD)

I'd rather wait until Dan got back
from the men's room.

MARCIE

(annoyed)

He'll be back in ten seconds. I
promise, I won't fall off the
terrace.

JIM

Okay.

He leaves. Marcie turns to her phone call with a more
urgent attitude.

MARCIE

Evelyn?...

INT. HEALTH SPA

Evelyn is naked. She's getting a massage while she talks
on the phone.

EVELYN

Still here.

INTERCUT:

MARCIE

(lowers her voice)

I'm going to ditch these guys and
get off on my own for a while.

(CONTINUED)

CONTINUED:

EVELYN

Why are you telling me this?

MARCIE

Because when Dad hears I've split, I don't want him to have a coronary. You'll be there to tell him you know I'm all right. But don't tell him until I get away or I'll never, ever speak to you again.

EVELYN

Oh, this is great. I can either keep something from my husband or betray my stepdaughter. Wonderful. By the way, in case anything happens, would you like to actually tell me where you're running off to... Well, you know best, I suppose... Sure, I'll hold the fort. 'Bye-bye.

She hangs up. She looks concerned.

EXT. OFFICE BUILDING - NEXT DAY

Frank hops out of a limo and strides into the lobby.

INT. LOBBY

Frank walks with assurance. People greet him with awed respect. He only nods in response. The MAN behind the lobby's cigar stand calls out.

CIGAR MAN

Good morning, Mr. Butler.

He throws a bunch of cigars tied together. Frank catches them.

FRANK

Thanks, Louie.

An ASSISTANT falls into step with Frank.

ASSISTANT

Everyone's ready, sir. They're all in the conference room.

FRANK

Let's do it.

INT. CONFERENCE ROOM

Frank is running the meeting. There are about half-a-dozen EXECUTIVES there.

FRANK

I know you've been hearing rumors for days now about a merger. Today at 3:01 P.M. -- as soon as the stock exchange closes for the weekend -- it will be announced that we are beginning negotiations to take over American Foods.

There's a hubbub.

LARRY (EXECUTIVE)

What about National Dairy?

FRANK

That was a red herring. Now -- I hope nobody will feel insulted, but I'm going to have to insist that nobody leave this room until 3:01. That means no messages, no phone calls, no trips to the bathroom. I'm sorry.

ED (EXECUTIVE)

Do you mistrust one of us?

FRANK

Last year, before our takeover of Wilson Paper, their stock went up eight points two days before we announced we were negotiating. Cost us a hundred million dollars. My security department didn't even want me to tell you about this takeover until after it was announced. I insisted that I need today to familiarize you with the plan. Keeping you in this room was our compromise.

He signals and his Assistant begins handing out reports.

FRANK

The most important factor to note, is what American Foods is claiming as their share of the market. We --

The door opens and DOUG McKENNA bursts in. Doug is a good-looking, solidly built man.

(CONTINUED)

CONTINUED:

He has the confident bearing of a man of action -- a man of decision -- a man who gets girls.

FRANK

Doug, we're busy right now.

DOUG

Pretend I'm not here.

ED

(to Frank)

What support is there for these figures? Do they --

Ed is interrupted by the sight and sound of Doug violently yanking Larry out of his seat and pushing him against a wall.

FRANK

Doug!

LARRY

What is this? Is he crazy?

Doug is ripping off Larry's clothes -- jacket, tie, shirt. The room is in an uproar, but no one acts to stop Doug.

ED

I'll call security.

FRANK

He is security. Doug!

Frank gets up to take action. Doug finds a tiny microphone on Larry's person. He displays it to Frank.

DOUG

There you go. A microphone. He's been broadcasting this whole meeting. Live.

Larry is silent.

FRANK

Oh my God. You mean it's leaked?

DOUG

Don't worry.

Doug throws back the curtains revealing a man in a window across the street with electronic receiving equipment. He is in the custody of two men. They wave at Doug.

(CONTINUED)

CONTINUED:

DOUG
(into microphone)
- Call the police.

Everyone is stunned.

EXT. SWISS VILLAGE - DAY

Marcie is walking down a crowded street of a charming little village. The bodyguards are about a step behind her. Marcie stops.

MARCIE
Guys, please, we had a deal,
remember? Ten feet?

JIM
Sorry.

They slow down and give her more slack. She stops at a shop. They prepare to follow her.

MARCIE
Please. I swear nothing will
happen to me while I'm buying a
brassiere.

The men look at each other and nod. They let her go in alone. They both stand there out on the sidewalk.

DAN
What size?

JIM
Hm?

DAN
What size brassiere?

JIM
I don't know... Thirty... six?

DAN
(nods)
'C.'

JIM
No! 'B' not 'C.'

DAN
(defensive)
Maybe 'C'...

(CONTINUED)

CONTINUED:

JIM
I feel sorry for her.

DAN
Why? 'B''s not bad.

JIM
No! I mean being with us all the time.

DAN
Yeah... but it's the easiest work I ever had.

JIM
True.

Marcie comes out of the store and quickly walks away from the bodyguards and down the street.

JIM
Here we go.

They follow. They give her the ten feet. They walk about a block, then Marcie slips on some snow. They run up to help her. They pick her up and they see that it is another WOMAN in Marcie's clothes. They're stunned.

WOMAN
(frightened)
She gave me money.

They look around wildly, but see no sign of Marcie. They separate and begin to run.

EXT. BUTLER ESTATE

Doug is with Frank and Evelyn on Frank's tennis court. Frank is very angry and Doug is very upset.

DOUG
I take full responsibility. They were my men, I picked them, I'm at fault.

Frank flings his racket against the fence.

EVELYN
Take it easy, honey.

(CONTINUED)

CONTINUED:

FRANK

- You know something about this,
don't you? She never makes a move
without telling you first.

EVELYN

(guiltily)
Okay, okay. She warned me she was
going to do it.

FRANK

You knew!?

EVELYN

Beat me, Frank. Take your tennis
racket and serve me to death.
I knew.

DOUG

Where is she, Mrs. Butler?

EVELYN

That I don't know. She wouldn't
tell me. I guess she was afraid
you'd get the information through
torture.

FRANK

I'd never torture you, Angel.
I'd have Doug do it.

DOUG

Sir, I'll fly to Zurich
immediately.

FRANK

You bet your ass.

EVELYN

Oh, come on. Give the poor girl
a break. She just wants to get
away for a while. Let her have
some fun.

EXT. ROME - DAY

A small car comes careening down the Spanish steps,
causing people to scatter. The car hurtles through the
piazza and then CRASHES into the front WINDOW of a shop,
smashing up an enormous amount of merchandise. People
gather around, excitedly. The SHOP OWNER runs out in
hysterics. Marcie, unhurt, climbs out of the car
through the sun roof. The Shop Owner is screaming. The
crowd is buzzing.

(CONTINUED)

CONTINUED:

MARCIE

I'm fine... Yes, I'm fine... a
rented car... brakes didn't work
... I'm sorry... lo sciento...
no brakes... I will pay...

SHOP OWNER

And plenty.

EXT. BUTLER ESTATE

It is the same conversation we left before.

FRANK

(to Doug)

My office will put you on a flight.
Call me as soon as you get there.

No answer. Doug hesitates, but decides to speak.

DOUG

Your daughter is twenty, isn't
she, sir?

FRANK

Yes.

DOUG

And she has money and credit
cards, I assume?

FRANK

Yes.

DOUG

Well, then, forgive me, but
aren't you being overly concerned?

FRANK

Have you ever met Marcie?

DOUG

No, not really, I once freed her
from a stuck elevator in the
Butler Building.

FRANK

Mm... She's a very unusual girl.

DOUG

(not getting his
meaning)

I'm sure she is, sir.

(CONTINUED)

CONTINUED:

FRANK

No... I mean very unusual.

(with difficulty)

If you had a child who had a...
condition. An illness. And then
one day she left the house
without her medicine... and you
didn't know how to find her or
when she'd come back... how would
you feel?

DOUG

I think I understand. I'll find
her.

FRANK

Quickly.

EXT. ROME - DAY

We see Marcie, by herself, at various spots that will
clearly establish that she is in Rome. She is enjoying
herself.

EXT. ROME - EVENING

Marcie is walking along a quieter street. There are very
few people about.

EXT. OUTDOOR CAFE - EVENING

At a table near the street, is ENRIQUE, a handsome
Italian man in his twenties. He is a gigolo. With him
is MRS. LUCKS, who is eighty and in good health. She is
rich. She kind of sees through Enrique's act, but enjoys
his flattery which is constant. She's an American.

ENRIQUE

(heavily accented)

Mrs. Lucks, may I say that you
look particularly beautiful this
evening?

MRS. LUCKS

Why thank you, Enrique.

ENRIQUE

What an exciting woman you are.
From the moment I first saw you
in the lobby of your hotel...

(MORE)

(CONTINUED)

CONTINUED:

ENRIQUE (CONT'D)

... The way you held your safety deposit box so the light reflected into your eyes. Tell me more about your late husband. He made baseball bats?

ANGLE ON STREET

Marcie is walking along. A small car pulls up, cutting off her path. A man jumps out of the back seat and grabs her. Marcie is surprised. The man is about to pull her into the car when Marcie knees him in the groin. She breaks away. The driver of the car jumps out and pursues her.

ANGLE ON CAFE

Mrs. Lucks has seen the entire incident. She's upset.

MRS. LUCKS

Enrique, did you see that?

ENRIQUE

(he did)

No... it would have meant taking my eyes off you even for a moment.

MRS. LUCKS

That girl is being mugged.

ENRIQUE

She's doing fine.

MRS. LUCKS

Help her.

ENRIQUE

If that is your wish.

(kisses her hand)

That's some ring.

He goes out into the street. He's not happy about it. Both men, including the one who was kicked, are cornering Marcie. She's backed against a wall. Enrique shouts something at them in Italian. One of them pulls a gun and points it at Enrique. He gasps and freezes. Marcie grabs the gunman's gun hand. He lashes out at her, knocking her head against the wall with his gun hand. As her head hits the wall, his GUN GOES OFF. The bullet hits his partner in the side. At the sound of the gunshot, everyone in the cafe looks up.

(CONTINUED)

CONTINUED:

People in the cafe scream. A waiter drops a tray. People run out to the cafe from inside the hotel. Now, the gunman is panicking. He hesitates for just a second, then grabs his partner and supports him to the car. They get in and speed away. Enrique turns to the cafe. Everyone there is buzzing.

ENRIQUE
(in English, for
Mrs. Lucks' benefit)
It's okay. I have saved the day.

He goes to Marcie and crouches down.

ENRIQUE
Hey, you... Hey, girlie, wake
up.

He picks up her purse and takes out her wallet. He turns to the cafe and blows Mrs. Lucks a kiss. He turns back to the wallet and reads her name. He sees an employee identification card for "Butler Industries." He sees a picture of Marcie with Frank. He sees a card telling who to contact in case of emergency. It says, "Frank Butler" and gives the address as "Butler Industries." He also sees that Marcie is carrying every silver, gold, and platinum credit card in the world. He examines her necklace and watch, which are not showy, but are very expensive. Enrique's mind is working. He's getting excited. He jumps up and whistles for a cab. One stops. He opens the door and shoves Marcie inside.

MRS. LUCKS
(yells)
Enrique, what are you doing?

He ignores her. He gets in the cab.

MRS. LUCKS
Ricky... Ricky...

The cab drives away.

EXT. SWISS VILLAGE - DAY

Doug is with Jim and Dan outside the shop from which Marcie disappeared.

JIM
It was lunchtime. The streets
were packed. We lost her.

(CONTINUED)

CONTINUED:

DOUG

- Did you show her picture at the train station, the airport?

JIM

First thing. What are we, amateurs?

DOUG

(yells)

I'm not sure. She's lost, isn't she? We're going to talk to every shop owner on this street. I'm not going back to New York until I know something.

BRIEF MONTAGE

of Doug, Jim and Dan questioning people in the village, then Doug showing Marcie's picture at the train station, then all three of them going through Marcie's things looking for clues, but getting no results. While Doug studies Marcie's clothes, almost hopelessly, Dan surreptitiously takes one of Marcie's brassieres and shows the tag to Jim. Jim shrugs as if to say Dan was right about the size. The MONTAGE ENDS with Doug, at night, alone, out on the street where Marcie disappeared. The street is cold, windy, and deserted. Doug is at a loss. He's desperately trying to get an inspiration. Finally, he turns and walks away.

INT. FRANK'S OFFICE - DAY

Frank is behind his desk. He looks sad and vague. HOWARD METZLER is with him. There are folders open on Frank's desk.

HOWARD

In defense of myself, Mr. Butler, I would point out that the psychological profile I did on Mr. Richardson could have predicted that he would try to steal company secrets. I indicated that he was intensely ambitious and had a deficient superego.

FRANK

(bored)

Yes, yes, yes. What is all this?

(CONTINUED)

CONTINUED:

HOWARD

There are the psychological
profiles on the three men closest
in line to succeed Mr. Richardson.

FRANK

(doesn't care)
Oh...
(points carelessly
at a folder)
He'll be fine.

HOWARD

(staring at Frank)
Yes, sir... Mr. Butler... would
you like to talk about it?

FRANK

Talk about what?

HOWARD

Your daughter, sir. I am a
psychiatrist. If you talked to
me, it might help.

FRANK

Will it help find her?

HOWARD

No, sir.

FRANK

Then I don't want to talk.

The door opens and Frank's SECRETARY enters.

ROSE (SECRETARY)

Mr. Butler, there's a call on
line two. He says it's about
your daughter.

Frank pounces on the phone.

FRANK

Hello.

INT. HOTEL ROOM - OPEN ON BOTTLE OF CHLOROFORM

on a night table. Next to the bottle is a handkerchief.
We PULL BACK to reveal Marcie asleep on the bed. We PAN
ACROSS the room until we see Enrique speaking on the
phone. Enrique is extremely nervous. He is perspiring.
He attempts to affect an accent other than his own. He's
bad at it.

(CONTINUED)

CONTINUED:

ENRIQUE

Mr. Butler.

INTERCUT with:

INT. FRANK'S OFFICE

FRANK

Yes. Who is this?

ENRIQUE

... Is this Mr. Frank Butler?
The rich American?

FRANK

Yes! Yes! Who is this? Do
you have Marcie?

ENRIQUE

(more nervous)

Si. I mean yes. I mean no.

FRANK

Who are you? Where are you?
How much do you want.

ENRIQUE

I... I...

He hangs up. He breathes heavily. Then lowers his head
between his knees.

FRANK

Hello... hello... hello...

INT. HOTEL ROOM

Enrique is making another call. This time he speaks in
Italian, and there are SUB-TITLES. He's still nervous.
He is drinking wine from a bottle.

ENRIQUE

Sonia... Ricky... No. I mean,
yes, I called, but I hung up...
I'm not a coward. I'm just
careful... You're so smart, what
would you do?... That's pretty
good... Don't worry, I'll get
her there. Then we'll be rich.
Ciao.

He blows a kiss and hangs up.

FADE OUT.

FADE IN:

EXT. OFFICE BUILDING

Frank's limo pulls up. Slowly, Frank gets out. He looks years older. He enters the building slowly. There is no snap to him.

INT. LOBBY

People greet Frank in muted voices and avert their eyes. He barely responds. Louie, tentatively offers cigars, Frank just trudges on. He heads for the elevator.

INT. HOWARD'S OFFICE - DAY

Metzler is quickly going through a stuffed file drawer. He finds the file he's looking for and pulls it. Eagerly, he glances through it for a few seconds. He seems excited. Carrying the file, he exits.

INT. FRANK'S OFFICE

A WOMAN in a flowing caftan is seated in front of Frank's desk. Her eyes are open, but her eyeballs are rolled back. Frank stares at her, intensely. The office door opens and Howard Metzler enters.

HOWARD

Excuse me, sir. I --

FRANK

Sshhh!

(whispers)

Madame Zamora is in a trance.
She's looking for Marcie.

Madame Zamora slowly stands.

MADAME ZAMORA (WOMAN)

(in a trance)

I'm walking... an old city...

(frightened)

What is happening?... Let go of
me!

She falls heavily to the floor.

MADAME ZAMORA

I'm hurt... Someone's with me.
I'm in a car... Now I'm in a
hotel.

(MORE)

(CONTINUED)

CONTINUED:

MADAME ZAMORA (CONT'D)

(rises)

- Wait. I'm being taken somewhere.
Where? Where are you taking me?
Where are we going? Where?

Frank grabs her and shakes her.

FRANK

Yes, where? Where?!

Madame Zamora comes out of her trance.

MADAME ZAMORA

Mr. Butler... What happened?
Did I reveal anything?

FRANK

(disappointed)

Same as yesterday. Same as every
day.

MADAME ZAMORA

I'm sorry. Shall we try again,
tomorrow?

FRANK

I'll let you know.

MADAME ZAMORA

Goodbye.

She exits. Frank looks at Howard.

FRANK

(defensively)

She's not a phoney, you know.
The police use her.

HOWARD

I know.

FRANK

So don't look at me as if I
were crazy.

HOWARD

No, sir. In fact, I've decided
to suggest something that you
may think is crazy.

FRANK

Marcie's been missing for six
days. Nothing is crazy to me
anymore.

(CONTINUED)

CONTINUED:

HOWARD

- You may change your mind... There is a man who works here in your accounting department... I think he may be the key to finding your daughter.

FRANK

An accountant? Is he involved?
Is he a suspect?

EXT. CENTRAL PARK - DAY

ZACHARY TRAUB is walking towards a bench in the Central Park Zoo. He carries an attache case.

HOWARD (V.O.)

No, sir, nothing like that. His name is Zachary Traub. And he's a very unusual man.

Zachary sits on the bench. On the next bench is a WOMAN with a small CHILD. Zachary opens his case and takes out a sandwich and a container of milk. A truck goes by. It's a truck used to transport animals.

ZACH

(to little boy)
Did you see that? They're bringing a lion in that truck.

LITTLE BOY (CHILD)

So?

ZACH

Well, I think it's interesting.

BOY'S MOTHER (WOMAN)

How do they get the lion out of the truck and into the cage?

ZACH

They're experts. They have their ways -- their methodology. Your son is eating leaves.

MOTHER

(to son)
Maximillian!

She chases her son.

(CONTINUED)

CONTINUED:

ZACH
(to himself)
- Maximillian?... I had a straw.
I remember.

ANGLE ON ZACH'S POV

The inside of his attache case, open on his lap. His hands are searching the pockets and compartments.

ZACH (O.S.)
... Plenty of pens... Ah! There's
a straw.

BACK TO SCENE

He takes the straw, then closes the case, revealing a lion, staring right at him from inches away. Zach looks around. There are no other people around, except a few ZOOKEEPERS who are fanning out around Zach and the lion.

ZOOKEEPER
Don't move, buddy. This lion's
crazy.

ZACH
(frozen)
Don't call him that. He may be
sensitive.

ZOOKEEPER
We're getting a tranquilizer gun.

ZACH
Get one for the lion, too.

The LION ROARS loudly. Zach goes over the back of the bench and sprints through the park. The lion chases him. Zach reaches the lake and dives in. The lion stops at the edge of the water.

INT. ACCOUNTING DEPARTMENT

There is one unoccupied desk. The cover is on the adding machine. At every other desk, of which there are about a dozen, someone is at work on an adding machine or a ledger. Standing, impatiently by the empty desk, is MR. BLITZSTEIN, the manager of the accounting department. The door to the office opens and Zachery enters. As soon as the door opens, all work stops and everyone stares at him.

(CONTINUED)

CONTINUED:

He is forced to walk the entire length of the department past staring eyes. He reaches his desk.

ZACH

Good afternoon, Mr. Blitzstein.

He sits down and uncovers his machine.

MR. BLITZSTEIN

A three hour lunch, Traub? You're an accountant. Account for yourself.

ZACH

I had to go home and change my clothes.

MR. BLITZSTEIN

Didn't like how we looked today, did we?

ZACH

A lion chased me into Central Park lake.

There is snickering.

MR. BLITZSTEIN

I've sent in a memo. I want you fired.

Blitzstein exits. Zach is, of course, upset. The man at the desk, WARREN, talks to him.

WARREN

Zach, you better quit goofing on Blitzstein. A lion...

ZACH

I wasn't lying... damn.

His pen has leaked over his work. ARLENE, from another desk calls out.

ARLENE

(in awe)

Zach, they just called, the boss wants to see you.

ZACH

He just saw me.

(CONTINUED)

CONTINUED:

ARLENE

Not that boss... The boss.

(points up at
ceiling)

In the executive conference room.

Zach stands. He's shocked and frightened.

ZACH

Mr. Butler?

WARREN

Goodbye, Zach.

ZACH

Goodbye, everybody.

(joking bravely)

I'll tell you one thing... this is
the beginning of the end of Butler
Industries. One year without me,
this place will be a parking lot.

He exits.

INT. CONFERENCE ROOM

Frank and Howard enter. Howard is carrying a broken
chair.

HOWARD

I got this from the maintenance
department.

FRANK

Why?

Howard begins placing the broken chair amid about twenty
identical chairs around the large conference table. He
props the chair up on the broken leg, disguising the
damage.

HOWARD

I think this will be the best way
to make my point. Would you agree
that your daughter seems to
attract misfortune?

FRANK

Like a magnet.

(CONTINUED)

CONTINUED:

HOWARD

Many of my colleagues in the field
- of psychology feel there are no
accidents. I think that view is
simplistic. Even the strictest
Freudian would have to admit --

He is interrupted by QUIET KNOCKING at the door.

HOWARD

Come in.

Zachary enters. He's ill at ease.

ZACH

(doubtful)

You wanted to see me?

HOWARD

Yes, Mr. Traub. Please have a
seat.

Zachary looks at the table.

ZACH

Where?

HOWARD

Anywhere.

Zachary walks uncertainly to the table. He puts his hand
on a chair. He looks for approval. The others are im-
passive. Zachary is sure that something is wrong. He
circles the table warily, trying to make the "right"
choice.

ZACH

(hoping to get a laugh)

So many seats... you must have a
lot of friends.

HOWARD

Sit please.

FRANK

Today.

Zach nods, hesitates a while longer, then sits. The
chair collapses. He springs up to his feet.

HOWARD

Thank you. You may go.

ZACH

How far?

(CONTINUED)

CONTINUED:

HOWARD
Back to your desk.

ZACH
Thank you!
(to Frank)
I buy everything you own. Keep
up the good work.

He exits.

HOWARD
(to Frank)
Your daughter would have sat in
that chair.

FRANK
Who do you think broke it?

EXT. AIRLINE TERMINAL

This is the Rome airport. A cab pulls up. Enrique gets out and helps Marcie out of the cab. She is about ninety five percent drugged. He grabs a wheelchair and puts her in it. Enrique is aware that people are eyeing them curiously. This scene is all in Italian with English subtitles.

ENRIQUE
(generally, to other
people)
My wife is exhausted... we are
returning from our honeymoon.

While Enrique pays the cabdriver, Marcie pitches forward onto the ground and does a complete somersault, landing on her back. People stare.

ENRIQUE
We are circus people.

A SECURITY GUARD rushes over. He is all friendly solicitation. He helps her up.

SECURITY GUARD
Is she all right?

ENRIQUE
(more nervous)
Oh, yes.

Enrique looks through the doors into the terminal.

(CONTINUED)

CONTINUED:

ENRIQUE

We must hurry.

- (to Marcie)

Gate 4, my darling.

(to Guard)

Goodbye... Goodbye...

He gathers up his few things and, for a moment, loses sight of Marcie. Marcie, trancelike, walks off. She slams face-first into a pair of sliding doors. Again, the Security Guard rushes over to help. Enrique gets there first and lifts her across his shoulder.

SECURITY GUARD

How unfortunate. Those doors are automatic. They're supposed to open.

ENRIQUE

Nothing works right these days.

Well, so long... So long.

Enrique carries Marcie through the door. The Security Guard watches them go and then turns to test the door. It opens. He shrugs.

FADE OUT.

FADE IN:

INT. FRANK'S OFFICE - DAY

Doug, Frank and Howard are there.

DOUG

(to Howard)

You're crazy.

HOWARD

Excuse me. I'm a psychiatrist. An expert. If I were crazy, I would know it.

DOUG

Then know it.

HOWARD

(professional)

I know what you're doing. You're attempting to intimidate me, but it won't work. Try to look at it this way. Perhaps, the reason you can't find Miss Butler is because you're normal.

(MORE)

(CONTINUED)

CONTINUED:

HOWARD (CONT'D)

- I think we need a man who is more like Marcie Butler. Someone who will slip on the same banana peels she did.

DOUG

Mr. Butler, I hate to see you fall for something like this.

HOWARD

I knew you'd react this way. It's in your profile.

DOUG

(to Howard)

Up your profile. I was in Zurich. The trail is cold. I'm sorry. A guy like you -- all you sell is hope.

(to Frank)

He's going to find some poor doofus and send him --

FRANK

He already has.

DOUG

Has what?

FRANK

Found the doofus. Doug, please, we don't know if she was lost, killed, kidnapped -- I can't live like this. You know more about this case than anyone else. This whole plan depends on you. Don't walk out on me... I beg you.

EXT. NEW YORK STREET - EVENING

We see a parked car.

ANGLE ON CAR

Doug and Howard are in the car. Doug is smoking.

HOWARD

Please don't smoke.

Doug doesn't respond at all. He just keeps smoking. Howard reacts professionally.

(CONTINUED)

CONTINUED:

HOWARD

Here he comes.

ANGLE ON STREET

Zachary crosses the street with a lot of commuters. A bus pulls up. Zachary jogs to catch it. He does. Other people climb on as Zachary reaches into his pocket for change. He's last in line to get on. He stops with his feet still on the sidewalk. He leans his head into the bus.

ZACH

Excuse me, I'm out of tokens, I'm not sure if I have the exact change. Would --

The doors close on his head and the bus pulls away. Zach runs alongside, his head in the bus. After a few seconds, he yanks his head out and stops. He reacts in pain.

ANGLE ON CAR

Howard looks at Doug triumphantly.

DOUG

(disgusted)

That isn't luck. That's stupidity. Why didn't he get on the bus, then worry about his change? He makes his own luck.

EXT. CHINESE RESTAURANT - SAME EVENING

Howard's car is parked outside.

HOWARD

I hired him two years ago. Since then I've been observing him. He's fascinating. I'm writing a paper on him.

DOUG

Great. Can't wait to read it.

Zach exits the restaurant carrying a brown take-out bag.

HOWARD

He's been hit by lightning twice... once, while in the movies.

EXT. ANOTHER STREET

Zach walks along carrying his bag. Howard's car follows him. Zach turns around to ogle a pretty girl who just passed him. He is walking towards a sidewalk delivery grating which begins to open. Zach, his head turned back to the girl, doesn't see it open. In the car, Howard and Doug lean forward expectantly. At the last instant, Zach turns, sees the open grating, stops, teeters precariously on the edge, gains his balance and walks around it. An instant later, the bottom of his bag breaks open. Hot soup spills all over his pants. He screams.

ZACH

Oh, hot! That's quite hot!

ANGLE ON CAR

DOUG

He was holding the bag wrong.

HOWARD

Other people hold bags wrong.
Other people lean into a bus.
These things don't happen to
them. It's luck.

DOUG

You make your own luck... It's
raining.

ANGLE ON ZACH

He feels the rain. He walks faster. It rains harder. He runs. It pours. He races around a corner out of our sight. There is a huge loud FLASH of LIGHTNING. From around the corner ZACH SCREAMS in pain.

EXT. SMALL AIRPORT

A plane has landed and is unloading passengers right out onto the runway. Enrique is supporting a still-drugged Marcie. Her feet just brush the steps as Enrique supports her on his shoulder. When they reach the ground, a car drives up. Enrique opens the door, gets in with Marcie and the car drives away.

INT. FRANK'S OFFICE - NEXT DAY

Frank, Doug and Howard are all there. A SECRETARY leans in.

(CONTINUED)

CONTINUED:

SECRETARY

Mr. Traub is here.

Zach enters. He has no idea why he's here.

FRANK

Please sit down, Mr. Traub.

Frank indicates a seat. Zach is about to sit, but then tests the chair by pushing down on it. Satisfied, he sits. He seems calm.

FRANK

(urgent)

Let me tell you why we've asked you up here.

ZACH

(suddenly excited)

Blitzstein is crazy! He's jealous because I have hair and he doesn't. Is that a reason to persecute someone?

FRANK

(bewildered)

What are you talking about?

ZACH

(surprised)

... Nothing. Finish your thought.

He puts his hand in Doug's ashtray. He screams, the ashtray goes flying and Zach sucks on his hand.

FRANK

Are you all right?

ZACH

Sure. Why do you ask?

FRANK

Mr. Traub, do you know what happened to my daughter?

ZACH

Yes, sir. I'm very sorry, sir.

FRANK

Thank you. I think you can help us find her.

ZACH

Me, sir?

(CONTINUED)

CONTINUED:

Zach crosses his legs revealing that the sole of his shoe is loaded with gum. Frank pauses. He looks at Howard. Howard urges him to go on.

HOWARD

We would like you to head up the investigation.

ZACH

I'm an accountant.

FRANK

We know. But Mr. Metzler has been observing you for two years.

ZACH

(very nervous)

Where? What's he seen?

FRANK

I mean at work. He says you possess keen insight and sharp deductive powers.

ZACH

Oh... next time I see him, I'll have to thank him.

DOUGH

(frustrated)

He's right behind you.

ZACH

Oh.

(turns around)

Hi.

FRANK

This is Doug McKenna. He's head of our security department. He's willing to act as your assistant. Isn't that right, Doug?

DOUG

(grinds his teeth, then)

... Yeah.

FRANK

(to Zach)

Will you take over the case? Will you find my daughter?

(CONTINUED)

CONTINUED:

ZACH

- You know, Mr. Butler employs over thirty-three thousand people. Isn't it likely that you've just pulled the wrong file or there's been a computer error --

HOWARD

Mr. Traub, this is my field of expertise. I want you to believe that I see qualities and special talent in you that you may not even see in yourself. I assure you, you are exactly the man we need. With the help of heaven we could not have found anyone better than you for this job.

ZACH

My God... Isn't it incredible how a person can be completely unaware of the light which shines within him?

FRANK

It's there, Mr. Traub. It's there. We can see it shining.

ZACH

(surprised)

So can I.

INT. ZACH'S APARTMENT - NIGHT

Zach and his friend ED are feeding Zach's fish. Ed is shaking fish food into the tank.

ZACH

Not like that. I'll come back from Europe, they'll be the size of Lou Ferrigno.

ED

Let me be honest with you. I don't want to feed your fucking fish. It's three blocks out of my way every morning and I'm not a fish waiter.

ZACH

Thanks a lot, Ed.
(MORE)

(CONTINUED)

CONTINUED:

ZACH (CONT'D)

- When you went to California,
didn't I come over to your place
every day and feed your mother?

ED

Hey, you know who you should get
to feed your fish?

ZACH

Who?

ED

That babe who lives next door.
(horny noise)
Mmm.

ZACH

I don't know her well enough to...

ED

How can you live next door to a
girl who looks like that -- for
two years -- and not go crazy?

ZACH

I tried to talk to her when she
first moved in. It was in the
laundry room. I got nervous and
drank bleach. Girls who are that
beautiful are very intimidating.

ED

To an accountant. Not to an
international detective.

ZACH

(considers this)
Yeah... but she doesn't know
anything about this.

ED

Tell her.

ZACH

(contemptuous)
Let me get this straight. Marcie
Butler is missing and perhaps
dead. Her father -- crushed with
grief -- begs me to help find her.
And I'm supposed to use this in
order to get laid?

INT. APARTMENT BUILDING HALLWAY - NIGHT

Zach is knocking on an apartment door.

- DONNA (O.S.)
Who is it?

ZACH
Zachary... Traub.

DONNA (O.S.)
Who?

ZACH
Zachary Traub... we live next door
to each other... for two years.

DONNA (O.S.)
Stand back, I can't see you
completely through the peephole.

He does.

DONNA (O.S.)
Yeah, I recognize you.

She opens the door. She's pretty.

DONNA
Hi.

She's not real friendly.

ZACH
Hi. I have a favor to ask. I'm
going out of the country for a
while and I was wondering if you
could feed my fish.

DONNA
Oh, gee, I don't know, that's a
lot of responsibility.

ZACH
No, it's easy. I wrote out
instructions, you can't possibly
do anything wrong. Look.

He hands her a sheet of paper. She glances at it.

- DONNA
What is this? This is a letter,
there's nothing about fish --

(CONTINUED)

CONTINUED:

ZACH

(mock surprise)

- Oops. You weren't supposed to see that. It's a letter of introduction from Frank Butler of Butler Industries to the Zurich police. Promise me you'll never tell anybody what you saw in that letter.

DONNA

I didn't see anything.

ZACH

(disappointed)

Are you sure?

DONNA

Yes.

ZACH

You didn't see this part here?

He points. She reads.

ZACH

No, this part. Lower down.

She reads. Her eyes widen.

DONNA

Oh my God.

ZACH

You did read it.

DONNA

Marcie Butler? You're being sent to Zurich to rescue Marcie Butler?

ZACH

Ssh. Can I come in?

She lets him in.

ZACH

Is anybody following me?

DONNA

(looks)

No.

INT. DONNA'S APARTMENT

ZACH

- Now this is important. The
neontetra is named Stan. He gets
this special fish food. He's
diabetic.

He hands her some fish food.

DONNA

You're a detective?

ZACH

As far as you're concerned, I'm an
accountant.

(looks at the wall)

Nice painting. The President has
the same one.

DONNA

The President?

ZACH

Now, don't overfeed them. If they
get too fat, they can't swim and
they get stuck in the castle and
you've got to poke them.

DONNA

(light bulb)

The accountant! That's right.
Didn't you once go out with Diane
in 4B?

ZACH

Uh... I can't recall...

DONNA

Yeah. You took her to the movies.
You got hit by lightning. She
still talks about it.

ZACH

That was an unfortunate --

DONNA

Sure, I know you. Last month,
that big commotion in the lobby.
You got your head caught in the
mailbox. You're not a detective.

ZACH

Well, not always --

(CONTINUED)

CONTINUED:

DONNA

(good-natured)

- I thought there was something phony about the way you made me 'accidentally' read that letter, but you did it so cute I didn't mind.

(teasing him, but nicely)

Rescuing Marcie Butler.

She laughs.

ZACH

But I am. I'm in charge of the whole operation. It's true.

She stops smiling.

DONNA

Okay. Like I said, I don't mind that you made this all up to meet me. That's okay. But when I call you on it, give it up. Because if you keep on with it, you're like saying you think I'm an idiot.

ZACH

(hesitates)

I've been put in complete charge of finding Marcie Butler and bringing her home safely.

DONNA

Feed your own fish.

ZACH

(exiting)

I don't care if you believe me or not. Mr. Butler, himself put me in charge. And let me tell you something else. For two years, you've been a lousy neighbor. When you're having sex, from now on, try to keep the noise down. If you press your ear against the wall you can hear everything.

He exits.

EXT. AIRLINE TERMINAL - DAY

Doug and Zach are on the sidewalk checking their bags with a skycap, who is writing out their claim checks.

DOUG
(to skycap)
No, we'll carry these.

A few attractive stewardesses pass. Zach ogles them.

ZACH
Ah, so many women, so little time.

DOUG
(sourly)
Quite a ladies' man, are you?

ZACH
I don't like to brag. I hate guys who keep score like women were trophies. Always telling you how many they've had... like it matters. Frankly, I'd give up all thirty-seven women I've slept with for the love of one good woman.

DOUG
You've slept with thirty-seven women?

ZACH
My point is what does it matter? Thirty-seven... four...

He shrugs, dismissing its importance.

INT. TERMINAL

Zach and Doug are walking toward the metal detector.

DOUG
Ever been to Zurich?

ZACH
Not to Zurich, itself, no.

DOUG
Switzerland?

ZACH
Not actually in Switzerland, no.

DOUG
Europe?

(CONTINUED)

CONTINUED:

ZACH

Not Europe, per se.

DOUG

Where the hell have you been?

ZACH

Detroit. My sister lives there.
I visit her whenever she's in the
hospital. Last year at a Tiger
game, a foul ball lodged in her
mouth. She still has it.

DOUG

In her mouth?

ZACH

No, in a holder. You know I'm
getting excited. Europe.
Exciting locales.
(like Peter Lorre)
Hide me, Rick, hide me.

They're almost at the metal detector.

DOUG

You know, detective work is not
romantic. It's hard, frustrating
... often dangerous.

ZACH

I'm not scared. I have this.

He pulls out a Magnum. It's huge. People scream.

VOICE

He has a gun!

People dive for the floor. Surprised, but not excited,
Zach turns to face the crowd, still casually brandishing
his weapon. Doug, surprised at first, now grabs the gun.
Armed security people close in on Doug. Doug sees them
and raises his hands over his head.

DOUG

(a little unnerved)
It's okay.

The security men, pointing their guns at Doug, cautiously
close in.

ZACH

(pointing to the Magnum
as he addresses the
security men)
Be careful, it's loaded.

INT. SECURITY OFFICE

Zach and Doug are seated. A security OFFICIAL gets off the phone.

OFFICIAL

Okay, you guys are clear.

DOUG

(to Official)

Thank you very much. I'm very sorry about all this.

OFFICIAL

Thank your boss, he's got a lot of pull. We'll have to keep the gun, of course.

DOUG

Good.

(to Zach)

Come on, Scarface, we're gonna miss the plane.

OFFICIAL

Come on, I'll run you up there in the handicap cart.

INT. SWISSAIR JET

A stewardess is closing and securing the door of the plane. The passengers are already seated.

EXT. RUNWAYS

The Official drives a handicap cart speedily around buildings and hangars. He weaves around people, veering sharply, but expertly. Zach and Doug are seated in the back.

EXT. RUNWAYS

Another area of the airport. The cart swings speedily around a corner and INTO VIEW. Zach is no longer in the cart. Doug notices.

DOUG

Hey!

He nudges the driver who looks back. He turns the cart around and goes back around the corner.

ANGLE ON ZACH

Lying on the ground. The cart goes back for him.

EXT. RUNWAY

The Swissair PLANE TAKES OFF.

INT. BOARDING AREA

Zach and Doug rush up to a CLERK.

ZACH
When's --

DOUG
(to Clerk)
When's the next flight to Zurich?

CLERK
(to Doug)
Tomorrow morning.

DOUG
Shit.

ZACH
What about --

DOUG
(a thought)
What's the next flight to Europe?

The Clerk works a computer.

CLERK
(to Doug)
There's a flight to Rome leaving
in forty-five minutes. And there
are seats available.

ZACH
That sounds --

DOUG
We'll take it. We can make a
connection from Zurich to Rome
and we'll only lose a few hours
instead of the whole day.

(CONTINUED)

CONTINUED:

ZACH

Aren't we forgetting something?
I'm in charge of this operation.
We should be relying more on my
special instinct. I'll decide
whether we get on the flight to
Rome.

(to Clerk)

What's the movie?

INT. AIRLINE CABIN

Zach and Doug are seated next to each other. Zach is
glancing through a magazine. Throughout the scene, he is
casual and looks through the magazine.

ZACH

Do you like to fly?

Doug shrugs.

ZACH

I love it... I just wish they'd
work out all the bugs... Last time
the wing flaps got stuck. We
crashed into the restraining fence.

Doug looks concerned. He buckles up.

ZACH

Here we go... I hope they get off
before the end of the runway this
time. Just once I'd like to not
have to be pulled out of the bay
by rescue boats.

They taxi faster.

DOUG

Isn't he taking a long time to
get off the ground?

ZACH

(agreeing)

Mm... Plane's probably overloaded
... Oop, here comes the fence.

They lift off.

ZACH

(mild surprise)

Hm... made it.

He reads. Doug sits back, sighing.

INT. AIRLINE CABIN - HOURS LATER

Doug is reading. Zach's seat is empty.

PILOT (V.O.)

The seatbelt sign has been turned on. We are beginning our descent into Rome.

A STEWARDESS approaches Doug.

STEWARDESS

Are you Mr. McKenna?

DOUG

Yes.

STEWARDESS

Your friend would like to see you.

DOUG

(confused)

Where?

STEWARDESS

In the lavatory.

Other passengers stare at Doug. He gets up and goes to the lavatory. The Stewardess points to the door.

STEWARDESS

I'll leave you alone.

Doug knocks.

ZACH (O.S.)

Yes?

DOUG

It's me, Doug. What do you want?

ZACH (O.S.)

I'm stuck.

DOUG

Just slide the handle.

ZACH (O.S.)

The door's not locked.

DOUG

Then what do you mean you're stuck?

ZACH (O.S.)

Open the door a crack.

(CONTINUED)

CONTINUED:

Doug looks around, then peeks his head into the lavatory.

- DOUG
Oh my God. How did you do that?

ZACH (O.S.)
We hit an air pocket. A vacuum
was created between my behind
and the toilet. It's simple
physics --

DOUG
Never mind. Grab my hand.

We see Zach's hands reach out and grab Doug's hands.
Doug lifts one leg and puts it forward into the lavatory
as a brace against something we can't see. He pulls
hard. We hear a POP like a vacuum can opening, then a
BODY TUMBLING around. We still don't see Zach.

DOUG
(disgusted)
Get dressed.

Doug returns to his seat.

EXT. ROME

Zach and Doug are having a snack in an outdoor cafe.

ZACH
(excited)
Rome. Roma. The eternal city.
City of romance. You know, when
I was a teenager, I had a huge
crush on Sophia Loren. I wonder
what would happen if I ever met
her.

DOUG
That probably depends on whether
she has a bodyguard.

Zach nods as two nuns walk by.

ZACH
(to Doug)
_Can you imagine living your whole
life celibate?

DOUG
No, tell me about it.

(CONTINUED)

CONTINUED:

ZACH

- How long before we have to get
back to the airport?

DOUG

(checks his watch)
Zurich flight's in about an hour,
we should start back in about
twenty minutes.

ZACH

(takes out a pen)
Good. I'm going to write
postcards to all my friends.

He writes a few lines on a postcard.

ZACH

I'm done.

He puts his pen away.

DOUG

(suddenly)
Do you have a plan?

ZACH

I thought I'd look for a mailbox.

DOUG

A plan. For the investigation.
We'll be in Zurich soon. You're
in charge. What's your plan?

ZACH

The usual method. Find informers
in the underworld.

DOUG

(mutters)
Idiot.

ZACH

What was that?

DOUG

(why make trouble)
Nothing.

ZACH

I've noticed a very disrespectful
tone ever since you freed me from
the bathroom.

(CONTINUED)

CONTINUED:

DOUG
(disgusted)
- That was incredible.

ZACH
I told you what happened. We --

He stops. He sees an attractive woman smiling in their direction. She's walking past the cafe.

ZACH
(to Doug)
Excuse me. The future mother of
my children just walked by.

Zach gets up. He stops a priest.

ZACH
Don't go anywhere. I may need
you.

DOUG
What are you doing? We've only
got twenty minutes.

ZACH
(romantic)
Twenty minutes can be a universe.
Mail my postcard, will you, son?

Zach goes. Doug reads his postcard.

DOUG
'Dear Mr. Porfirio, please use your
pass key to check my apartment.
There's a slight chance I left the
gas on in the oven.'

EXT. NEW YORK APARTMENT - DAY

There's an EXPLOSION. An apartment WINDOW is SHATTERED
out towards the street.

EXT. ROME AIRPORT

A cab pulls up and Zach and Doug get out. Zach is
rubbing his face. There's a red blotch on his cheek.

DOUG
Still hurts? How hard did she
slap you?

(CONTINUED)

CONTINUED:

ZACH
Have you ever seen film of the
- Louis-Schmeling fight?

DOUG
This way.

ZACH
(points to a
different door)
No. Here, it says 'departures.'

DOUG
I think that's if you need to
check luggage.

ZACH
No. Departures means departures.

While talking to Doug, Zach follows some people who go through the electric sliding doors. Just as Zach gets there, they close on him, smashing him to the ground. Doug runs to him. A Security Guard -- the same one who helped Marcie -- runs over.

SECURITY GUARD
Are you all right?

Zach is groggy.

DOUG
He'll be fine.

SECURITY GUARD
(upset)
I had those doors checked. This
happened once before.

Doug is helping Zach up.

DOUG
Let's get some ice for your nose.

SECURITY GUARD
To a young girl on her honeymoon.
She had the same bad luck as your
friend.

Doug is struck by this phrase.

INT. ROME POLICE STATION - DAY

Zach, Doug, and the airport Security Guard are in an office in the police station.

(CONTINUED)

CONTINUED:

A police artist is sketching a face that strongly resembles Enrique. There are a couple of CLERKS around, a couple of teletype machines, and the usual NOISE and clutter of a municipal police station.

SECURITY GUARD

That's him.
(to artist)
You're very good.

POLICE CAPTAIN

(to Clerk)
Run it.

The Clerk takes the picture.

DOUG

(showing a photograph)
You're sure? You saw that man
with this girl.

SECURITY GUARD

Si. Yesterday.

DOUG

You don't know what flight they
got on?

SECURITY GUARD

No, I was outside. I...
(remembering)
... He said gate four!

POLICE CAPTAIN

(to another cop)
Call the airport. Find out what
planes left from gate four of
that terminal yesterday.

The Security Guard picks up Marcie's photo and shakes his head sadly.

SECURITY GUARD

Kidnapped... such a pretty girl.

Zach looks at the picture.

ZACH

Pretty?... She's beautiful.

He stares. The Clerk returns.

CLERK

Something's coming through.

(CONTINUED)

CONTINUED:

The Captain turns ON a MACHINE. A typed police record is coming out of it. The record contains a picture of Enrique. The Captain rips it off.

CAPTAIN

Enrique Fanzone. A cheap hoodlum.
Pretty thief, gigolo, bookmaker.
Last known address, Sardinia.

The other POLICE OFFICER gets off the phone.

POLICEMAN

Captain, two planes left from
gate four yesterday. One to
Florence and the weekly shuttle
to Sardinia.

INT. ENRIQUE'S - DAY

Enrique is at a table, trying to paste together a ransom note from the newspaper. He's nervous. Next to him is a wine bottle. There's a KNOCK on his door. He jumps. He jams the note into his pocket. There's another KNOCK. He freezes, panicky. The dialogue is in Italian with English SUB-TITLES.

SONIA (O.S.)

Enrique, are you in there? It's
me, Sonia.

Enrique is very relieved. He opens the door, lets her in, peeks out, then closes the door. He and Sonia embrace. They're both very tense.

SONIA

Where is she?

ENRIQUE

In the bedroom. I'm keeping her
asleep so --

They hear NOISE from the next room.

ENRIQUE

(frightened)

She's up. I have to give her
the chloroform.

He rushes into the bedroom. Sonia follows. When Marcie is involved the conversation is in English.

INT. BEDROOM

They enter. Marcie is standing shakily.

MARCIE
Where am I? Who are you?

ENRIQUE
Me? You... were hurt. I am a
doctor. You're in a hospital.
This is my nurse.

She looks around confused.

MARCIE
This is a hospital?

ENRIQUE
Si. For the poor. Everything is
free. I get you medicine. Nurse,
may I see you to discuss the case?

Enrique and Sonia go to the medicine cabinet in the
bathroom. He pours chloroform on a handkerchief as he
and Sonia converse.

ENRIQUE
Maybe we should move her to
your place.

SONIA
Why my place?

ENRIQUE
You have T.V.

He rushes back in to the bedroom just in time to see
Marcie walk out the window.

EXT. APARTMENT BUILDING - DAY

Marcie sails out the window, hits an awning and bounces
off it onto a passing POLICEMAN. They both crash to the
ground. No one is badly hurt.

OFFICER (POLICEMAN)
(in Italian)
What happened? Who are you?

He speaks to her in Italian. She's now even more groggy
than before. She moans.

MARCIE
Am I still in Rome?

(CONTINUED)

CONTINUED:

OFFICER

American.

For the rest of the scene, he speaks in English.

OFFICER

Miss... Are you all right? Miss?

The Officer looks up at a window. He sees Enrique.

OFFICER

Fanzone!

(to Marcie)

Miss, did Fanzone throw you out
the window?

She moans. She sits up.

OFFICER

This time he's gone too far.

He shouts up at Enrique. He rushes into the building. Enrique and Sonia climb out the window and lower themselves to the street by using rain gutters. A gutter breaks and Enrique lands heavily on the ground. Sonia helps him up. They grab Marcie and run, dragging her along.

MARCIE

Wait. Where are we going, Doctor?

The policeman runs back out of the building. Enrique and Sonia shove Marcie into a car with them and the car speeds away. The Officer SHOTS his PISTOL at the car. It continues on.

INT. EVELYN'S BEDROOM - NIGHT

The door bursts open, Frank enters and turns on the light. He's in his pajamas. Evelyn is asleep.

FRANK

(loud)

Evelyn!

She bolts up.

EVELYN

Huh!

FRANK

Doug just called.

(MORE)

(CONTINUED)

CONTINUED:

FRANK (CONT'D)

They've traced Marcie to
Sardinia. They're on their way
there, right now.

EVELYN

Do they think she's all right?

FRANK

They don't know.

He sits on her bed.

EVELYN

Oh, Frank...

She hugs him. They cling to each other.

EXT. MEDITERRANEAN

A small boat is moving quickly across the sea.

ZACH

That Metzler is a genius.

DOUG

Hm?

ZACH

How he knew, instinctively, that
I was... special.

DOUG

You're special?

ZACH

Look how things are working out.

DOUG

Nothing's worked out. We still
haven't found her.

ZACH

I just mean it's very odd how we
started out for Zurich and wound
up in Sardinia. Think of how we
got here. First we had that
trouble with the gun in New York,
so we missed the Zurich flight.
Then I had to walk into those
doors in Rome or we wouldn't have
met that security guard. It's
kind of interesting how my special
gift works.

(CONTINUED)

CONTINUED:

DOUG

Look... I'm a professional. A pro. This is my life. I'm good at it. And detective work is not carrying a gun illegally into an airport or smashing into doors or getting your ass caught in a toilet. It's a skill. A craft. Got it?

ZACH

Uh-huh. I still think it's interesting that we've made more progress in one day with me in charge, than you did in a whole week.

Doug is angry. He looks over the side of the boat.

DOUG

I wonder if anybody saw you get on this boat with me?

The boat PILOT approaches them carrying life jackets. He's calm.

PILOT

No problem, but you might want to put on these life jackets. We're taking on water. Never happened before.

The Pilot returns to the wheel. Doug puts on a jacket and hands one to Zach.

ZACH

Could I see that picture of Marcie Butler again?

Doug hands it to him. Zach stares at it for awhile.

ZACH

Doug... is it your experience that rich, beautiful girls sometimes fall for plain, ordinary guys?

DOUG

Never.

Zach nods.

(CONTINUED)

CONTINUED:

DOUG
(as if changing
his mind)
Wait a minute. Is the guy, you?

ZACH
Yeah.

DOUG
No chance.

EXT. SARDINIAN DOCKS - EVENING

The boat is running very low in the water as it approaches the dock with Zach, Doug and the Pilot all wearing life jackets.

ANGLE ON ZACH/DOUG'S POV

A couple of police cars and several officers are waiting on the dock.

ZACH
Wow. They came to meet us.

DOUG
Something's wrong.

The boat docks. Zach and Doug climb out. They are met by the CHIEF OF POLICE.

CHIEF
Mr. McKenna?

DOUG
I'm McKenna. This is Mr. Traub.

CHIEF
I'm Chief of Police Pagnozzi.
Something has happened. This morning. I was not aware of it until after I got your call. Get in.

They all get in the police cars.

EXT. ALLEYWAY - DUSK

It's an alleyway of a slummy neighborhood. Zach, Doug, the Chief, and a couple of policemen are looking at Enrique's car. They're staring at a bloodstain in the middle of the front seat.

(CONTINUED)

CONTINUED:

CHIEF

We found the car, but not Fanzone or the girl. When my man saw her this morning, it was before you called. He had no idea she was Miss Butler. I hope we haven't put her in any more danger.

ZACH

That could be her blood. You may have killed her.

CHIEF

I'm just as upset as you are.

ZACH

That's what you think.
(takes out pen)
I want your badge number. Come on.

DOUG

Who are you going to report him to? He's Chief of Police of the whole country.

ZACH

(very angry)
'Hi, Mr. Butler. Zachary Traub. There's been a break in the case. The Sardinian police shot your daughter. No, no, Doug is fine.'

DOUG

Cut it out.

ZACH

Cut it out? That's your emotional response to hearing that your boss's daughter may be dead? You must be drained.

DOUG

When we check into the hotel, I'll write a poem.
(to Chief)
Any suggestions on how to find Fanzone?

CHIEF

He used to live with a girl named Sonia, who worked at the Sunny Club. They won't talk to us, but they might talk to you.

(CONTINUED)

CONTINUED:

ZACH

- What's the point? Miss Butler is lying somewhere in a shallow grave.

DOUG

(to Chief)

The Sunny Club?

CHIEF

Yes. It's a cheap pick-up bar on the docks.

ZACH

Well, don't just sit there. Write out directions. There are lives at stake.

DOUG

You bounced back pretty fast.

INT. SUNNY CLUB - NIGHT

It is, indeed a cheap pick-up bar. Very suggestively-attired women abound. There's a rough-looking BARTENDER and almost no customers. Zach and Doug enter.

DOUG

Look at this place... it's a herpes factory.

ZACH

Let's not pre-judge. They may have a lovely menu.

Doug approaches the Bartender.

DOUG

You speak English?

He nods.

DOUG

Is Sonia here?

BARTENDER

Not anymore. She quit a few weeks ago.

DOUG

(takes out money)

Do you know where she went?

(CONTINUED)

CONTINUED:

BARTENDER

(impatient)

- Save your money, I don't know anything.

Doug nods.

DOUG

(to Zach)

Let's go.

ZACH

Go? You're giving up?

DOUG

She's not here.

ZACH

What kind of persistence is that?
Fanzone's girlfriend worked here.
These girls knew her.

He looks at five girls lined up at the bar.

ZACH

I'm going to question a witness.
Be prepared to take notes.

DOUG

(stops him)

Question a witness? You mean
you're going to use Mr. Butler's
money to buy sex from a whore.

ZACH

That's outrageous! That's a lie!
I've brought my own money... I
mean I might have to pay for
information, but that's all.
Step aside. Watch some real
detective work.

He saunters down the line of girls. They all eye him provocatively. He's acting cool. The last girl in line, jumps off her stool and embraces him. Her name is GINA.

ZACH

(to Doug)

This one knows something.

He leads her to a table. Doug follows.

(CONTINUED)

CONTINUED:

ZACH

(to Gina)

Do you speak English or will we have to use hand gestures?

GINA

I speak English. Will you buy me champagne?

ZACH

Certainly.

(yells)

Champagne. And quickly.

He catches a bottle thrown immediately from O.S. He reacts. He takes out a fat roll of bills to pay. Gina sees the money and kisses him passionately for a long time. Finally, she releases the kiss.

ZACH

(stunned)

How much do I owe you?

GINA

But you didn't have sex yet.

ZACH

You didn't.

DOUG

(disgusted)

Get rid of this cheap whore and let's get out of here.

ZACH

(offended)

Please! You're talking about the woman I love. Besides, we haven't established yet whether she's cheap. No figure was mentioned. Get your facts straight. Detective, indeed. Gina, did you know Sonia?

GINA

Let's dance.

She jumps up and dances erotically. Zach stares.

ZACH

This could be a lead. I'd better follow it up.

(CONTINUED)

CONTINUED:

Zach gets up and begins to dance with her. Doug sits at the table, disgusted. Unseen by Zach or Doug, the Bartender sidles over to the phone. He lifts the receiver.

INT. SONIA'S HOUSE - NIGHT

Sonia is on the phone. She looks upset.

SONIA
(into phone)
Gratzi.

She hangs up. She walks away from the phone and we see the rest of the room. Marcie is tied up. Enrique, looking very weary, sits holding a gun. He has a big, amateurishly-made bandage on his arm. Sonia is upset.

SONIA
(to Enrique)
That was Paolo.

ENRIQUE
Who?

SONIA
The bartender at the Sunny Club.
Two American detectives are in
there right now looking for you.

ENRIQUE
(curses in Italian)
I'm going to prison! You know
how long a beautiful man like me
will last in prison? Killers are
probably putting on cologne right
now. I should have left her lying
there in that piazza in Rome.

SONIA
Why didn't you?

ENRIQUE
A terrible mistake. I thought...
rich, American father... this was
my big chance... but I'm not good
for this. I am not a kidnapper.
I am a seducer of old ladies. At
least I was.
(indicating bandage)
Now I am scarred. How can I
make a living?

(CONTINUED)

CONTINUED:

SONIA

(frustrated)

- Why didn't you speak to her father? At least try to get some money from him?

ENRIQUE

(angry)

Because if I revealed myself, they might have found me!

SONIA

Then why didn't you let her go?

ENRIQUE

Because, then, also, they could have found me.

SONIA

But now they found you!

Enrique holds his head in his hands and moans. After a moment, Sonia calms down.

SONIA

(to Enrique)

Who can prove you were ever with this girl?

ENRIQUE

You.

SONIA

Besides me.

ENRIQUE

Her.

SONIA

(agreeing)

Her.

Sonia nods her head towards the gun. After a minute, Enrique gets her meaning. He gasps. So does Marcie.

MARCIE

No!

ENRIQUE

(to Sonia)

I am not a murderer. I am a seducer of old ladies. Like my father before me. And his father before him.

(CONTINUED)

CONTINUED:

SONIA

Do you have a choice?

Enrique points the gun at Marcie. He's shaky.

MARCIE

Please... please, no. I'll tell
the police any story you want.
Anything. Tell me what to say
and I'll say it.

Enrique hesitates.

ENRIQUE

Maybe...

SONIA

What?

He can't shoot her.

ENRIQUE

(to Marcie)

Listen to me. Here's what you
tell them. I rescued you from
those two hoodlums in Rome.
That part is true.

MARCIE

Okay.

ENRIQUE

(improvising)

Then... you fell in love with me.
And you begged me to take you with
me to my home. For eight days
we made wild, animal love. You
finally realized what it meant to
be a woman. My body had become
your religion. I begged you to
call your family, but you cared
nothing for them. Finally, Sonia
came home from college and despite
your pitiful begging and a violent
cat fight, I threw you out. What
do you think?

SONIA

Who's going to believe a pile of
shit like that?

ENRIQUE

(thinks)

Nobody.

(CONTINUED)

CONTINUED:

He raises his gun again. Marcie closes her eyes.
Enrique stops. He throws the gun away.

ENRIQUE
(to Sonia, screaming)
I can't! I can't kill her! I
can't!

Sonia shakes her head sadly.

ENRIQUE
(to Marcie)
If I let you go...

MARCIE
I wouldn't say anything. I'll go
back to Rome and call my family
from there. That's where I told
my stepmother I was going. I'll
say I had an accident there, and
I hit my head and I had temporary
amnesia.

ENRIQUE
They will believe this?

MARCIE
People who know me will believe
it.

INT. SUNNY CLUB - NIGHT

Zach and Gina are still dancing. She has a firm grip on
his behind. Doug is still at the table. He can't take
anymore. He gets up and crosses to Zach.

DOUG
I'm going to check us in at the
hotel.

ZACH
Sure, leave me here to do all the
work.
(to Gina)
Is there some place we can be
alone? To talk?

GINA
(playfully)
Talk? We can go back to my place.
Let me call and make sure my
roommate isn't home.

(CONTINUED)

CONTINUED:

She uses the phone at the bar.

DOUG
Give me your money.

ZACH
Why?

DOUG
So she doesn't steal it all from
you, schmuck.

ZACH
(to Gina, who is
still dialing)
Excuse me, my darling, I have to
step outside for a moment and
speak sharply to my assistant.

Zach leads Doug out onto the street.

EXT. SUNNY CLUB - NIGHT

DOUG
Well?

ZACH
Don't make me call Mr. Butler and
tell him how you're behaving.

DOUG
How I'm behaving? I'm not the one
with my toll gate up in the air.

ZACH
Now who's a schmuck? I'm just
letting these girls think I'm a
horny jerk so maybe they'll get
careless and tell me something.

Doug pantomimes a hand job.

ZACH
Brilliant attitude. Marcie Butler
may be dead or dying. Maybe these
girls know something, maybe they
don't. But what's your plan? Go
back to the hotel and see if they
have cable? The only reason you
think this is a stupid plan, is
because I thought of it.

(CONTINUED)

CONTINUED:

DOUG

That's all the evidence I need.

ZACH

What's your problem? Ever since we met -- every word you've said to me -- every look, every gesture -- has been full of condescension and contempt. I'm sick of it. Maybe if you were a little more open-minded you'd be a better detective. Miss Butler might have been found before she was shot.

Doug is enraged. He wants to hit Zach. He restrains himself.

DOUG

Good night. Try not to get syphilis.

Doug leaves. Gina comes out of the club.

GINA

I'm ready, handsome.

ZACH

Let's go.

EXT. ROAD

Doug is out on a lonely road. He gets out of the car and discovers a flat tire.

DOUG

Shit.

He takes off his jacket and opens the trunk. A car passes.

INT. CAR

Gina is driving. Zach is next to her.

GINA

Wasn't that your friend?

ZACH

Was it?
(looks back)
Gee, I hope so.

EXT. BEACH - NIGHT

This is a lonely, desolate area. The SURF CRASHES violently against the shore. Gina's car pulls up on the road which is not far from the shore. Gina gets out. Confused, Zach gets out also.

ZACH

This is where you live? Did you leave the tub running?

GINA

Isn't it romantic?

ZACH

Oh... Are we going to get naked and cavort in the surf like innocent children?

GINA

No.

ZACH

How about just you then? I'll hold your clothes.

GINA

No.

ZACH

No... well, then could we talk about Sonia?

GINA

No.

ZACH

Well...

Another car pulls up.

ZACH

Another car. This must be some kind of lover's lane, hm?

Several men get out.

ZACH

They're all men. Well, so what, everyone should be in love.

The men walk to Zach and surround him.

ZACH

Hi... Did we park in your spot?

(CONTINUED)

CONTINUED:

They close in menacingly. Zach is frightened.

ZACH
What is this?

GINA
The money's in his left pocket.

ZACH
Oh, now I see. Well, I'm one step
ahead of you.
(improvising)
I had the police follow us.

GINA
(confidently)
Oh? Where are they?

ZACH
Uh... I don't know. You guys wait
here, I'll find them.

He takes a step, but they grab him.

EXT. SONIA'S HOUSE - NIGHT

Enrique peeks out the door, then indicates it's okay.
Marcie and Sonia follow him. They walk towards Sonia's
car.

ENRIQUE
I'll drop you at the big hotel.
You can call your papa.

MARCIE
No, I told you. I won't call
until I get to Rome.

They get in.

INT. CAR - CONTINUOUS ACTION

ENRIQUE
You're very nice. But the
detectives know you are in
Sardinia or they wouldn't be
- looking here. Sonia and I will
get off the island.
(to Sonia)
Carlo will help us.
(to Marcie)
Please, keep our names out of it
as long as you can.

(CONTINUED)

CONTINUED:

MARCIE

I will. I promise.

Enrique drives for a few seconds. Then a very large OBJECT like a garbage can SMASHES into the WINDSHIELD, not shattering the glass, but SPIDER-WEBBING it so that Enrique can't see. He stops. The car doors are yanked open and Marcie is pulled out of the car. Marcie screams. Sonia screams. Enrique is hit on the head with a blunt object. Sonia keeps screaming as the men disappear with Marcie.

EXT. HOTEL - ESTABLISHING SHOT - NIGHT

INT. HOTEL LOBBY

Doug enters. He's a little greasy. He goes up to the desk.

DOUG

My name is McKenna, I made a reservation for two rooms.

CLERK

Yes. Any luggage?

DOUG

It's coming from Zurich.

The Clerk hands him a key.

DOUG

Is the bar open?

CLERK

For another half-hour.

DOUG

Good.

He heads for the bar.

CLERK

Have you had any trouble?

DOUG

Flat tire.

CLERK

Oh, bad luck.

Doug stops and winces at the words.

INT. BAR

Doug enters. He orders while still walking in.

- DOUG
Scotch rocks.

He gets on a bar stool and it collapses. He lands on the floor. He jumps up quickly. He's very upset. Almost spooked. People gather to help him.

DOUG
That's not my stool. That's his stool. He's supposed to sit there, not me. That's not my stool.

BARTENDER
It's no matter. It's just a stool.

Doug looks out the window of the bar which looks out onto the street.

DOUG'S POV - STREET

A truck pulls up. The cab door on the right-hand side opens and Zach tumbles out onto the sidewalk. The truck drives away.

ANGLE ON DOUG

He runs outside.

EXT. HOTEL

Doug reaches Zach who is sitting on the sidewalk. He's beat up.

ZACH
(in pain)
She took me for a ride. Four men met us. They took all my money.

DOUG
(angry)
They beat you up?

ZACH
No. She beat me up. They watched.

DOUG
A little girl like that --

(CONTINUED)

CONTINUED:

ZACH

They held me and watched. Then they applauded. Apparently, there's very little to do here at night.

DOUG

I'll get your money back.

ZACH

Wait. I'm coming with you.

INT. SUNNY CLUB - SHOT OF GIRLS - NIGHT

lined up on the bar stools. They scream and leap off their stools as the Bartender staggers back into the stools, reeling from a punch. Doug moves in and grabs him threateningly.

DOUG

Where's Gina?

BARTENDER

(dazed)

Who?

DOUG

Gina. The whore who rolled my friend.

BARTENDER

Oh, that Gina. She hangs around with a gambler named Carlo. He has his own club. But not as nice as this one.

EXT. CARLO'S CLUB

It's an out-of-the-way, back-alley gambling club. It's dark and forbidding. Doug, with Zach behind him, knocks on the door. A speakeasy-type window in the door opens. A DOORMAN speaks in Italian.

DOUG

Do you speak English?

DOORMAN

This is a private club.

The Doorman shuts the window.

(CONTINUED)

CONTINUED:

ZACH

Give me a dollar, I'll get us in.

Doug knocks again. The window opens.

DOORMAN

I told you. It's a private club.

Doug sticks his fingers up the Doorman's nostrils and pulls.

DOUG

We'd like to join.

DOORMAN

(in pain)

We'd love to have you.

He opens the door. Doug shoves him down and storms in with Zach behind. Zach kicks the Doorman as he passes him.

INT. CLUB

Someone steps in front of Doug to intercept him. Doug shoves him out of the way, draws his pistol, and kicks down the door to the back room.

INT. BACK ROOM

A card game is going on. Gina is sitting behind one of the players (CARLO). Doug points his gun at Gina. Zach is behind Doug.

DOUG

Where's his money?

GINA

Carlo has it.

DOUG

Which one is Carlo?

All the card players point to Carlo. Doug points the gun at him.

ZACH

You may as well know, Gina, our engagement is off.

DOUG

(to Carlo)

Give me.

(CONTINUED)

CONTINUED:

Carlo hesitates. A man near Carlo reaches into his pocket for something. Doug punches him off his chair. Carlo takes out a roll of bills and hands it to Doug. A different door opens and a man steps out of what appears to be a small bathroom. His face is in shadows.

ZACH

Doug...

DOUG

I see him.

ZACH

What should we do?

DOUG

Let's get out of here.

ZACH

Really? Shouldn't we take him with us?

DOUG

(backing out of
the room)

What for? What are you nuts? Go.

ZACH

Yeah, but --

Doug shoves Zach out of the room.

INT. OUTER ROOM

Doug shoves Zach through the room and outside.

EXT. CLUB

Doug quickly gets in the car. Zach hesitates.

DOUG

(impatiently)

Come on!

EXT. HOTEL

Zach and Doug get out of the car.

ZACH

So now what? We call the police
and go back there?

(CONTINUED)

CONTINUED:

DOUG
- What for? Didn't you get all your
money?

ZACH
Yeah, but --

DOUG
Then why do we want to go back
there?

They enter the lobby.

INT. LOBBY - CONTINUOUS ACTION

ZACH
I thought he might lead us to
Marcie Butler?

DOUG
Who, Carlo?

ZACH
Fanzone.

DOUG
Fanzone? What are you talking
about?

ZACH
Fanzone. While you were getting
my money, Fanzone came out of the
bathroom.

Doug is shocked.

DOUG
What? That was Fanzone?

ZACH
Yeah.

Doug turns and they run back toward the door.

DOUG
Why didn't you say anything?

ZACH
I did. I said, 'Doug.' Then you
said, 'I see him.'

(CONTINUED)

CONTINUED:

DOUG

- I meant I saw that there was a guy there. I didn't mean I saw it was Fanzone.

They run outside.

EXT. HOTEL - CONTINUOUS ACTION

ZACH

How am I supposed to know what you meant?

DOUG

You think if I knew it was Fanzone, I'd just walk out and leave him there?

ZACH

How do I know what you would do?
(sarcastic)
I thought it was just one of those things that makes you such a 'pro.'

DOUG

Shut up, Traub. Get in.

They get in the car.

INT. CAR - CONTINUOUS ACTION

ZACH

You didn't even want me to stay at the Sunny Club. What if I hadn't stayed and gotten mugged? We might never have found Fanzone. We meaning me.

They drive in silence for a while.

ZACH

(trying to be nice)
Look, it was shadowy... maybe you don't have perfect eyesight, so what? I'm sure you can be a great detective without perfect eyesight. It's not that important ... I'll be your eyes.

Doug turns and looks at him in disgust.

EXT. CLUB

Doug knocks on the door, the window is opened and once again, Doug's fingers are inside the Doorman's nose. The door opens and Doug knocks the Doorman down. Again, Zach kicks him.

INT. BACK ROOM

Once again, Doug kicks in the door. The card game is still in progress. Doug is pointing his gun.

CARLO

What, you again? See, this is why people don't like Americans.

Doug grabs Enrique and drags him across the card table.

CARLO

Hey, take someone who's losing.

Doug drags Fanzone out of the room.

EXT. LONELY HIGHWAY - DAWN

The car pulls off the road onto a soft shoulder.

INT. CAR

Zach is behind the wheel. Doug and Enrique are in the back seat. Doug is holding his gun.

DOUG

I give you a chance and you tell me a cock and bull story like that?

ENRIQUE

It's true. Every word.

DOUG

Get out.

ENRIQUE

Why?

DOUG

It's a rented car. And if we return it with blood and brains and hair all over the interior, we'll get in trouble.

(CONTINUED)

CONTINUED:

ENRIQUE

Oh, you're right. They frown
on that.

Doug shoves him out of the car. Zach gets out with
them. Doug points the gun at Enrique.

DOUG

(to Enrique)

What do you think? You're dealing
with a couple of idiots?

Enrique glances around.

DOUG

(to Enrique)

Look at me.

ENRIQUE

(pitiful)

I swear. I was letting her go.
I was driving her to the hotel
when we were attacked.

DOUG

(sarcastic)

And you were so upset you went
to your friend's club to play
cards.

ENRIQUE

I was scared. I wanted to get
off the island. I went to Carlo's
club to win some money. I'll
tell you this. The men who
attacked me and took Miss Butler
from the car? Carlo told me who
they were. He knows all the scum.

DOUG

Well, who were they?

ENRIQUE

(with awe)

The Abruzzi brothers.

DOUG

Who are the Abruzzi brothers?

ENRIQUE

Bandits. Smugglers. They live
up in the mountains.

(MORE)

(CONTINUED)

CONTINUED:

ENRIQUE (CONT'D)

Like the animals they are.
They're filth. They're garbage.
They rape the coyotes and then
smoke afterwards.

ZACH

Oh my God. That poor, sweet,
beautiful girl. Kidnapped by
those animals.

ENRIQUE

Carlo knows the Abruzzis. He
says it was not a kidnapping.
He says it was a hit. A rub out.

DOUG

(incredulous)

Someone hired these Abruzzi
brothers to kill Marcie Butler?

ENRIQUE

That's what Carlo says.

ZACH

(excited)

And they probably went after me
last night because I was getting
too close to the truth.

ENRIQUE

No, no, no. You got beat up by
the Preslopino brothers. They
work for Carlo. That was just a
simple, honest mugging. Just
your bad luck.

DOUG

Don't say those words. All
right, get in.

They all get back in the car.

DOUG

(to Zach)

Back to Carlo's club.

ZACH

- That will make three times.

DOUG

No doubt about it, you're an
accountant.

(CONTINUED)

CONTINUED:

Zach STARTS the CAR and puts it in gear. It doesn't move. The wheels spin. Zach takes his foot off the gas.

ZACH

Well, we're here.

They all get out to inspect. The rear wheels are in mud.

DOUG

Why would you stop the car in mud?

ZACH

I stopped the car where you told me to stop.

DOUG

I didn't tell you to stop in mud. I assumed you knew where to stop a car. Why I assumed this, I couldn't possibly say.

ZACH

I didn't see the mud, okay? Did you ever have that experience? Where you were looking right at something or someone and didn't see him?

(fake musing)

I seem to remember your having that happen just recently. Where was it?

DOUG

I'll shake your head and help you remember.

Doug moves toward Zach threateningly, then grabs Zach and flings him hard to the ground along with himself.

DOUG

Look out!

A car passes, BULLETS are FIRED. The car speeds away. Zach and Doug get up and walk around to the highway side of the car. Enrique is dead.

ZACH

My God, they shot him. It's worse than Los Angeles... What is that smell? He's only been dead ten seconds.

(CONTINUED)

CONTINUED:

DOUG

They hit our gas tank.

ZACH

(grim determination)

They'll pay for this.

DOUG

You think so?

ZACH

Well, why should we pay for it?
We didn't do it.

EXT. BARREN WASTELAND - MORNING

Zach and Doug are walking. It's hot.

ZACH

If you hadn't pulled me down
I could've been killed.

DOUG

I didn't think.

ZACH

And if you had thought?

DOUG

(pause)

I'd have pulled you down.

ZACH

See that? I think this marks
a turning point in our
relationship.

DOUG

Fuck you.

ZACH

I was right. Okay, we've got to
have this out once and for all.
We're not taking another step
until we get a few things settled
right here.

Zach stops. Doug continues on without any hesitation
or change of pace. He doesn't look back. Zach watches
him walk away.

(CONTINUED)

CONTINUED:

 ZACH
 (calls out)
- I think you carry a gun because
 you're sexually inadequate.

Doug turns and runs towards Zach.

 ZACH
 Oh shit.

Zach runs away. Doug catches him and tackles him.

 DOUG
 Everything you do drives me crazy.

 ZACH
 That's it, open up. Let the
 tears flow.

Doug prepares to punch him.

 ZACH
 I meant your tears.

Zach flinches. Doug stops. He helps Zach up.

 ZACH
 Had enough, huh?

Doug stifles a laugh. Zach smiles.

 DOUG
 I'm sorry... I'm taking out my
 frustration on you.

 ZACH
 Couldn't you just stutter?

They walk on.

 DOUG
 I've never worked on a case where
 I felt so helpless. So lost. Who
 would hire Sardinian mountain
 bandits to kill an American
 heiress? It doesn't make sense.

 ZACH
 No it doesn't.

They stop.

(CONTINUED)

CONTINUED:

DOUG

We must be missing something.

Zach begins to sink.

DOUG

What are you doing?

ZACH

I'm not doing anything. Are you growing?

DOUG

No.

ZACH

Then I must be sinking... you know what? I'll bet this is quicksand.

DOUG

There's no quicksand on Sardinia.

ZACH

Well, congratulate me, because I discovered some.

DOUG

(matter-of-fact)

Get out of there.

ZACH

I can't. If I struggle, I'll sink faster... I like your shoes.

Doug is finally struck by the urgency of the moment. He takes his jacket off, twirls it to make a rope, then tosses Zach one end. Doug lies on the ground and pulls on the other end. They both strain mightily. The jacket rips apart and Zach disappears beneath the sand. All is quiet. Doug stares down in horror. A few seconds pass, and then about five feet away from where he disappeared, Zach's head pops up out of the sand. He spits sand. Doug flops down, grabs Zach's shoulders and pulls him out. They both lie on the sand gasping.

ZACH

There was some kind of a geological shelf just below my feet. That was very lucky.

(CONTINUED)

CONTINUED:

DOUG

On the other hand, you did lose your pants.

ZACH

Yes, but fortunately there was nothing in them but all my money.

DOUG

That was a break.

They both laugh.

DOUG

Well, what do you want to do now?
Run through a mine field?

EXT. DESERT HIGHWAY

Zach and Doug are still walking. They're tired and grubbier.

ZACH

Marcie Butler must be an awfully nice person.

DOUG

How do you know?

ZACH

That story Fanzone told us. How she offered to not call her dad until she got back to Rome? That was very --

DOUG

She was scared. She'd have promised anything... Jesus!

He stops.

ZACH

What?

DOUG

She told Fanzone she wouldn't call her family until she got to Rome, because that's where she told her stepmother she was going.

ZACH

I just said that.

(CONTINUED)

CONTINUED:

DOUG

- Evelyn Butler said Marcie hadn't told her where she was going.

ZACH

But wait. That was to keep a confidence, wasn't it?

DOUG

For a week? While her husband's sick to death, she's still keeping a confidence? Marcie Butler told her stepmother she was going to Rome. Then she didn't tell us.

ZACH

She's in Long Island. How could she --

DOUG

When Butler first got involved with her, I checked her out. One of her old boyfriends was a big mob guy in Brooklyn. He knows who to call over here for a job like this. Frank Butler's will is probably worth half-a-billion dollars.

ZACH

This is getting ugly.

DOUG

Putrid.

Doug sees a car up on the road. He jumps up and runs to the highway. He steps out into the road and flags down the car. The car stops and a billion policemen get out and grab Doug roughly.

ZACH

Hey, what are you doing to my friend?

Several policemen run towards Zach.

ZACH

I mean what are you doing to that stranger?

They grab Zach.

(CONTINUED)

CONTINUED:

ZACH

- Hey, watch where you stick me
with that gun... oh, there's
a good place.

They drag him off.

INT. JAIL

It's a dark, dank, damp, disgusting old cell. Zach,
Doug and a grungy prisoner named TOMASO are sitting on
the floor.

ZACH

(to Tomaso)

We really like what you've done
with the place.

TOMASO

I try.

ZACH

Many try, but you succeed.

DOUG

I told them to call Chief Pagnozzi.
He'll identify us.

ZACH

Or our remains.

DOUG

We'll be out in a half-hour.

TOMASO

That's what I thought. Now it's
been two years.

ZACH

The important thing is you've
maintained yourself.

They hear an anguished SCREAM.

ZACH

I think they're serving lunch.

TOMASO

That's the goons. They come
around to each cell, pick one
of us at random and beat us to
a pulp. That's their idea of
fun.

(CONTINUED)

CONTINUED:

DOUG
(to Tomaso)
- They pick someone at random?

TOMASO
It's just a matter of luck.

Doug takes tissues out of his pocket and begins to wad them up.

DOUG
(to Zach)
Open your mouth.

ZACH
Why?

DOUG
Put these tissues between your
teeth and your lips so you don't
lose any teeth. Then stick some
up each nostril.
(to Tomaso)
Do we have anything to protect
his ribs?

TOMASO
How do you know they're going to
take him?

DOUG
I can't explain.

Suddenly the door opens and two COPS come in. They
stare at the prisoners.

COP
You.

DOUG
(shocked)
Me?

COP
You.

They grab Doug and haul him out of the cell.

INT. JAIL - FEW MINUTES LATER

Zach and Tomaso are playing cards.

(CONTINUED)

CONTINUED:

ZACH

So you say you have a sister?

TOMASO

Si.

The door opens and Doug is thrown in. The door closes.
Doug is beaten up.

ZACH

(yells)

You bastards.

(to Tomaso;

fearful)

You think they heard me?

Zach goes to Doug.

DOUG

Don't touch me. Don't come near
me. You did this.

TOMASO

I told you. It's random. You're
just not lucky.

DOUG

(screams)

There's no such thing as luck. I
don't believe in it. You make
your own luck. We're in control
of our lives.

The door opens. The COPS enter.

COP

Did you yell?

They stare. They grab Doug again and haul him out.

INT. JAIL - FEW MINUTES LATER

Zack is using water from a jug to treat Doug's bruises.
He is more beaten up than before.

ZACH

They beat you this whole time?

DOUG

No, they stoppéd to have lunch.
To get their strength back.

ZACH

What did they have?

(CONTINUED)

CONTINUED:

The door opens and the Chief enters.

CHIEF

Gentlemen, I am so sorry. They found Fanzone's body with your car and they thought you killed him. Please forgive me.

DOUG

I need a phone. I have to call New York.

EXT. DOCK AREA - DAY

Frank and Evelyn Butler are in a boat approaching the dock. We see Zach and Doug waiting for them. The boat docks and the Butlers get out.

DOUG

Good to see you both. How was the trip?

FRANK

Shitty.

DOUG

I'm sorry, but we're in negotiation with the kidnappers and I felt you should both be here.

EVELYN

Have you heard from them again?

DOUG

Yes, they want five million dollars and they want me to deliver it.

FRANK

Who are they?

DOUG

Palestinians.

EVELYN

And they let you speak to Marcie?

DOUG

Yes. Zach and I both spoke to her on the phone.

(CONTINUED)

CONTINUED:

EVELYN

(to Zach)

How did she sound?

Zach is not as comfortable pulling off this charade as Doug is.

ZACH

(nervously)

Fine. Good. You know, tired, but... spirited.

FRANK

Let's just get this over with. I want my daughter back.

DOUG

Well, we have to wait to hear from them again. Here's our car.

EXT. BEACH - DAY

Zach and Doug are seated on the beach in lounge chairs. They're just wearing bathing suits. Zach is wearing heavy zinka.

ZACH

I think she knew we were lying.

DOUG

Of course she knew we were lying. That was the whole idea. She knows we're full of shit. She thinks you and I are stealing five million from the old man. She won't let that slide.

ZACH

I've been thinking. When we get back to New York... I'd like to become a detective... What do you think?

DOUG

Uh... look, Zach, it's not that great a job. I'm one of the best and I don't make that much money.

ZACH

It's not the money. These last few days... they've been the best days of my life.

(CONTINUED)

CONTINUED:

Doug looks at him with something resembling sympathy.

DOUG

Really?

ZACH

Yeah... You're an expert. Do I have a gift for it? I have to know.

DOUG

Well... let me put it this way. Metzler knew what he was doing.

ZACH

(happy)

Thanks. Thanks a lot. Who knows, maybe we'll become partners.

DOUG

Mm.

ZACH

(excited)

She's coming!

DOUG

Take a hike.

Zach gets up and in his excitement, trips over Doug's gym bag.

DOUG

(angry)

Be careful! The receiver is in there.

ZACH

Sorry. Good luck, partner.

Zach leaves. Evelyn, in a bikini, walks over to Doug.

EVELYN

Where's he going?

DOUG

Check for messages. The Palestinians may have called.

EVELYN

What Palestinians? You're both full of shit.

(CONTINUED)

CONTINUED:

DOUG

Oh? What makes you say that?

EVELYN

Let's swim.

DOUG

I don't feel like it.

EVELYN

If you want to talk to me, then swim.

Evelyn heads for the water. Doug gets up and follows reluctantly. She wades in. He wades in up to his thighs.

EVELYN

All the way.

Doug hesitates, then reaches into his trunks. He pulls out an electronic device and throws it away. He wades in further.

EVELYN

Good. That's what I thought. You're not really trying to steal five million dollars from Frank with that phoney Palestinian story. It was all to draw me out. Well, it won't. Enjoy your swim.

He grabs her arm.

DOUG

What happens when I find Marcie? And the guys you hired? It'll all start to unravel. And it'll lead right to you.

EVELYN

Gosh, you're smart. Here's a flash for you. Marcie's dead.

DOUG

What?

EVELYN

That's right, bloodhound. Dead. An ex-heiress. Those bandits were taking here up to the mountains in some old plane they use to smuggle drugs.

(MORE)

(CONTINUED)

CONTINUED:

EVELYN (CONT'D)

- It never arrived. Marcie's luck never changed. Oh. And I'm going to tell Frank your story about the Palestinians was a phoney. Only I'm going to tell him that it was so you and the accountant could steal his money.

She starts away. He grabs her again. He's angry.

DOUG

Oh yeah? You can't tell him that story was a phoney. Or he'll want to know how you knew.

(smug)

And, honey, you can't tell him how you know.

FRANK (O.S.)

Evelyn? Doug?

ANGLE ON FRANK

On the shore. He's fully dressed. He's too far away to hear their conversation.

EVELYN

(to Doug)

I'll tell him that you told me it was a phoney story. Because you're crazy about me and after you get his money, you want me to run away with you.

DOUG

He won't believe that.

Quickly, she kisses him on the mouth, then pulls back and slaps him hard.

EVELYN

He will now.

She runs mock-hysterically towards Frank on the shore. Doug is left standing in the water stunned. Evelyn reaches Frank.

FRANK

(angry)

What happened? What was that?

(CONTINUED)

CONTINUED:

EVELYN
(as if upset)
Let's just go up to the room.

FRANK
What --

EVELYN
Please, Frank. We'll talk
upstairs.

They head for the hotel as Frank glares back angrily
at Doug. Zach runs into the water to Doug.

ZACH
Well, how did it go? Did she
confess? Did you get it on tape?

DOUG
We got fucked.

ZACH
Really? Did I enjoy it?

Miserably, Doug wades back towards the shore. Confused,
Zach follows.

ZACH
Didn't you find out anything?

DOUG
Yeah. I found out Marcie Butler
is dead. Damn! I stepped on a
shell.

ZACH
(stunned)
Dead?

DOUG
She was in a plane crash up in
the mountains.

ZACH
She's really dead?

DOUG
And Evelyn's telling Frank that
- we were trying to steal his money.
She's also telling him that I was
after her ass. He'll believe it,
too. There's no fool like an old
fool. Shit. I'll probably never
work again.

(CONTINUED)

CONTINUED:

ZACH

We screwed up. We let her die. My God, we were so close to finding her. If only my instincts had been a little sharper -- a little quicker... she might not have been --

DOUG

Oh, shut up. Just shut up.

ZACH

Look, if we're going to be partners, I can't let you talk to me like this. I know you're upset and you have a right to be, but --

DOUG

We're not going to be partners. We're never going to be partners. You're not a detective. You're a walking banana peel. Keen fucking -- insight. Sharp deductive powers. Metzler just told you that so you'd come along. They picked you because you're a klutz. And Marcie Butler was a klutz. So they figured every fucked-up, asinine thing that happened to her would also happen to you. And it did! Only now they're all happening to me, too! I was lucky before I met you! Lucky! You ruined my life!

Zach is hurt by this tirade. Doug walks out of the water.

INT. HOTEL ROOM

Doug is packing. Zach enters. They are now very uncomfortable with each other. Neither one speaks for a moment.

ZACH

Giving up?

DOUG

Not exactly. I'm going to go up and see Butler and tell him the truth about his wife. I've got nothing to lose now.

(CONTINUED)

CONTINUED:

ZACH

- You'd be wasting your time.
There's only one person in this
world whose word he'd believe
over Evelyn's. And that's Marcie.

DOUG

She's dead. She was in a plane
crash.

ZACH

I know, you told me... You also
told me why I was picked for this
job...

No response from Doug.

ZACH

The now-famous schmuck theory of
detective work. Well, why don't
we go all the way with it.

DOUG

What do you mean?

ZACH

I think we should rent a plane
and send me up over the mountains.

DOUG

What are you saying? That since
her plane crashed, your plane
will crash right on top of it?
It's ridiculous.

ZACH

It isn't ridiculous... and you
know it isn't ridiculous.

DOUG

(after a pause)
It's ridiculous.

ZACH

I'm not asking you to go up
there with me. I understand why
you'd be afraid --

DOUG

I'm not afraid. I'll go up with
you. But nothing's going to
happen. Nothing.

INT. LOBBY

Zach and Doug are crossing to the front door.

ZACH
I'm glad we're not giving up.

DOUG
It's a waste of time, if you ask me.

ZACH
You can't be sure.

They reach the electric lobby doors. They open for the person in front of them. When they reach the doors, they close on their faces. They both smash into the glass and are knocked down. For a moment they're both groggy, but then Doug reacts with real fear.

EXT. AIRFIELD

Zach, Doug and a PILOT are walking towards a small plane on a small airfield. Doug looks very frightened.

DOUG
(to Pilot)
Shouldn't we have parachutes?

PILOT
Parachutes? What for? I've been flying for twenty years, nothing's ever gone wrong. Well, come on, get in.

Doug is perspiring. He mops his face. He tries to climb onto the plane, but his legs are like jelly.

ZACH
You don't look so good. Are you okay?

DOUG
I think I had some bad ziti. I feel a little dizzy.

ZACH
Maybe you should wait at the hotel.

DOUG
Maybe...
(to Pilot)
... Will you be flying over the hotel?

(CONTINUED)

CONTINUED:

PILOT

No.

DOUG

Maybe I should.

ZACH

Sure, if you're not well. I can go alone.

DOUG

Yeah, I mean it's silly for us both to go up there and...

ZACH

Well, so long.

DOUG

(seriously)

Goodbye, Zach... Look, Zach, I'm sorry I --

A wasp lands on Zach's cheek.

ZACH

Don't move. Don't touch me.

DOUG

What is it?

ZACH

It's a wasp. If it stings me, I'll die.

DOUG

No, a wasp can't --

ZACH

It's true. I'm horribly allergic. I was bitten once before and I barely survived. I swell up and choke to death.

DOUG

Couldn't I just flick it away with my hand? I have very fast hands.

ZACH

No! No! It's moving! You've made it angry!

DOUG

Nice wasp. Good wasp. No one's going to hurt you.

(CONTINUED)

CONTINUED:

The Pilot steps out of the plane and walks back to them.

PILOT

Well, what are we waiting for?

DOUG

(tense)

He --

PILOT

Hey, you got a wasp on your cheek.

As Zach and Doug gasp the Pilot casually flicks the wasp off Zach's cheek.

PILOT

Let's go.

Zach sags. Doug catches him.

DOUG

Are you all right?

ZACH

Yes... I'm just a little shaky.
I'll be okay. I'll see you later.

DOUG

Wait... I'll come with you.

ZACH

Great.

They climb up onto the plane. The wasp lands on the back of Zach's shirt.

ZACH

I have a lot of allergies, but
wasps are the worst. I'm allergic
to almonds, American cheese,
mustard, lentils, canary feathers,
veal, salmon, clams -- both soft
and hard -- milk, wheat, rice,
peas and grapes.

DOUG

Is that all?

ZACH

Formica.

INT. PLANE

They are all buckling themselves in. Zach jumps.

- ZACH
Ow!

DOUG
What happened?

ZACH
(touching his back)
I don't know... a pin or a nail
or something...

EXT. PLANE

Taking off.

INT. PLANE (IN FLIGHT)

Doug and Zach stare down out the windows. Zach shifts in his seat uncomfortably.

EXT. PLANE

Flying over the mountains.

INT. PLANE

DOUG
(to Pilot)
Is everything all right? No engine
trouble.

PILOT
Everything is fine.

Doug nods, not quite believing it.

EXT. PLANE (IN FLIGHT)

over more mountains.

INT. PLANE - ANGLE ON DOUG AND PILOT

DOUG
This is impossible. The trees are
too thick.

(CONTINUED)

CONTINUED:

ZACH (O.S.)

- If a plane went down in that it
would never be found.

DOUG

That's my point. How --

Doug turns to Zach and is startled.

ANGLE ON ZACH

Zach's body has swollen up incredibly.

DOUG

Oh my God.

ZACH

You see something?

Doug points. Zach looks at himself and reacts.

DOUG

(to Pilot)

You've got to land as quickly as
possible.

PILOT

Why?

Doug points. The Pilot looks at Zach.

PILOT

(to Zach)

Hey, did you eat my lunch?

Zach begins to choke.

EXT. AIRFIELD

The plane is on the ground. Doug is maneuvering Zach
out of the plane. He puts him in a waiting ambulance.
Doug gets in with him. They drive away.

INT. AMBULANCE (DRIVING)

DOUG

You're going to be fine.

ZACH

(matter-of-fact)

I'm going to die.

(CONTINUED)

CONTINUED:

DOUG

You can't die. We're still looking for Marcie Butler and I need you.

ZACH

Call my allergist in Queens. Dr. Mermelman. He's my only hope.

INT. WAITING ROOM

Doug is waiting anxiously. He's smoking. A man has fallen asleep on Doug's shoulder. Doug shrugs him off. Doug's cigarette sets fire to the arm of his chair. Quickly he puts it out with a magazine. A NURSE hurries in.

NURSE

Mr. McKenna. Your friend needs to see you. Apparently, it's an emergency.

DOUG

Oh God.

He hurries off.

DOUG

If he needs a transfusion, I'm 'O' positive.

He exits.

INT. WARD

Zach is sitting up in bed with shaving cream all over his face. A nurse is shaving him with a straight razor. Zach is fine -- in fact, cheerful. Doug rushes in.

ZACH

Hi, Doug. This is Rita.

DOUG

Are you --

ZACH

Guess what, I'm fine. Turns out they have a lot better drugs for wasp allergies than when I was a kid.

DOUG

The nurse said it was an emergency.

(CONTINUED)

CONTINUED:

ZACH

It is. Rita, would you leave us alone for a moment. You can finish up later.

Rita exits.

ZACH

Nice girl. It turns out she's willing to shave me anywhere.

DOUG

What's the emergency?

ZACH

(holds up a dish)
Is this pudding or applesauce?

Doug takes it and flings it out the window.

DOUG

That's the emergency?

ZACH

No. The emergency is I want you to get me out of here. I want to leave.

DOUG

What does the doctor say?

ZACH

He says I'm still too weak. But I'm not.

He gets out of bed.

DOUG

Be careful.

Zach walks shakily, weakly.

ZACH

I'm fine. Look. I'm getting stronger with every step.

Zach is smashed to the floor by a man running by at full tilt. While on the floor, he is nearly trampled by three male hospital employees.

ZACH

What happened?

Doug lifts him up and places him back in bed.

(CONTINUED)

CONTINUED:

DOUG
Are you all right?

ZACH
Yeah... What was that?

DOUG
I don't know.

The orderlies are dragging the patient back through the ward past Doug. He tries to break away again. They pin him to the floor. He struggles wildly and he is given an injection. After a few seconds, he calms down. He breathes heavily.

DOUG
What's the matter with him?

DOCTOR
Nervous collapse. He lives up in the mountains. Two nights ago a plane crashed into his home, killing all his livestock. It has left him this way.

DOUG
Two nights ago?

DOCTOR
Si.
(to orderlies)
Take him back to his room.

Doug takes out Marcie's picture.

DOUG
Was this woman in the plane?

The patient calm, almost torpid now, stares sleepily at the picture. He freaks out. Once again he's wild. He bolts away and they all chase him out of the ward.

INT. WARD - LATER

Zach is in bed. Doug is standing next to the bed. Zach is reading a piece of paper. He hands it to Doug.

ZACH
It looks pretty simple.

DOUG
Yeah. The guy's family says if I follow this map I can hike up there in about a day.

(CONTINUED)

CONTINUED:

ZACH

If you wait until tomorrow, I
might be well enough to come along.

DOUG

I don't think we can afford to
give up a whole day, do you?

ZACH

No...

DOUG

Well, I'm going. Take it easy...
You know, of course, I couldn't
have come this far without you.

ZACH

(sad)

I know... I'm the best banana peel
in the business.

Doug doesn't know what to say to this, so he just leaves.

EXT. BEACH - DAY

Evelyn is sunning herself. Zach, still a little shaky,
approaches her. He carries a small gym bag. He's only
wearing a bathing suit.

ZACH

Good morning.

She looks up.

EVELYN

Oh, it's the other one. You're
in my sun.

ZACH

I was surprised that you hadn't
checked out yet.

EVELYN

Frank won't go back. He's at the
police station, threatening war.

ZACH

I need to speak to you, Mrs.
Butler.

EVELYN

Please, go away. I have food
coming.

(CONTINUED)

CONTINUED:

ZACH

- We can talk out in the water so you know I'm not trying to trick you like Doug tried. One minute with me could be worth half-a-billion dollars to you.

She considers.

EVELYN

Okay.

She gets up and heads toward the water. He follows. He stops when he's gone in up to the bottom of his bathing suit.

EVELYN

That's not deep enough.

ZACH

It's cold.

EVELYN

So is prison. Don't play these stupid games with me.

Impatiently, she reaches her hand inside Zach's bathing suit, and rummages around. Zach reacts.

EVELYN

(surprised)
You're clean... and not unimpressive.

ZACH

Thank you. I just wish you had warmed up your ring.

He walks in with her deeper.

EVELYN

Speak.

ZACH

Can you help me get my job back?

EVELYN

Job? What job?

ZACH

My accounting job. Please, Mrs. Butler, I'm invested in the pension fund.

(MORE)

(CONTINUED)

CONTINUED:

ZACH (CONT'D)

- Couldn't you tell your husband that only Doug was trying to steal his money? Not me.

EVELYN

God, you're a pathetic little weasel.

ZACH

(louder)

I don't want to lose my job.

EVELYN

Why should I care?

ZACH

If you help me, I'll tell your husband you were telling the truth about Doug. Then he'll be sure to believe you.

EVELYN

He believes me now. You're offering me nothing. Goodbye.

She begins to wade back.

ZACH

You're not so smart. Your guys lost her in Rome and if it wasn't for me, you never would've found her again.

Evelyn stops and turns back to him. She is smug.

EVELYN

That's right. If it wasn't for you, I never would've found her again, she never would've been put on that plane and she never would've been dead. Congratulations.

ZACH

When did you find out about the plane?

EVELYN

What is this, an interview? I got a...

She gets a stricken look on her face.

ANGLE ON ZACH

A string is coming out of his nostril.

ZACH

Go on. You were saying?

With dread, she holds the string and slowly pulls on it.

ZACH

I have a little cold --

She keeps pulling until she pulls a tiny transmitter out of his nose.

EVELYN

It's a bug.

ZACH

Takes one to know one.

EVELYN

(frantic)

Where's the receiver?

ZACH

I'm not saying.

Involuntarily he glances towards the beach.

EVELYN

That gym bag. It's a recorder
isn't it?

She races towards the beach. Zach chases. He grabs her from behind. She struggles.

ZACH

Please, I haven't been well.

She knees him in the groin and runs.

ZACH

That didn't help.

Painfully he chases her. She's almost out of the water when he grabs her. They wrestle in the surf. She's strong.

ZACH

You work out, don't you?

EVELYN

(choking him)

Every day.

(CONTINUED)

CONTINUED:

- It pays off. ZACH (gagging)

He struggles and turns her over. The surf washes over them and they look like From Here to Eternity. Then she's back on top and trying to drown him. He sticks his head up and spits water.

Give up? ZACH

She continues to choke him.

Die. EVELYN

ZACH
(choking)
I'm going to do something I've
never done before...

He punches her in the jaw knocking her out.

ZACH
Punch a woman.

He drags her on to the beach and picks up his gym bag.

EXT. MOUNTAINS - DAY

Doug is hiking. It's rough country. Doug carries a crudely drawn map. He refers to it. He checks it against various landmarks.

EXT. MOUNTAINS

It's very windy. Doug checks his map and the wind pulls it out of his hands and blows it away.

EXT. RIVER

Doug is wading across a rapidly flowing, narrow river. In the middle it's deep enough to cover him completely for a moment. He re-emerges as he approaches the bank.

EXT. MOUNTAIN VILLAGE (MOS)

Doug is examining the wreckage of a small plane which has crashed into a small house, in a small village.

(CONTINUED)

CONTINUED:

The people of the village have gathered around and are describing, to Doug, the crash. Doug shows them Marcie's picture. They nod. He asks them a question. They point up higher into the mountains. Doug follows their directions and hikes off.

EXT. MOUNTAINS

Doug is tired. He takes off his knapsack and flops down exhausted and dirty. He closes his eyes a moment, then opens them. He sees a snake slithering towards him. Doug, with as little movement as possible, reaches around behind him and takes his GUN out of his knapsack. The snake strikes and Doug SHOTS it in mid-strike several times. The snake is dead and Doug is unharmed. He leans back against a rock, breathing heavily.

ABRUZZI (O.S.)

It's hard to shoot a snake after it strikes. That was very good.

DOUG

Thank you. Good enough to let me go?

ANGLE ON ABRUZZI BROTHERS - LOTS OF THEM

They are armed. Doug is surrounded.

ABRUZZI

No. Remember, unlike the snake, we are armed. Give us your gun.

DOUG

It's not that great a gun. From what I can see, you've got better guns than this.

They raise their guns.

DOUG

Well, if it means that much to you...

He tosses his gun.

DOUG

You must be the Abruzzis. I've heard too much about you.

(CONTINUED)

CONTINUED:

ABRUZZI

- You're one of the detectives who was with Fanzone when we killed him.

DOUG

Where's Marcie Butler?

ABRUZZI

Dead. On the way back from the airplane, she tried to escape. So I blew her head off. We already got paid so what was the difference?

DOUG

Paid by who?

ABRUZZI

A guy in New York.

DOUG

Jack Sands?

ABRUZZI

(surprised)

You know him?

DOUG

My ex-boss's miserable wife's ex-boyfriend.

ABRUZZI

You want it sitting or standing?

DOUG

I don't suppose we're talking about lunch.

The Abruzzis cock their guns.

DOUG

Standing.

He gets up. They raise their guns. Suddenly, a figure swings INTO the SCENE on a rope. The figure crashes into Doug, driving them both off the edge of the small cliff, on which Doug was standing. The Abruzzis FIRE, but Doug is no longer there.

ANGLE ON HILLSIDE

Doug and Zach (for, of course, that's who has rescued Doug), face down, are sliding down a rough slope, over brush and rocks. They are sliding very fast. When they reach the bottom, they disappear into the forest as GUNSHOTS are FIRED at them from above. The Abruzzis slide down the hillside after them, still FIRING.

ANGLE ON FOREST

Zach and Doug run desperately. They can hear VOICES, FOOTSTEPS and an occasional GUNSHOT behind them. They weave desperately between the trees. Every few seconds there is a GUNSHOT. They speak as they run.

ZACH

It's a lucky thing you chose standing. If you chose sitting, I'd have only rescued your hair.

DOUG

It wasn't lucky. I saw you up in the tree holding the rope.

ZACH

Yeah... I don't think I'm ever gonna get that rope back. Butler will reimburse me.

DOUG

Butler?

Doug is looking around. He seems to sense danger.

DOUG

In here.

They both crawl under a log. They can still hear the sounds of their PURSUERS. SHOUTING, TRAMPLING around, an occasional GUNSHOT. Zach and Doug speak in whispers.

ZACH

Yeah, Butler.

(proud)

Or should I say Frank? That's what he likes me to call him now. Ever since I proved to him that Evelyn was no good.

DOUG

(stunned)

You did?

(CONTINUED)

CONTINUED:

ZACH

Yeah... I did it. And not by accident. Not by mistake. I didn't slam into a door or get my ass caught in a toilet... I had a plan, I executed it, and it worked. Then I came up here after you, and I rescued you. On purpose. I meant to. You see? I'm not a banana peel. I'm a person.

DOUG

I guess you are.

ZACH

(really getting
into it)

And the next thing I'm going to do, is rescue Marcie Butler. Then we're going to fall in love and get married. Not you and me -- me and Marcie. I'm the master of my fate now.

DOUG

About that... I have some bad news.

ZACH

None of your negativity... It's quiet. They've gone past us. Marcie is probably at their camp. While they're beating the bushes, we'll double back, find their camp and save Marcie. Let's go.

He crawls out from under the log.

DOUG

Zach, we can't.

ZACH

Sure we can. I'm lucky now.

There's a GUNSHOT. Zach sags to the ground. Doug puts his hand behind Zach's head and comes away with blood on his hand. He is horrified. Doug pulls Zach back under the log. The Abruzzis TRAMP through the forest, SHOUTING and CURSING. Doug sees their feet. The Abruzzis move on, their VOICES and FOOTSTEPS becoming FAINTER.

EXT. FOREST - AFTERNOON

It's a little darker now. Doug sits in the same spot holding a handkerchief against Zach's head. The handkerchief is soaked with blood and Zach's unconscious. There are no sounds. Doug makes a decision. He puts Zach up on his shoulder and stands. Doug begins to carry Zach through the forest.

EXT. FOREST - LATER

Doug continues to carry Zach who remains unconscious. Doug is very tired.

EXT. LAKE

Doug comes out of the forest into a clearing. He's used up. He is confronted by a lake. It seems to cut off his path completely. He staggers hopelessly, then as gently as possible, he lets Zach down. Doug collapses down next to him exhausted. We PULL BACK to reveal that the lake is not that large and that there is a path around it. Across the lake is some sort of a mission. A couple of nuns are out in front of the mission, pointing across the lake at Zach and Doug. They run towards them, around the lake.

INT. NUNNERY - OFFICE AREA

Doug in on the phone. We see that his ankle has been bandaged. He carries a cane.

DOUG

(into phone)

Yeah, I already told the old man
... How do you think he took it?
... Traub? Traub's in a coma.
They're going to bring a surgeon
up here. I'm just going in to see
him... Come on, Metzler, if it's
anybody's fault, it's my fault...
It was a good theory. It almost
worked... I'll call you tomorrow.

He hangs up. A nun carrying clean linen, leaves the office. We FOLLOW her DOWN the hall and INTO a room. She places the linen down next to a bed. In the bed is Zach, lying unconscious. His head is bandaged. The nun leaves the room. We WIDEN to reveal that there is another bed next to his. Lying in it is Marcie Butler -- also unconscious -- her head bandaged almost identically.

(CONTINUED)

CONTINUED:

We WATCH them both for awhile when, suddenly, and at the same time, their eyes open. They both stare at the ceiling for a moment, then turn to face each other.

ZACH

Hello, Marcie.

MARCIE

Hello... Where am I?

ZACH

I don't know.

Zach sits up, slowly, and looks out the window.

ZACH

What a beautiful lake.

Marcie sits up slowly and looks out the window.

MARCIE

Very beautiful.

They both, tentatively, put their feet on the floor and stand. Shakily, they walk to the foot of their beds. They take each other's hands and walk through a door which leads out on to the lake. A dock extends from the shore out into the lake. Still holding hands, they walk out on to the dock.

ANGLE ON ROOM

Doug enters with a nun. He sees the empty beds.

DOUG

Where is he?

The nun shrugs. Doug rushes through the door that leads on to the lake. He stops and stares in amazement.

ANGLE ON DOCK - DOUG'S POV

Zach and Marcie are at the end of the dock and are facing the mission.

ANGLE ON DOUG

He is stunned. He stares in wonder and then begins to smile.

ANGLE ON ZACH AND MARCIE

Underneath them, the piece of dock on which they are standing, breaks away from the rest of the dock and begins to float them away across the lake. Seemingly oblivious, they continue to hold hands as they drift away.

FADE OUT.

THE END