

**NEXT**

Written by

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Based on "The Golden Man"

Written by

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**BARE WHITE ROOM**

Thirty feet square. CRIS JOHNSON, wearing a jail uniform, sits in a HEAVY CHAIR that is bolted to the floor. Mid-twenties, jaded, rebellious, handsome as a statue, Cris radiates a serene, if somewhat scruffy, charisma.

He faces a PLASMA SCREEN MONITOR on a bare wall. To the left of the screen, an unframed MIRROR; to the right, a DIGITAL **CLOCK-CALENDAR**.

A WOMAN'S FACE appears on the plasma screen. CALLIE FERRIS. Thirty. Tailored. Angular. Kate Hepburn-ish.

Ferris on monitor

Mr. Johnson, you've been sent to us by the state authorities for testing. We want to determine if there's any substance to your claims.

CrIS

Fire away.

**FERRIS ON MONITOR**

If we can verify your ability, we may be able to help you avoid a criminal trial.

**CRIS**

And "we" is...?

Ferris ON MONITOR  
Homeland Security.

Ferris' face is replaced on the plasma screen by a series of random video clips. Hang-gliding. Traffic jam. Volcano erupting.

Ferris ON MONITOR  
Now if you would, please look at the monitor and tell us what you see, say, five minutes from now.

Cris looks at the clock. 16:32 / March 9, 2006. He squints and the clock speeds up a little.

Ferris (o.c.)  
Are you there yet?

In a few seconds, the clock reads 16:37.

2.

of

On the monitor. Ferris' image has been replaced by footage of surfers riding big waves in Hawaii.

CrIS  
Surfers.

Ferris (o.c.)  
Good. Now can you move ahead ten minutes.

Varied images fast forward on the plasma screen. He arrives at 16:47 and reports on what he sees.

cris  
Ants crawling up a tree.

Ferris (o.c.)  
Excellent. Can you get to 1900 hours?

Cris looks ahead and squints.

**CLOCK**

Minutes whiz by.

## **PLASMA SCREEN**

Clips play and change almost too fast to be recognized.

Clock

Cris gets to 19:00 -- and keeps going.

Mirror

Cris has a five o'clock shadow.

Clock

Hours tick off like an accelerating metronome.

Mirror

Cris sports a three-day stubble. He struggles to get out of the chair, but he is now strapped into it, bound at the

wrist

and ankle. His face fills with rage.

Plasma screen

The evening news zips by. Talking heads. Reportage.

**3.**

Mirror

Like a window into a time machine. Cris' beard lengthens. He grows pale. His clothes change every few seconds. Rage gives way to the panic of a man trapped on a runaway train.

Plasma screen

The news dissolves into a blur.

Mirror

Cris ages before his own eyes. Wrinkles etch into skin. Hair greys, recedes. Outrage ebbs into hollow resignation as Cris watches himself waste away.

Woman's voice

Sir...Sir?

Cris' tired old eyes look up, confused.

**INT. VEGAS HOTEL COFFEE SHOP - DAY**

A perky young WAITRESS stands over him, holding a pot of coffee.

**WAITRESS**

Warm-up?

On cris

Young again.

**CRIS**

Just the check.

She sets it on the table with a flirtatious smile. He takes it to the register and pays cash.

**Cris (V.O.)**

"The future ain't what it used to be." Ever hear that expression?

A moment later, A SECOND CRIS follows the first Cris to the register, repeating his every movement.

**CRIS (V.O.)**

It's a joke, but it's true. The future changes every time you look at it. Because you looked at it.

As Cris 2 pays cash, Cris 1 proceeds into the casino.

**4.**

**CRIS (V.O.)**

Cause once you see it, you're different.

Cris 2 follows, literally walking in Cris 1's footsteps.

**CRIS (V.O.)**

Maybe just a little.

A DRUNK bumps into Cris 1 and spills his Daiquiri on him.

**CRIS (V.O.)**

And that changes everything else.

else.  
Cris 2 -- the real Cris -- follows a moment later and sidesteps the Drunk, who spills his Daiquiri on someone

**CRIS (V.O.)**

It's got something to do with quantum physics.

Cris 2 reaches the gaming tables and merges with Cris 1.

**Cris (V.O.)**

That's why I stay away from roulette and craps. It only takes a millionth of an ounce to change a roll. Just placing a different bet can throw things off.

A roulette ball skitters indecisively between two grooves before settling into one of them.

**CRIS (v.O.)**

I've got other rules, too. I don't play against people, like at poker. Only against the house.

Slot machines. Horse racing. Sports games.

**CRIS (v.o.)**

And my goal isn't to win big. At least not any more. The idea is to go unnoticed so I can keep coming back to the trough.

He passes the MILLION DOLLAR SLOT. Stops, like it's calling out to him.

5.

**CRIS (v.o.)**

So no jackpots. No longshots. No big bets except when I want `em to see me lose.

Cris notices a DESPERATE GAMBLER on the verge of tears. Clearly, he's dropped a bundle. Cris approaches him and points to the MILLION DOLLAR SLOT.

**CRIS**

Try that one, man. I've got a

feeling.

Gambler  
(suspicious)  
Then you play it.

**CRIS**  
Against my religion.

Cris offers the guy a handful of silver dollars.

**CRIS**  
Do it, quick, before somebody else  
gets there.

While the Gambler dawdles, a MIDWESTERN DOWAGER plants herself at the MEGA-SLOT and starts feeding it dollars.

Cris sighs and walks off.

The Gambler watches him go, then reacts to BELLS, FLASHING LIGHTS, and SHRIEKS OF CELEBRATION. The Dowager has hit the **MEGA-JACKPOT**.

Blackjack section

Cris takes a stool at a crowded table.

**CRIS (V.O.)**  
Mainly I stick to blackjack. Boring  
but controllable.

Cris antes up. Cards are dealt. He's got a four showing. Taking a hit, he goes bust with a jack. So in real time, he sticks.

**CRIS (V.O.)**  
And safe unless they think you're  
counting.

6.

The dealer turns over his cards. He's got a king and a  
deuce.

So he has to draw. Pulls the jack. Busted.

The dealer pays Cris, then presses a button under the table.

**INT. SURVEILLANCE ROOM**

Banks of video monitors display images from the multitude of cameras looking down from above the gaming tables. The SURVEILLANCE SUPERVISOR, HAWKEYE, repositions in response to a red light so he can look over a Surveillance Operator's shoulder and study Cris.

INT. office of casino boss - DIFFERENT CASINO - DAY

The Stalin-faced CASINO BOSS sits behind his desk.

casino boss  
If you don't mind my asking, why  
does Homeland Security give a damn  
about who's lucky in Vegas?

He's talking to Callie Ferris. We recognize her sardonic beauty from the plasma screen in Cris's pre-vision. In person, she's edgy, confident, and impatient with those who aren't as quick as she is.

Ferris  
Maybe they're more than lucky.

casino boss  
Then we handle it.

Ferris  
I'm not talking about cheating.  
That's your problem. But if  
somebody wins consistently and you  
can't figure out how...Excuse me.

She answers her cell phone.

Ferris  
Ferris...I'll be there in fifteen.

She stands, disconnects, and hands the Casino Boss her business card.

**FERRIS**  
Call me, like they did. And try to  
hold him till I get here.

7.

Casino boss  
Yes, ma'am.

She's already out the door.

Video monitor: close on cris

Relaxed. Playing blackjack. The FEMALE DEALER tries not to gawk at him as she deals from a shoe.

Ferris (o.c.)  
Nice looking guy.

davis (o.c.)  
I guess.

Pull back: surveillance room

Ferris and DAVIS, the casino's dapper CHIEF OF SECURITY, stand behind Hawkeye, the Surveillance Supervisor, and study Cris on various monitors.

Ferris  
Maybe she's in cahoots.

davis  
He's beaten six dealers in a row.

ferriS  
You're sure he's not counting?

hawkeye  
We've got five decks in the shoe.  
And he wins more off the top than  
the bottom.

davis  
Moves a lot from table to table.

On a monitor, Cris pockets some of his chips.

hawkeye  
Keeps his stacks short.

On another monitor, A COCKTAIL WAITRESS takes orders from  
the  
players.

**WAITRESS**  
What's your pleasure?

**CRIS**  
Grand Dad, rocks.



Ferris  
What's his name?

davis  
(shrugs)  
Not staying here. Pays in cash.

Hawkeye  
We're running him through face  
check.

As Ferris watches Cris on the monitor, he becomes still and  
attentive, as if sensing danger. He squints a little, the  
way  
we do when we try to remember something.

Ferris  
Invite him for a drink.  
(remembers her manners)  
If you don't mind.

**INT. CASINO/BLACKJACK TABLE - DAY**

As Cris signals for another card, TWO BLACK SUITS appear  
behind him.

black suit (o.S.)  
Sir, would you come with us,  
please.

Cris takes in their grim faces. Turns to see two more pairs  
of goons stationed nearby.

SNAPBACK to:

Thirty seconds ago

The COCKTAIL WAITRESS approaches to take Cris' order.

**WAITRESS**  
What's your pleasure?

This time, Cris hurriedly scoops all his chips into his coat  
pocket, jostling the Waitress as he stands.

**CRIS**  
Scuse me, sorry.

Hustling away, he glances back just as the first TWO BLACK

SUITS reach his stool, but this time it's empty. They look around. One of them whispers into his mike. The three pairs of goons get instructions and split up.

9.

Tracking shot / eye level

OF Cris strides crisply through the casino. Sees another PAIR  
BLACK SUITS, scanning for him. He ducks into the maze of  
slots. Zigs and zags from aisle to aisle, seemingly at  
random. A moment after each turn, a Black Suit appears  
ahead,  
behind, or to the side - where they would have spotted Cris.

Tracking shot / high angle

aisle A clearer perspective as TWO BLACK SUITS approach Cris'  
from different directions. Cris has no way to see them or  
know they're coming, but at the last moment, he MOVES in  
between two aisles where neither guard will see him as they  
pass.

surveillance room

their Davis and Hawkeye wince as the Black Suits keep missing  
quarry.

davis  
What's wrong with you guys?

hawkeye  
He's right next to you! Aisle 63!

Ferris watches the chase, fascinated.

Phalanxes of slot machines

Black Suits converge from various directions, in that fake-  
calm fast-walk.

Cris studies the gamblers playing the machines nearby, then  
heads to a particular spot - where he is sure to be spotted

-

except that a TEXAS-SIZED MAN repositions himself, blocking  
the Black Suit's view.

The Black Suit moves on. Cris shifts to another spot just as  
aisle.  
a different Black Suit arrives at the other end of the

This time, THREE FRAT BOYS change machines and obscure Cris  
from his gaze.

surveillance room

Davis is throwing a fit.

Davis  
There! There! He's right there in  
front of you! Walk toward each  
other!

10.

Cris slips away in the shadow of the Frat Boys.

hawkeye  
Maybe he's on our frequency.

**DAVIS**  
I don't see an earphone on him.

hawkeye  
He's heading to the Convention  
Annex.

**FERRIS**  
(stands)  
Give me a headset. I'm going down  
there.

Convention annex

Arriving at the foyer, Cris sees Five Meeting Rooms. He  
squints then decisively enters one of them.

FOUR BLACK SUITS arrive an instant later. Without wasting a  
beat, each of them goes through a different door. All except  
the one Cris went through.

Cris re-emerges a moment later and heads back toward the  
casino.

Casino

Ferris, arriving, adjusts her headset.

woman           Cris sees her. Recognizes her from his prevision as the  
on the plasma screen. Turns and walks away.

She sees Cris. Takes off after him.

                  Ferris  
                  (to head mic)  
          He's heading toward...  
                  (reads sign)  
          the Ipanema Grill.

Security Staff converge on the area. Cris is in plain sight.  
Suddenly a busload of tourists surge in through a door and  
clog the way.

Cris continues into the...

## 11.

Kitchen area

Passing a room service cart, he rolls it in front of him. A  
few steps on, he takes the bottle of OLIVE OIL on the cart  
and pours some in front of one random closed door. Cris then  
shoves the room service cart down the hall toward an empty  
intersecting corridor. A Black Suit barrels into the empty  
intersection just as the cart arrives - and tumbles over it.  
Behind Cris, a door swings open; a Black Suit charges out;  
steps precisely into the puddle of poured olive oil - and  
falls on his ass.

Monk,           Cris slips by him, but gets cut off by an arriving group of  
FOUR MORE BLACK SUITS. Big guys. They try to grab him. He  
evades their grasp almost magically and, like a Shaolin  
somehow leverages them into each other until they are in a  
pile on the floor. Cris darts around them into the...

Lobby

He co-opts a luggage cart that is loaded up for delivery.  
Rolling it to the left, a Black Suit on that side doesn't  
see           him - and moves on. Cris switches to the right side of the  
card - just as a second Black Suit would have seen him.

Abandoning the cart, Cris sets off across the lobby in a

herky-jerky rhythm.

He walks four quick steps without being seen. Then stops behind a column just as Black Suit 1 turns his way. When Black Suit 1 looks on, Cris resumes his journey, cutting across the lobby at an acute angle. In this way, he avoids being seen by Black Suit 2. Cris now backs up three steps

and

avoids being seen by Black Suit 3.

By precisely choosing his movements and knowing where his hunters will be looking, Cris achieves something like invisibility.

The last obstacle to daylight is Ferris. She sees him. He makes a run for the door. She dashes after him.

**FERRIS**

You! I just need to talk to you!

Cris grabs a guest's suitcase and keeps moving.

**FERRIS**

Homeland Security!

**12.**

The guest chases after Cris - and collides with Ferris, knocking her to the ground. Which allows Cris to slip

through

a door to the...

Ext. Hotel loading dock - DAY

Where TWO LAUNDRY DELIVERY MEN are flinging sacks of clothes into the back of a truck. Cris steps toward the open

tailgate

with a steady pace. As if on cue, both Laundry Guys turn and bend to pick up another sack of clothes. Cris walks right by them without being noticed -- and climbs into the truck. A moment later, the Laundry Guys pivot back around, toss sacks of clothes in after Cris, and slam the rear doors. They get in the truck and drive off just as Ferris, Davis, and

several

Black Suits arrive to find a cold trail.

davis

You were right. This guy is a lot more than lucky.

Oddly, Ferris seems almost encouraged.

ferrIS

At least now I know he exists.

INT. DEPARTMENT OF HOMELAND SECURITY - las vegas regional  
OFFICE - NIGHT

Ferris strides purposefully through hallways crowded with people hustling just as urgently as she is. She enters the large ante-room of a bigshot's office and addresses JEANNIE, a civil service secretary.

Ferris

Jeannie, I have to see him right away.

Jeannie

He's on with Washington. We just went on Code Orange.

Ferris

What's the threat?

**JEANNIE**

We found a dirty bomb in East Vegas. A barrel of C-4 and a kilo of nuclear waste. But we're getting chatter about a dozen more out there somewhere, ready to blow.

Ferris absorbs the catastrophic news without emotion.

13.

Ferris

Tell him I have a new source that could help with the case.

**JEANNIE**

(snide)

Another remote viewer?

Ferris stares her down.

Ferris

Have him meet me in imaging.

Leaves without waiting for a response.

ext. picnic in park - Day

Cris and a glowing YOUNG MOTHER hold a BABY BOY. Gazing into the baby's eyes, Cris beams with perfect happiness. He plays with the baby's fingers. The two middle ones are subtly WEBBED BY A PIECE OF SKIN that comes about halfway up the bottom knuckle. The image whites out as...

**INT. LAUNDRY TRUCK - DAY**

and Sunlight pours into the back of the truck, revealing Cris lounging on a mound of laundry sacks. He composes himself steps out, nonchalant as James Bond.

CrIS  
Thanks, guys. Not too heavy on the starch.

Computer simulation

a The pursuit of Cris through the casino has been mapped into  
so 3-D visualization. Multiple camera angles have been merged that a single POV seamlessly follows Cris without cutting. It's clear that Cris avoids trouble before he sees it.

male voice (O.s.)  
You pulled me out of a conference call with the Secretary to show me a video game?

**INT. IMAGING lab - DAY**

rely ERIC WISDOM, 38, stands next to Ferris as they watch the simulation on a flat-screen monitor. Highly competent, solidly masculine, Spencer Tracy to her Hepburn, you can on him in your average emergency. Which this is not.

**14.**

**FERRIS**  
I need six men to bring him in.

**WISDOM**  
We're on Code Orange.

Ferris  
He could help us find the other  
bombs.

**WISDOM**  
That's an ultra low probability.  
None of your "specials" have ever  
panned out, and this isn't the time  
to experiment.

Ferris steps close to Wisdom.

**FERRIS**  
Come on, Eric, you saw it. We're  
flying blind and he's got radar.

Wisdom steps away from her.

**WISDOM**  
Callie, people are talking. They  
say I'm only funding your research  
because we're involved.

**FERRIS**  
That's because they're....

**WISDOM**  
Right.

Ouch.

**WISDOM**  
I'm sorry, but they're right.

**FERRIS**  
You bastard.

**WISDOM**  
I care about you, and I wanted to  
support you. But there's a limit to  
what I can...

**FERRIS**  
(professional)  
Look, we analyzed what this ability  
would look like if it existed.  
**(MORE)**

15.

**FERRIS (cont'd)**  
I went screening for it in a highly



scientific way. And now I've identified someone who matches all the indicators. So the next obvious step is to...

wisdom  
Let me do my job! - Christ! Don't you ever quit?

**FERRIS**

No.  
(beat)  
I've got a country to protect.

He finds her both infuriating and irresistible.

**WISDOM**

Use your charm on somebody else.

He stalks out of the room, leaving her more thwarted than sad.

**DRIVER'S POV: TRAFFIC IN VEGAS**

An elevated freeway. Driving behind a pick-up truck carrying a mattress and box spring.

Cris (v.O.)  
I'm not God. I don't see everything. Just my own future.

Ext./INT. Cris' car - DAY

Cris drives an old Camaro, muscle-y but inconspicuous.

Cris (v.O.)  
To me, it seems normal. The way lightning comes before thunder.

Cris changes lanes to get from behind the truck.

**CRIS (V.O.)**

Most of the time, I'm not paying attention. Just making sure I don't step in a mess.

In his rearview mirror, Cris sees the mattress fall off the truck, causing an accident.

**CRIS (V.O.)**

Sometimes I get a blast from far away.

He sees a plume of smoke in the distance.

**CRIS (V.O.)**

Or I can start with a glimpse of something close and keep pushing on.

He takes the next exit.

**CRIS (V.O.)**

Usually it's none of my business.

He turns into the parking lot of a bookie shop, **THE FINISH LINE.**

INT. The finish line - DAY

Cris walks to the counter. Addresses the manager.

**CRIS**

Guy around?

**MANAGER**

You are?

**CRIS**

Tell him it's King Midas.

office INT. homeland security regional hq - internal security

**- DAY**

TERRY BAINES, plainclothed HEAD OF PROTECTIVE SERVICES for the Facility, walks down the corridor with three of the better-trained MILITARY POLICE who have been brought in to augment the regular staff of civilian FEDERAL PROTECTIVE SERVICE POLICE. Baines is a handsome former Special Forces Lieutenant, early-forties, who takes his work very seriously.

Ferris runs to catch up with him. He doesn't slow down for her.

**FERRIS**

Terry? Terry! - I know you've got your hands full but I was wondering

if you might be able to spare a few  
warm bodies for an outside  
operation.

17.

not She gives him a look. There's some mutual attraction, but  
a lot of affection.

**BAINES**

We're strictly internal.

**FERRIS**

That's why I need your people.  
Everybody else is assigned.

**BAINES**

Does Wisdom know about this?

**FERRIS**

He suggested it.

junior While Baines arches a dubious eyebrow, an intellectual  
analyst, AMANDA, catches up with Ferris.

**AMANDA**

Callie.  
(corrects herself)  
Agent Ferris. I've got a face match  
on your subject. His name is Cris  
Johnson.

Ferris takes Amanda's PRINTOUT and glances at it on the run:  
it's a PHOTO of Cris on a WANTED BULLETIN.

**FERRIS**

(slows to a stop)  
Never mind, Terry. Pretty Boy here  
is wanted for murder in Nevada.

She hustles off with Amanda.

**INT. BACK ROOM AT THE FINISH LINE - DAY**

no A smoky office with a big screen tv and a poker table, but  
card players. Cris is greeted by GUY, relaxed, professional,

he smartly dressed, mid-forties. He's classier than the joint runs.

Guy  
Well, if it isn't the Golden Man.

A look, a hug. A lot of history.

Guy  
What brings you crawling back to me?

18.

**CRIS**  
I need to cash some chips. - Got tagged.

He starts setting them in stacks on the poker table.

**GUY**  
You burned through your stash already?

**CRIS**  
I've been trying to lay low.

INT. State police STATION - dAY

Computer monitor on a desk plays Cris' escape from the casino.

CavANAUGH (o.s.)  
That's him. I call him the Road Runner. You know? Beep beep.

LT. CAVANAUGH, middle-aged hunter type, beer belly but still a menace.

Ferris  
What's he running from?

Cavanaugh takes a videocassette from a pile on his messy desk.

**CAVANAUGH**  
You showed me yours. I'll show you mine.

He pops the tape into a VCR. Presses play.

On the monitor

Low-quality security camera recording of a liquor store at night. Business is good. FIVE PEOPLE wait in line at the register. Time code reads November 11, 2004. Cris walks in, unsteady on his feet. Heads for the beer locker. Pauses. Suddenly runs toward the register at full speed and TACKLES

A

CUSTOMER, shoving him hard to the floor. Cris prepares to hold him down, but the tackled man just lies there, a pool

of

blood forming under his head. Cris looks up. The customers are gaping at him, terrified.

19.

**CRIS**

(slurred)

He was gonna kill you! You all  
would'a died!

Cris sees that they're afraid of him, not the dead man. He runs out. PAUSE TAPE.

Back to scene

Cavanaugh studies Ferris' reaction.

**INT. BACK ROOM AT THE FINISH LINE - DAY**

Guy finishes counting Cris' chips.

Guy

But you of all people. How could  
you have let it happen?

**CRIS**

That was the night Donna broke off  
our engagement.

**GUY**

Ahh.

**CRIS**

I was so drunk I could barely see  
now.

and Guy opens a drawer, takes out a pack of a hundred \$100's,  
counts out an additional sum from his pocket.

**GUY**

Well, I hope you don't mind. I  
called Neal to let him know you're  
here.

**CRIS**

Christ, Guy, did you have to?

**GUY**

You say everything's inevitable, so  
I guess I did.

Guy returns to his antique copper espresso machine and  
starts to make two cups.

**CRIS**

Well, you can save your breath.  
Cause I know what you're gonna say.

20.

**GUY**

Then you're aware that Neal is in a  
serious cash crunch and could lose  
it all.

**CRIS**

I'm sorry to hear that. But I'm  
done playing the market.

While Guy is distracted making espresso, Cris jams the desk  
drawer shut with a penny.

**GUY**

Neal's got it all worked out. He'll  
fly you out of the country on his  
jet. Put you up in style. He pays  
taxes, totally legal. You get cash,  
squeaky clean. Half the net. When  
your share hits fifty mil, you can  
say "finito"...and it's over.

**CRIS**

Except last time, Neal didn't take

"finito" for an answer.

Guy slams his fist.

**GUY**

You need us, asshole! The Law is  
breathin' down your neck!

**CRIS**

I can stay ahead of `em forever.

**GUY**

But why live that way?

**CRIS**

Because I don't want to be used any  
more.

**GUY**

What do you give a shit as long as  
you get what you want?

**CRIS**

Cause what I want is freedom. And  
you don't get it by giving it up.

Guy calms himself and sets an espresso in front of Cris.

21.

**CRIS**

Enjoy it while it lasts.

Cris picks up the cup and knocks it back.

Ext. finish line - Parking lot - DAY

Cris starts up the car. Notices he's woozy. He prepares to  
back out. Instead he blacks out -- as Guy and THREE MEN drag  
him out of the car.

**SNAPBACK TO:**

Guy's office

Guy sets the cup of espresso in front of Cris, who picks it  
up. But Instead of knocking it back, he sets it down and  
grins cryptically at Guy, who senses something and reaches

to

open his top desk drawer - the one Cris pennied shut. Guy can't get it open. Guy reaches under his Racing Form. Feels around. Cris holds up a knife.

**CRIS**

Looking for this?

Guy pulls his arm from under the Racing Form -- spilling the cup of espresso that Cris just set down. Guy knows that's

not

a coincidence.

**CRIS**

Don't mess with somebody who knows  
your moves before you even think  
'em.

Cris takes his cash.

**GUY**

The jet'll be sold in a week. Then  
there goes your ticket out.

**CRIS**

Don't wait for me.

Cris heads out.

Guy

You know what I think? I think I  
know the future better than you do.

Cris scoffs as he leaves.

**22.**

INT. State police STATION - dAY

Cavanaugh pours coffee for himself and Ferris.

**CAVANAUGH**

He's just some gambler. Lives  
completely off the grid. No bank  
account. No credit cards. No  
previous record.

Ferris

So why'd he do it?

**CAVANAUGH**



Must be a wacko. He'd never met the victim. No connection whatsoever.

Ferris tries to make sense of it all.

feRRIS

And in fifteen months, why haven't you caught him?

Cavanaugh sighs woefully.

**CAVANAUGH**

You saw. He's got eyes in the back of his head. He can see around corners. I even had him in custody once, and he disappeared.

Ferris

Must be very embarrassing.

A painful subject for Cavanaugh.

**CAVANAUGH**

And what is it you want him for?

Ferris

Questioning.

**CAVANAUGH**

About?

Ferris

Stuff that hasn't happened yet.

Cavanaugh nods knowingly.

23.

**CAVANAUGH**

Well, I guess Homeland Security trumps liquor store murder. How can I help?

Ext. Suburban home - las vegas - niGHT

A tract house, cheap, from the 60's, could be anywhere. Something sad about the place. Cris stands at the door, holding a bag of groceries. IRV, a sick old man, opens the door, wearing a knit cap and pajamas. He's hooked up to a little oxygen tank on wheels. When he sees Cris, his smile

crimps the tube in his nose.

**IRV**

What are you doing back here?

**CRIS**

I came to fix you dinner.

**IRV**

Idiot.

Irv pulls Cris inside. Closes the door.

INT. irv's house - night

the They embrace like father and son. The oxygen tube gets in way.

**IRV**

This is what you get from two packs a day.

**CrIS**

But you quit ten years ago.

**IRV**

It was already too late. I just didn't know it.

**CRIS**

Sometimes not knowing is better.

Irv shakes his head.

**IRV**

Look where you're headed, pal. The big decisions are over before you even realize you made `em.

**24.**

INT. The finish line - back room - night

Cavanaugh and Ferris chat with Guy. This time the poker game is in progress.

**CaVANAUGH**

Any idea where he might be going?

Guy turns to Ferris.

**GUY**

I've got a little problem with the IRS. Think I could get some relief?

**FERRIS**

Depends how helpful you are.

GuY

Oh, I know everything about him.

He looks at Ferris, knowing. She turns to Cavanaugh.

**FERRIS**

I need to speak to him alone.

**INT. FINISH LINE - MAIN PARLOR - NIGHT**

Guy and Ferris sip cappuccino.

**GUY**

And another thing, no woman ever turns him down, I'm serious. Mainly because he only propositions the ones he knows'll say yes, which is most of `em anyway. But does that make him happy? No. Says he's bored. Never surprised. Has to watch himself die over and over again.

**FERRIS**

Why'd he come back to Vegas?

**GUY**

Didn't say, but I'm guessin' it's this friend who's dying. An old fart who took him in when he was strung out on drugs. - He's an orphan, ya know. Been on the road since he was ten.

**25.**

**INT. Irv's house / living room - night**

The place is a mess. Piles of newspapers. Old clothes. Cris cleans up as they talk. Irv sits at a table and plays solitaire.

**IRV**

You want my advice? Get yourself a good lawyer and turn yourself in.

**CRIS**

If I tell `em the truth, you know what happens? I end up with the Feds. - And you know what they do to me?

**IRV**

Make you a secret agent.

Cris

Don't laugh. They strap me in a chair and make me watch the news.

**IRV**

Dan Rather or Peter Jennings?

**CRIS**

It's not funny, Irv. That's all I do, day after day, for the rest of my life. Watch the news until I lose my hair and croak.

Irv is moved by Cris' dilemma.

Irv

There's no way around it?

**CRIS**

The best I can do is stay away from all of `em.

Irv shakes his head with sympathy for Cris' plight.

**IRV**

In that case, you've gotta leave the country.

**CRIS**

I know, I know, but there's something I gotta do first.

26.

**IRV**

What?

Cris doesn't answer. His gaze is distant.

**IRV**

Cris?

Cris focuses.

**CRIS**

She's coming here. The Fed.

**IRV**

You gotta go?

Cris thinks. Shakes his head.

**CRIS**

Let's play it out.

INT. Irv's kitchen - DAY

Cris makes a lamb roast, studding it with cloves of garlic.

**CRIS**

I've got the place all picked out.  
It's called Palau. Three hundred  
teeny islands in the South Pacific.  
(places roast in pan)  
Nothing ever happens there, so  
there's nothing to foresee.

**IRV**

Then what the hell are you waiting  
for?

Cris puts the roasting pan in the oven.

**CRIS**

Her.

**IRV**

Who?

**CRIS**

I haven't met her yet.

**IRV**

Then find somebody else!

**CRIS**

It has to be her.

**IRV**

What's so special about this one?

**CRIS**

She's the mother of my child.

Irv stops shuffling the cards.

**IRV**

I thought you were shooting blanks.

**CRIS**

I guess the doctors were wrong.

**IRV**

I don't mean to be indelicate, my friend, but how do you know the little bastard is yours?

**CRIS**

He's got my thing.

**IRV**

Your thing?

Cris holds up his hand, revealing that the skin between his two middle fingers is webbed a little higher than normal.

**CRIS**

My thing.

**IRV**

I still don't understand why you never got that fixed.

Cris laughs...then suddenly stops.

**cris**

She's here.

He walks to the door and opens it to discover Ferris standing there, with her finger about to press the doorbell.

**CRIS**

Agent Ferris, come in.

She regards Cris with appreciation.

**FERRIS**

One step ahead of the game.

CRIS

Always.

She enters. Tries not to be intimidated by his ability or appearance. Sees Irv, watching them.

Ferris

Is there some place we can speak privately?

**CRIS**

Let's go in the kitchen. I've got a roast in the oven.

Irv

No, you two stay here. I'll watch the food.

Once out of Ferris' eyeline, Irv queries Cris with his hand in the shape of a gun. Cris shakes his head, then turns to Ferris - and waits for her to begin.

**FERRIS**

You're wasting your life, Cris. You have the most amazing talent, and you're running from it.

**CRIS**

Yeah, people say I could have been a chef.

Ferris

Don't be cute. There's too much at stake here.

Her gravity anchors him.

**FERRIS**

Now if you say that man in the liquor store was going to shoot five people, I believe you. Why else would you kill a stranger?

Cris guards his reaction.

**FERRIS**

But no good deed goes unpunished,  
eh?

**(MORE)**

29.

FERRIS (cont'd)

And that's how it's going to be in  
this world. People will either hate  
you or want to exploit you.

**CRIS**

Everyone but you, of course.

**FERRIS**

I can fix your legal problems. More  
importantly, I can give you a  
chance to use your gift.

**CRIS**

Trust me, it's better if I don't.  
It's better if I just mind my own  
business.

Ferris looks at him, disapproving.

**FERRIS**

I'll be honest with you, Cris.  
That's not an option. Your country  
needs you. And if we don't grab  
you, somebody else will.

**CRIS**

Nobody's grabbed me yet.

Ferris

You're up against more powerful  
forces now.

She lets that sink in.

**FERRIS**

I'd like you to come with me for  
some testing. Would you be willing  
to do that?

Cris's expression grows dark. He looks at Ferris accusingly,  
then BOLTS away, toward the KITCHEN.

**FERRIS**



Where are you going?

Cris covers his eyes and dives to the floor as STUN GRENADES shatter windows and explode with a FLASH.

**FERRIS**

(temporarily blinded)

Shit! Cavanaugh!

Gas grenades follow.

30.

Cris scrambles to his feet as a NEVADA POLICE SWAT TEAM bursts through windows and doors, wearing gas masks and goggles, scanning with laser-guided rifles. They find Cris, dashing for the back door. Open fire.

dozens  
Cris tumbles, dodges a few bullets, then takes a hit in the shoulder, the back, the leg. Staggers forward. Absorbs  
of bullets.

Falls.

Lies there.

Dying.

Cavanaugh steps up to deliver the final shot.

**SNAPBACK TO:**

INT. Irv's house / living room - an hour AGO

**IRV**

In that case, you've gotta leave  
the country.

**CRIS**

I know, I know, I've got the place  
picked out. But there's something  
I've gotta do first.

**IRV**

What?

Cris doesn't answer. His gaze is distant.

**IRV**

Cris?

Cris focuses.

**CRIS**

I have to go.

**IRV**

You just got here.

**CRIS**

I know, but they're coming for me.

Cris takes the pack of cash he got from Guy, pulls out more than half the bills, and sets them on a table.

**31.**

**CRIS**

This is for nurses and stuff, to make things a little easier.

**IRV**

You're gonna need it.

Cris shakes his head and embraces Irv.

**CRIS**

You're the only one I could trust.  
Ever.

They're both choked up.

**IRV**

I don't suppose you've discovered any last minute escape for me?

**CRIS**

I looked, Irv, I really did. I went down every path, every treatment. Sometimes there's just no...

**IRV**

It's okay. It's okay...Now I can relax.

A last look.

Ext. irv's street - dAY

Cris' approaches his parked Camaro with his key out.  
CAVANAUGH and SIX TROOPERS spring from hiding, guns trained  
on him.

Camera pans to cris

In Irv's back yard, watching this scene.

Ext. ALLEY BEHIND IRV'S HOUSE - DAY

A State Trooper keeps watch, smoking. When he steps on the  
butt, Cris enters the frame in the background. When the  
Trooper turns to a wall to piss, Cris crosses the alley,  
unseen. When Cris passes out of frame, the Trooper finishes,  
unaware of what he has missed.

32.

Ext. outskirts of vegas - night

thumbing  
A Route 66-vintage highway with stop lights and tawdry  
commercial development. Cris stands on the shoulder,  
a ride. Cars and trucks pass without stopping.

FAST FOWARD through endless traffic until an OLD CHEVROLET  
pulls over. Cris checks his watch. It's 8:23.

Snapback TO:

**SIDE OF THE ROAD**

Chris checks his watch. It's 7:57.

Cris  
(to himself)  
Twenty-four minutes.

He looks around. Sees a donut shop. Heads toward it.

INT. Irv's house - night

Cavanaugh's State Troopers, guns drawn, are searching the  
place on a hair-trigger, ready to blow away anything that  
moves.

**FERRIS**

I need him alive, Cavanaugh. Even  
if he resists.

**CAVANAUGH**

Yes, ma'am.

She points to Cavanaugh's troopers.

**FERRIS**

Tell them.

As Cavanaugh grudgingly walks off to deliver the message, Irv  
approaches Ferris.

Irv

You'll never catch him. He knows  
what you're gonna do to him.

**FERRIS**

That's very helpful information.

She walks off, leaving Irv to regret he opened his mouth.

33.

INT. donut shop - night

Cris steps in. Goes to the counter.

CrIS

Medium coffee, black, and a glazed.

As he waits, he sees a vague REFLECTION in the GLASS DISPLAY  
CASE: a SQUARE CROSS, coming into focus.

Puzzled, Cris looks up and around to see the object that's  
being reflected. He can't find it. Cris turns back to the  
display case, but the reflection is gone. The DONUT GIRL  
gives him his order.

Cris takes it, turns, and notices LIZ COOPER sitting by  
herself at a booth, circling items in the classified  
section.

He recognizes her as the future mother of his future child.

Cris gazes at her face, which is both childish and mature,  
shy yet indomitable.

She turns, scowling, from the staring stranger.

Cris approaches Liz and gives her that smile that always works.

**CRIS**

Mind if I join you?

**LIZ**

(prickly)

Yeah, actually I do.

Cris seems disconcerted.

**SNAPBACK TO:**

The Donut Girl gives Cris his order. He approaches Liz again and tries a different opening line.

**CRIS**

Is that cruller any good?

Liz looks at him like he's hopeless. He notices that she's reading the used car ads.

**SNAPBACK TO:**

The Donut Girl gives Cris his order. He approaches Liz.

**34.**

**CRIS**

Shopping for a car?

**LIZ**

What business is it of yours?

**SNAPBACK TO:**

The Donut Girl gives Cris his order. He approaches Liz.

**CRIS**

Rough day?

**LIZ**

I don't want to talk about it.

**SNAPBACK TO:**

The Donut Girl gives Cris his order. Discouraged after all

that rejection, he approaches Liz -- and bobbles his coffee, spilling it on the floor. He's mortified, but she smiles at him.

**SNAPBACK TO:**

found The Donut Girl gives Cris his order. Now confident he's the right approach, Cris approaches Liz and deliberately bobbles his coffee. But not in the exact way he did before. When it falls, it splashes on her shoes.

**LIZ**

Aw Christ! Look what you've done!

**CRIS**

I'm so sorry. I'm a spaz.

**LIZ**

Yeah, you are.

She wipes her shoe with a napkin.

**LIZ**

It looked like you spilled it on purpose.

**CRIS**

Why would I do that?

**LIZ**

I don't know. To impress me?

35.

**CRIS**

Look, I'm sorry. If I could, I'd do it over.

Disgusted, she hands him a stack of paper napkins.

**CRIS**

Here.

She watches as he sops up the coffee and carries dripping, soggy tissues to the trash. The miserable expression on his face finally wins the smile he's been working for.

INT. Donut shop - night - a few minutes later

They're sitting across from each other, laughing.

Liz  
Divorce, bankruptcy, repossession.  
Yeah, I'd call that a bad year.

CRIS  
Well, Liz, your luck's about to  
change.

LIZ  
How's that?

CRIS  
You met me.

LIZ  
And what are you, a leprechaun?

CRIS  
An angel, actually. And we always  
reward the people who help us.

LIZ  
Great, what do I have to do?

CRIS  
You don't have to do anything.

Cris glances outside and sees the old Chevrolet drive by  
without stopping. He checks his watch. It's 8:23.

CRIS  
But I could use a ride.

She knows she shouldn't.

36.

INT. JEEP CHEROKEE / on highway - NIGHT

Going fast. Johnny Cash on the CD.

LIZ  
When does the luck kick in?

CRIS  
It already has.

**LIZ**

I don't feel anything.

**CRIS**

Not even a tingle?

**LIZ**

Son, I haven't had a tingle in  
eight months.

He waits for the other shoe to drop.

Liz

(can't hold it in)  
Since my worthless no-good dickhead  
of a husband ran out on me.

**CRIS**

Then you're way overdue. For a  
reversal of fortune.

Brake lights flare on the cars ahead. They pass an exit.

**CRIS**

Any kids?

**LIZ**

Thirty.  
(off his look)  
I teach fifth grade.

**CRIS**

I mean of your own.

She shakes her head.

**CRIS**

I guess that's good. Considering.

**LIZ**

No, that was the problem. - I  
couldn't get pregnant.

37.

Traffic is backed up.

**CRIS**



I'm sorry. I didn't mean to pry.

**LIZ**

You didn't. I'm just running off at the mouth. - That's why I was in Vegas. To see another doctor.

Flashing yellow lights - a barricade. Cris is getting nervous.

**CRIS**

He didn't want to adopt?

**LIZ**

No, he had to have a Randy Junior.

Flashing blue lights - parked cop cars.

**LIZ**

What, is there an accident?

The place is crawling with state troopers. Cris is looking around for a way out.

SnAPBACK TO:

one MINUTE EARLIER - one mile back

**LIZ**

When does the luck kick in?

**CRIS**

It already has.

**LIZ**

I don't feel anything.

Brake lights flare on the cars ahead.

**CRIS**

(urgent)  
Take this exit. Quick!

**LIZ**

Why?

**CRIS**

Just take it!

The dotted lines on the road are now solid.

**LIZ**

It's too late!

**CRIS**

No it's not!

Cris grabs the steering wheel and jerks it to the right, sending them over some speed bumps onto the off ramp.

**LIZ**

Let go! Are you out of your mind?!

She slams on the brakes and they screech to a stop on the right shoulder of the exit ramp.

**LIZ**

Get out!

Cris scrambles for an explanation. Looks, sees a quieu of brake lights from the roadblock now backed up past the exit.

**CRIS**

Traffic was piling up. You didn't see it?

**LIZ**

**GET OUT!!**

**CRIS**

We could'a been stuck there for hours.

**LIZ**

I don't give a flyin' goddamn! You don't grab the steering wheel!

Cris pauses for a beat. Takes a different tack.

**CRIS**

You're right. I'm sorry. I panicked. I get phobic sitting in traffic. It won't happen again, I promise.

**LIZ**

Damn straight, cause you won't be in the car!

She waits for him to exit.

39.

**CRIS**

How `bout at the next gas station?  
Please. I'll fill up your tank.

Liz sighs, exasperated, and continues down the exit ramp,  
passing a sign that says, WELCOME TO CALIFORNIA.

ext. road block - NIGHT

Cavanaugh and Ferris drink coffee as troopers examine every  
passing vehicle.

Ferris

You're wasting time here.

CaVANAUGH

How long have you been in law  
enforcement? About six months?

**FERRIS**

Long enough to know we're not gonna  
catch him by surprise.

**CAVANAUGH**

What, you think he's got some kind  
of radar?

**FERRIS**

Interesting idea. It'd explain a  
whole lot.

**CAVANAUGH**

And Area 51 would explain my  
missing tennis shoes. But that  
doesn't mean they're on a flying  
saucer.

Ferris comes to a decision.

**FERRIS**

In this case, it does.

Cavanaugh knows he's about to hear something wild.

Ext. Gas station/mini-mart - night

Gasoline flowing. Liz, still in a snit, sits impatiently behind the wheel, watching in the mirror as Cris crosses behind the car and knocks on her window. Grudgingly, she lowers it. He holds out a lottery card.

40.

**CRIS**

I am really really really really  
sorry.

Indulging him, she takes it. When he walks away, she deigns to look at it. She tries to resist but can't. Gets out a nickel and scratches the card. Wins \$250. What the...?

CHUNK. The pump shuts off.

**BEHIND THE CAR**

Cris takes out the nozzle and twists on the cap. Behind him, Liz strides by in a huff.

Liz

Get in the car. I'll be back in a  
minute.

Cris smiles to himself as she proceeds toward the mini-mart.

exT. roadblock - NIGHT

Cavanaugh considers what Ferris has just told him.

**CAVANAUGH**

I'd call your proof a little iffy.

**FERRIS**

Look, from your own experience,  
this guy can't be punched, shot,  
surprised, captured, or confined.  
So either he's got something  
special, or you're an idiot.

Cavanaugh doesn't like her logic.

**CAVANAUGH**

Let's say I'm not an idiot...

**FERRIS**

And I'm not saying you are.

**CAVANAUGH**

Then what?

**FERRIS**

We've got to think like he does.  
We've got to think ahead.

41.

INT. liz's CAR ON a mountain ROAD - night

hand

Willie Nelson on the CD player. Liz holds an Icee in one  
while Cris feeds her Kettle Chips.

**CRIS**

But lately I've been traveling all  
around Oregon. It's really peaceful  
up there.

**LIZ**

All right, I'm starting getting the  
picture. - Basically, you're a no-  
good, worthless ramblin' man who's  
never held a job in life.

**CRIS**

(smiles)  
Exactly.

She's charmed, in spite of herself.

**liz**

At least you're honest about it.

Ext. Liz's car - Outskirts of tahoe - NIGHT

Cris and Liz sing along with Patsy Cline on the radio. The  
song ends as they hit the city limits.

**LIZ**

This is where I turn into town.

She pulls over.

**CRIS**

Well, thanks for the ride.

**LIZ**

Thanks for the card.

**CRIS**

You're welcome.

They're both reluctant to part.

**CRIS**

I don't suppose you'd have time for  
a drink.

**LIZ**

No, no, I've gotta teach tomorrow.

**42.**

**CRIS**

I understand...Well, see ya.

**LIZ**

So long.

He steps out and starts to close the door.

**LIZ**

Well, maybe just a quick one.

INT. The silver spur - night

Cowboy dive. Crowded for a week night. Liz leads Cris to the  
bar where the BARTENDER is washing some glasses.

**LIZ**

Hey, George.

Bartender

Hey, Liz.

**LIZ**

I'll take the usual and he'll have  
a...

**CRIS**

Sierra Pale.

The Bartender and Liz exchange a look.

Bartender

Two Sierras.

As he draws two pints, the Bartender leans toward Liz.

BartENDER  
Randy's been hanging around.

**LIZ**  
He's not here now, is he?

Bartender nods toward the pool tables, where RANDY, her ex, plays 8-ball with a pal.

**LIZ**  
Thanks.

She turns to Cris.

**LIZ**  
We gotta split. My ex is here.

43.

Cris lays some money on the bar, and they head for the door. But before they get there, Randy sees Liz and bounds after her, holding a pool cue. He's much bigger and taller than Cris.

Randy  
I gotta talk to you, baby.

**LIZ**  
Sure, Randy. I'll call you tomorrow.

She tries to slide by him. Randy blocks the way.

Randy  
Bullshit. I've left a dozen messages on your phone.

Cris steps between them.

Cris  
Excuse me. We were just leaving.

Randy  
And who the hell are you?

Cris stands his ground. Locks eyes.

Liz

Don't mess with him, Cris. He used to play hockey.

**CRIS**

Just a friend.

Randy

Then don't get between me and my woman.

**LIZ**

I'm not yours anymore, asshole!

Randy

Baby, I've made a terrible mistake, and I just want to undo all the...

Randy holds Liz by the shoulders.

liz

Let go!

**44.**

**RANDY**

You still care for me, I know it.

Liz resists. Cris grips Randy's arm.

**CRIS**

Easy, man.

Randy hauls off to slug Cris. Cris easily ducks the blow and answers with a solid punch to the belly.

Randy recovers and realizes he's up against a skilled opponent. He takes a stance, ready to get serious. He sticks a few jabs at Cris, who easily slips from each one, like he saw them coming a mile away. Randy goes for a hook. Cris feints and lands an uppercut to Randy's chin. Most men would go down, but Randy is so big, he stays up to take more punishment.

Cris delivers an elegant beating that humiliates the big guy and makes him look like an oaf. Cris puts an end to it by breaking Randy's nose. The big guy falls to his knees, bleeding.

Liz rushes to Randy's side, holding her ex and glowering up at Cris like he's a sadistic brute.



**LIZ**

Get out of here! Get out!

Cris realizes he's blown it.

**SNAPBACK TO:**

**MOMENTS BEFORE**

**RANDY**

You still care for me, I know it.

Liz resists. Cris grips Randy's arm.

**CRIS**

Easy, man.

Randy hauls off to slug Cris, who this time makes no effort to duck. WHAM! Cris takes a sledgehammer in the mouth. Randy follows up mercilessly, punching Cris in the gut, then holding him up while he punches him again.

Liz grabs Randy's arm.

**45.**

**LIZ**

Stop it, Randy! Stop it!

to Randy flings her aside and finishes up with a solid right  
his Cris' jaw, that puts him on the floor. Randy pulls back  
leg for a pointy-booted cowboy kick to the ribs, when Liz  
rushes to Cris' side and glowers up at Randy like he's a  
sadistic brute.

**LIZ**

Get out of here! Get out!

Randy realizes he's blown it -- and lets himself be pulled out of the bar by a couple of buddies.

Liz examines Cris with concern.

**LIZ**

Oh God, I'll take you to the emergency room.

**CRIS**

No ho'pital. I don' nee' ho'pital.

**LIZ**

God, I hate that bastard...Will  
somebody get some ice!

She strokes Cris' hair.

Ext. Liz's cottage - night

In the foothills. Liz's car pulls up. Cris gets out, holding  
a dish towel full of ice to his jaw.

**CRIS**

I'm sorry I'm causing you all this  
trouble.

**LIZ**

Are you kidding? You stood up for  
me.

**CRIS**

Actually, I wasn't standing for  
that long.

Liz unlocks the front door. Turns on the lights.

**LIZ**

Sorry it's so cold in here. The  
heater's broken.

46.

INT. Liz's cottage - night

Cris looks around, sore but pleased that he has managed to  
stay in Liz's company. The place is cozy, ranch-like.

**LIZ**

I really should've left him a long  
time ago. God knows he deserved it.

**CRIS**

Why didn't you?

**LIZ**

Cause I don't leave. I never have.

My boyfriends always left me.

She wets a washcloth with hot water.

**LIZ**

I get attached to people, and then  
I'll put up with anything.

**CRIS**

What a terrible quality. You're too  
loyal.

She returns with a wet washcloth.

**LIZ**

Sit in the light.

He lowers himself onto the sofa next to the table lamp. She comes close and gingerly wipes the blood from his nose and lips.

**LIZ**

I never minded that I was the more  
devoted one. Somebody's gotta be  
more this or more that.

He looks in her eyes.

**LIZ**

But they never appreciate it, that  
you're there for them.

She tries to stay on task but gets drawn in by his gaze.

**LIZ**

They just try and get away with  
more and more, and figure you'll  
just...

**47.**

He leans forward. Their lips touch.

**LIZ**

Salty.

It gets more intense.

Then abruptly, she shies away, freaked.

**LIZ**

Christ, I don't even know you. I  
have no idea who you are.

**SNAPBACK TO:**

**ON THE SOFA**

his She wipes the blood from his nose and lips. He looks in her  
eyes. She tries to stay on task, but she gets drawn in by  
gaze. He leans forward. Their lips almost touch. But this  
time, Cris pulls back.

Liz is embarrassed.

**LIZ**

Sorry to get you caught up in my  
soap opera.

**CRIS**

Once you start watching, it's hard  
not to get involved.

She goes back to tending his wounds.

**LIZ**

You ever been married?

**CRIS**

Almost.

**LIZ**

What happened?

**CRIS**

She wanted kids.

**LIZ**

And you didn't?

**CRIS**

No, I did, too.

**48.**

She looks at him, curious.

**CRIS**

It's just that...I can't.

Something about his revelation unsettles her.

**LIZ**

Why are you telling me this? These personal details.

**CRIS**

I don't know. You asked and...I guess I felt like you'd understand.

Tears well up in her eyes.

LIZ

I do.

Cris looks at her with sympathy.

LIZ

I can't either. Have kids.

Cris comforts her. She looks up into his eyes expectantly.

Fighting the pull, he looks away for a moment to see where this is going - then glances back at her, almost dizzy.

**CRIS**

That was incredible.

LiZ

What was?

**CRIS**

This.

He kisses her with a quiet intensity that quickly ignites.

Their lovemaking unfolds as it would be experienced by Cris. Effect before cause. The pleasure, then the gesture that elicits it.

Cris explores her body until she sighs, then snaps back and goes directly to the sweet spot. He strings together a perfect melody of shudders and moans, without striking any false notes along the way.

Moments are superimposed, diaphanous, played against each other in counterpoint.

Visual harmonics, elastically out-of-sync. Rising to a crescendo. Until all the futures resolve into a single now.

**DISSOLVE TO:**

AFTERWARDS - NIGHT

Floating in bed. Her head on his chest. His eyes open, sadly content, like he wishes he could stop time here forever.

Like

he's afraid it will all disappear if he takes his eyes off her.

**LIZ**

That was...I've never...

Cris forces himself to look away into the distance.

int. WISDOM'S OFFICE / federal facility - night

Wisdom, exhausted, quietly confers with a cadre of ANALYSTS AND OPERATIVES. Their voices are confident, but their body language betrays their pessimism.

expert 1

We sent the payload to Livermore, and by measuring the cesium degradation, they've identified the reactor in Smerlensk that it came from.

expert 2

Washington has our birds tracking for that radiation signature in key cities.

Ferris slips in and takes an empty chair.

wisdom

What do we know about the explosive?

Expert 3

Our lab downstairs is still studying the C-4 sample. It's Czech, but we haven't nailed down the batch.

Wisdom rubs his forehead, distraught.

**WISDOM**

So basically we've got nothing.

No one disagrees.

50.

**WISDOM**

You're failing your country,  
people. You're not trying hard  
enough.

(looks around the table)

Do you understand what I'm saying?  
Do you understand what I expect  
from you?

The staff exchange uncertain glances.

**WisDOM**

**TWIST ARMS! CRACK HEADS! BREAK THE  
FUCKIN' LAW! BUT DON'T LET THIS  
HAPPEN!**

He has blown them wide-eyed.

**WISDOM**

(suddenly calm)

Are there any questions?

INT. WISDOM'S apartment - NIGHT

Ferris and Wisdom are in night gear, getting ready for bed.  
She sees that he's disheartened.

**FERRIS**

You know you're very sexy when  
you're ruthless.

**WISDOM**

We're groping in the dark.

**FERRIS**

My guy's got a flashlight. We just  
need to bring him in.

Wisdom doesn't have the energy to fight her any more.

**WISDOM**

I'll see if Baines can spare some  
manpower.

She's gracious in victory.

FERRIS  
You're all the manpower I need.

51.

INT. Liz's house - bedroom - morning

Head on pillow, Liz buds from sleep. Reaches out. Cris is gone. Her eyes open, fearful.

**INT. LIZ'S KITCHEN - MORNING**

She rushes in, looking for Cris. - He's not there.

She hears CLANKING from the laundry room.

On the floor, Cris sits next to the heater, which lies in pieces. He tries to adjust the remaining apparatus.

**LIZ**  
What the hell are you doing?

**CRIS**  
You said it was broken.

**LIZ**  
Well, you're not leaving till it's fixed, I'll tell you that.

He smiles archly.

CRIS  
I'm afraid that could take a while.

Now she understands his strategy.

**LIZ**  
As long as it's done right.

INT. HOMELAND SECURITY - workshop - DAY

Ferris enters the area where weapons are stored and where mechanics build whatever the department needs. She interrupts Baines as he gives instructions to some MP's. These are his guys who get priority over the civilian Protective Service Police.



FERRIS  
Did Wisdom talk to you?

BAINES  
(grudging)  
What do you need?

FERRIS  
This one first.

52.

She hands him a sketch. He studies it, perplexed.

BAINES  
What is it?

FERRIS  
A trap for somebody who can see the  
future.

BAINES  
If you say so.

FERRIS  
And then these.

She hands him more sketches.

INT. Liz's fifth grade class - DAY

Liz stands before a map of the Native American tribes of the  
Lake Tahoe region.

LIZ  
And what was the main staple of  
their diet?

SMARTIE PANTS busts a button to get called on. Instead, Liz  
points to a SHY GIRL.

shy girl  
Trout.

LIZ  
From the lake?

SHY GIRL  
No. From the rivers.

**LIZ**

Right. And the Washo were so jealous of their fishing grounds that when other Native Americans came to trade for dried fish, they were only permitted to remain one night.

Liz notices that her students are distracted and giggling. She turns to see Cris standing in the doorway, holding a box.

Embarrassed, she blushes.

Liz

I'll be right back.

53.

Liz pulls Cris into the hall, out of sight of the kids.

**LIZ**

What are you doing here?

CrIS

(beaming)

I brought ice cream sandwiches for everybody.

**LIZ**

Ice cream sandwiches? Do you have any idea how much fat they have in them? Don't you see how overweight half of them are?

**CRIS**

(crestfallen)

I - I didn't think of it. - I thought you'd be happy to see me.

**LIZ**

Well next time exercise a little forethought, okay?

He's speechless.

**CRIS**

Do you want me to leave these somewhere?

**LIZ**

No.

**CRIS**

All right then. I'll just go.

Seeing his doleful expression, Liz can't help smiling. She glances up and down the hall, then kisses him lasciviously the lips.

**LIZ**

Put a few in the freezer. I love ice cream sandwiches.

With a mischievous grin, she ducks back into class, leaving Cris reeling, but exhilarated.

**54.**

int. CHINESE RESTAURANT - NIGHT

Liz and Cris stuff their mouths with lo mein. She sets down her chopsticks, picks up a red pencil and industriously resumes marking up a stack of papers.

**LIZ**

You have been such a bad influence.  
I'm gonna be up all night grading papers.

Cris watches, bored.

**CRIS**

I've got a better idea. Run away with me to the South Pacific.

**LIZ**

Funny. We've only known each other a week.

**CRIS**

But we're going to be happy together for the rest of our lives. Really, I peeked.

She picks up the chopsticks and takes another bite.

**LIZ**

I think you're serious.

**CRIS**

Deadly.

She muses, tempted.

**CRIS**

Let's go pack your bags. We'll  
leave tonight.

**LIZ**

And what'll we do for money?

**CRIS**

Don't worry. That's always been  
easy for me.

She gets lost in the fantasy. He can almost taste the  
fulfilment of his dreams.

**LIZ**

This is ridiculous.

55.

**CRIS**

Why?

**LIZ**

Well, first of all, it's the middle  
of the school year.

**CRIS**

They'll replace you.

**LIZ**

And I'm in charge of science fair.

**CRIS**

They can pick up the slack.

His unbridled enthusiasm brings out her inner adult.

**LIZ**

It disturbs me, Cris, that you  
think it's okay just to duck your  
responsibilities.

He's taken aback by her sudden shift.

**CRIS**

I - I don't think it's okay. I'm not that kind of person. But I have this feeling, this very strong feeling, that it has to be now. We have to leave soon, or it's not gonna work out.

**LIZ**

I don't believe that. If it's meant to be between two people, somehow it'll happen.

**CRIS**

Yes, but sometimes you have to make it happen. You have to seize the opportunity before it's too late.

He tries to keep his desperation from showing, but she sees right through him.

**LIZ**

What are you afraid of, Cris? Why are you running away from yourself?

**(MORE)**

56.

**LIZ (cont'd)**

Whatever it is you're looking for, I don't think you're going to find it on some island, cut off from the rest of the world.

He adores her more than ever, and fears losing her even more.

**CRIS**

Your students are very lucky.

She puts her hand on his.

**LIZ**

Now I've got to grade papers.

Ext. Church - DAY

Liz and Cris file by the PASTOR after the service and mill about on the lawn with the other congregants. Kids release pent up energy in the adjacent park.

Randy approaches Cris.

Randy  
A religious fella, are you? Ready  
to turn the other jaw?

Cris offers his profile for hitting.

**CRIS**  
But then you have to sign the  
divorce papers.

Liz  
Randy, don't you dare.

She drags Cris towards a YOUNG COUPLE WITH KIDS.

Liz  
Paul, Janice. Have you met Cris?

**RANDY**

approaches RICK, a young LOCAL POLICEMAN who's not the  
sharpest knife in the drawer.

Randy  
There's something weird about that  
jerk. Have you checked him out?

Policeman RICK  
I'm not dragging the Law into your  
romantic squabbles, Randy.

57.

Randy  
C'mon, Rick, help me out here.

Ext. church - DAY

Paul and Janice are chatting with Cris and Liz.

Paul  
Cris, are you free on Tuesday?  
Cause I'd like you to be my guest  
at the Rotary luncheon.

Janice  
I'm the first female member.

Cris grows distracted. Out the corner of his eye, he sees a

forcing

SPORTS CAR gunning it down the street, passing a SUNDAY DRIVER to beat a red light. At that moment, a kid misses a catch and a BASEBALL rolls into a street, where a twenty-ish WOMAN JOGGER runs over to get it, just as the sports car passes the Sunday driver, sees the jogger, and skids,

A BUS to swerve and plow into a GROUP OF PEOPLE standing at the corner.

**SNAPBACK TO:**

**A FEW SECONDS EARLIER**

Paul  
Cris, are you free on Tuesday?  
Cause I'd like you to be my guest  
at the Rotary luncheon.

Janice  
I'm the first female member.

Cris is spaced out.

**LIZ**

Cris.

Ignoring them, Cris turns toward the street where he saw the accident take place. He sees kids, but they're jumping rope. Wrong group. He scans around and finds the kids who are playing softball. Someone misses a catch. The ball rolls toward the street. The sports car is now coming fast. The woman jogger sees the errant ball and runs to fetch it.

CrIS  
Miss! Lady! Don't!

**58.**

She's wearing earbuds and can't hear him. He's too far away to grab her. He's closer to the approaching sports car. Cris picks up a rock, prepares to throw, hesitates a beat, squints....

Again.

He throws. Misses. Snapback. Throws. Misses. Snapback.

Again. Scores a hit. Snapback. Opens his eyes and hurls the stone.

Liz and the bystanders watch, appalled, as the rock SHATTERS the driver side window of the sportscar, which instead of

skidding, screeches to a halt. The bus drives by without incident, injuring no one.

The Driver of the sportscar bursts from his car and furiously charges Cris.

CrIS  
I'm sorry. I'm sorry. I'll pay for the damages.

The Driver curses Cris and tries to grab and hit him. But Cris deftly deflects the blows so that they seem harmless.

**CRIS**  
I said I'll pay.

Realizing he can't land a punch, the Driver changes tack.

**DRIVER**  
You're damn right you'll pay! I wanna talk to the cops.

**CRIS**  
No need for that. I'll give you cash. Okay? Will you take cash?

He pulls out his wallet.

CrIS  
Two thousand? That should cover it.

**DRIVER**  
Make it three.

**CRIS**  
Okay, three.

He digs in his pocket and pulls out the stack of hundreds.

59.

ON RANDY and POLICEMAN RICK

Who have seen the whole incident.

POLICEMAN rICK  
I'll run him through the computer.



ext. Park - a minute later

Away from the crowd. Liz, concerned and alienated, walks a step to the side of Cris.

CRIS

People shouldn't drive that fast around kids. They shouldn't get away with it.

LIZ

So you throw rocks at them?

CRIS

What do you want me to do? Wait for people to die?

Liz is torn.

LIZ

Cris...I think you should move on. Today.

Cris looks at her, almost bereft, and makes a tough decision.

CRIS

Look, there's something I've been wanting to tell you.

LIZ

It doesn't matter.

CRIS

It does.

She's afraid to hear it. He's afraid to say it.

ext. another church - DAY

Cavanaugh is milling around after services when his cell phone chirps. He answers, peeved.

60.

CaVANAUGH

Cavanaugh...No, you were right to call...Ring Ferris and have her meet me there.

He closes his cell phone. Turns to his WIFE.

CaVANAUGH  
They've located him near Tahoe.

CaVANAUGH's wife  
If you let him get away again, you  
may not have a job.

CAVANAUGH  
I know.

Cavanaugh takes his leave.

**EXT. PARK - DAY**

Liz reacts to Cris' confession with disbelief.

LIZ  
What are you saying, you're some  
sort of prophet?

CRIS  
It's not religious. I just happen  
to see my life before it happens.

LIZ  
Cris, it's sweet that you feel  
responsible for people. But I think  
you need help.

She looks down.

LIZ  
And I'm...I'm not the one to help  
you, right now. I've got too much  
going on in my own life.

Cris can't let her go. He takes a quarter from his pocket  
and  
hands it to Liz.

CRIS  
Flip it.

LIZ  
Why?

**CRIS**

Just do it.

air.  
She takes the quarter and flips it. Cris calls it in the

**CRIS**

Heads.

She looks. It's heads.

**CRIS**

Flip it again.

(calls it in the air)

Tails.

Tails it is, but so what. She flips again.

**CRIS**

Tails.

(she looks;flips again)

Heads.

(she looks, flips again)

Tails.

She looks. Amazed. Disturbed.

**CRIS**

Now you believe me?

She stares at him like he's the devil.

**LIZ**

Yeah. And I don't want to have  
anything to do with you.

She walks away.

**CRIS**

Liz.

(follows)

Don't you see? I can get us all the  
money we need.

She turns abruptly.

**LIZ**

Don't follow me. Don't talk to me.  
Get out of my life!

She walks on, leaving Cris bereft.

**SNAPBACK TO:**

**62.**

WALKING IN THE PARK - five MINUTES AGO

Cris  
What do you want me to do? Wait for  
people to die?

**LIZ**  
Cris...I think you should move on.  
Today.

Cris squints, then chooses his words carefully.

**CRIS**  
Why? Because I care so much about  
kids that sometimes I overreact?

His words hit the bull's-eye. Liz's whole demeanor softens.  
Although still troubled, she takes his arm, and they walk

on.

**ANOTHER ANGLE - BINOCULAR MASK**

ferris (o.s.)  
Who's the woman?

Ext. Hillside overlooking park - DAY

Ferris, Cavanaugh, and Policeman Rick are each looking  
through a pair of binoculars.

POLICEMAN rick  
Liz Cooper. Nice girl, but very  
erratic.

cAVANAUGH  
Think she'll cooperate?

**POLICEMAN RICK**  
Hard to say. She's impossible to  
control.

Ferris  
Sounds like you've tried.

**POLICEMAN RICK**

She's quite a challenge.

EXT. PARK - daY

Liz and Cris, still walking, holding hands.

**LIZ**

I swear, I can't figure you out.

63.

**CRIS**

Believe me, the feeling is mutual.

**LIZ**

Sometimes you seem mindlessly impulsive. But other times I feel like you're utterly calculating, saying exactly what you think'll push my buttons.

**CRIS**

What do you mean?

**LIZ**

Don't you think it's kind of an amazing coincidence that neither of us can have kids?

**CRIS**

You want to talk to my doctor? I'll get him on the phone. No, really, I mean it. I'll have him send you my records. Because I want you to trust me.

He seems so sincere that she dismisses her concerns.

**LIZ**

Then open up. Talk to me. Where are you going with your life?

Cris seems unprepared for the question.

**crIS**

Wherever it takes me.

**LiZ**

You never think about the future?

**CRIS**

All the time. - But mainly how to stay out of trouble.

**LIZ**

No goals? Dreams? Ambitions?

**CRIS**

There's only one thing I've ever wanted.

**LIZ**

What's that?

**64.**

**CRIS**

A family.

She seems disappointed.

**LIZ**

That's all? Just a family?

**CRIS**

Well, I was, as they say, left on a doorstep when I was two.

(makes light of it)

Never found foster parents who could put up with me. - So to me, a family sounds like plenty.

That certainly pressed her buttons again.

**LIZ**

You've got to be making this up.

**CRIS**

I wish.

She rests her head on his shoulder.

**LIZ**

You poor guy.

Ext. Hillside overlooking park - DAY

Still watching Cris and Liz as the couple get into her car.

**CAVANAUGH**

I say we get the whole department  
up here and bust his ass.

Ferris  
And by that time, his ass'll be  
long gone.

**CAVANAUGH**  
Then why won't he see through your  
trap?

Ferris takes a deep breath.

Ferris  
Let's try this one more time.

65.

ext. old SHOPPING CENTER - daY

Grocery, drug store, hardware, gas station. Liz and Cris get  
out of her Jeep. He heads for the grocery store.

**LIZ**  
I'll meet you inside. I need to  
pick something up at the drug  
store.

They split up.

Ext. Across the street - unmarked car - DAY

Ferris, Cavanaugh, and Policeman Rick watch the couple go  
their separate ways. Ferris gets out.

**FERRIS**  
Stay in the car. If he sees your  
shadow, he won't take the bait.

CaVANAUGH  
We hear you.

Ferris  
I'm serious. This guy can smell  
your farts before you even eat the  
beans.

rick  
Miss, I won't even think about

beans.

Ferris gets out of the car. Cavanaugh and Rick stay put.

Rick  
Sounds like a crock to me.

**CAVANAUGH**  
You haven't been chasing him for  
three years.

INT. DrugSTORE - DAY

Liz is in the female department, trying to choose between  
various brands when Ferris approaches.

Ferris  
Miss Cooper.

**LIZ**  
Yes?

66.

**FERRIS**  
Agent Ferris.

Ferris shows her badge. Homeland Security. Liz, frightened,  
is ready to listen.

INT. Drug store - dAY

Ferris and Liz huddle in a quiet corner. Liz is in shock  
from  
what she has just heard.

**LIZ**  
He's not a killer. He needs help.

Ferris  
I agree. But he has a long history  
of resisting arrest, and the state  
wants to hunt him down with fifty  
trigger-happy cops.

**LIZ**  
(aghast)  
You're not gonna let them.

**FERRIS**



That's why I came to you.

**LIZ**

Okay, I'll talk to him. I'll try to get him to...

Ferris shakes her head lamentably.

**FERRIS**

Even his best friend says he'll never turn himself in. - At this stage, there's only one way to keep him from self-destructing.

Liz knows she's facing an agonizing decision.

**EXT. GROCERY STORE PARKING LOT - DAY**

Cris waits impatiently by her Jeep. Liz finally approaches, carrying a couple of heavy bags filled with wine and booze.

crIS

What took so long?

**LIZ**

I ran into a friend I hadn't seen in a while.

67.

Liz holds out a single key on a ring.

**LIZ**

She said we could use her cabin up at the peak.

**ACROSS THE STREET**

Ferris rejoins Cavanaugh and Ferris in Rick's car.

caVANAUGH

Did you tell her about the future thing?

Ferris

Of course not. I wanted her to believe me. - But I loaded her up with liquor, to dim his headlights.

Ext. Mountain road - DAY

Liz's Jeep grinds up a steep, winding road, past a sign that says "State Line."

She turns onto a dirt driveway that leads to a cabin and a glorious panorama.

**CRIS**

God, this is gorgeous.

Inspired, he kisses her, but she's distant.

**CRIS**

What's wrong?

She smiles wanly, then gives him a peck.

**LIZ**

Nothing.

She hops out of the truck.

Ext. STAKEOUT SITE across the CANYON - DAY

Cavanaugh and Rick look through binoculars. Ferris peers through a telescope on a tripod. Baines approaches with a half dozen tech and construction guys.

**68.**

baines

Okay, when you press the remote,  
the cabin will lock down like a big  
jail cell.

**FERRIS**

But silently, right?

**BAINES**

Unnoticeably.

**CAVANAUGH**

And that's when we go in.

Ferris rolls her eyes with exasperation.

Ferris

You still don't get it.  
(tries to be patient)

This has to be clear to your whole army.

(to Baines)

And yours. -- After she comes out and we lock down the cabin...We don't do anything. We wait.

Policeman RICK

But if he's already trapped...?

**FERRIS**

Gentlemen, try to think like him. - If the plan is to go in right after he's trapped, he'll see it coming and he'll slip away before he's trapped...

(to Cavanaugh)

Like he's always done.

cavANAUGH

How does your plan change anything?

baines

At least he won't hear it when the trap closes.

**FERRIS**

And if he doesn't know he's trapped, he can't foresee knowing he's trapped.

**CAVANAUGH**

That kinda makes sense.

69.

**FERRIS**

The eureka moment is when he realizes he's been trapped.

**CAVANAUGH**

When is that?

ferriS

That's the point. We want to delay "eureka" for as long as possible. So by the time he sees trouble and decides to waltz away...

baines

(finally gets it)  
He's already been in the trap for  
hours.

**FERRIS**

Voila.

Cavanaugh and Rick nod with a kind of awe.

**RICK**

You're smart.

Baines looks at her with new respect.

INT. Cabin bathroom - sunset

Liz looks in the mirror, torn.

INT. Cabin - parlor - sunset

Cris is lighting a fire he has built. Liz drifts in,  
pensive.

**LIZ**

Cris. Do you think we met for a  
reason?

**CRIS**

You mean, do I believe a higher  
power brought us together?

**LIZ**

Yeah.

**CRIS**

No. I think we're just the last in  
a long chain of accidents that  
started with the Big Bang.

70.

**LIZ**

That's not very romantic.

**CRIS**

Oh, but it is. Think of it: For us  
to meet, everything from the very  
beginning, every sub-atomic event,  
every galactic cataclysm, every  
step of evolution, every act, every

accident, every decision in the  
history of the universe had to  
happen exactly the way it did just  
so you and I could be together,  
right here and now.

She is moved by his words, but they make her strangely sad.

Cris pours two glasses of Scotch. Hands one to Liz.

**CRIS**

To whatever happens next.

She doesn't drink.

**LIZ**

I shouldn't.

**CRIS**

(concerned)

Why?

**LIZ**

I'm late.

**CRIS**

Late?

**LIZ**

That's why I went to the drug  
store. To get a pregnancy test.

Off his puzzlement, she hands him a small plastic tab.

A SQUARE CROSS is coming into focus.

just He recognizes the image from the Donut Shop display case  
before he met Liz for the first time.

**LIZ**

You know what this means?

71.

**CRIS**

I do now.

They look at each other, equally perplexed.

**LIZ**

How did it...?

**CRIS**

I have no idea. Unless...But that  
still doesn't explain...

She struggles to make sense of it.

**CRIS**

Liz, I really did have this  
problem. I wasn't lying to you.

He can't read her reaction.

**CRIS**

But this is good. This is amazing.  
I want this baby more than  
anything.

She looks at him, emotional.

**LIZ**

It's like a miracle.

**CRIS**

For both of us.

She lets him hold her.

**EXT. AROUND THE MOUNTAIN - NIGHT**

State Troopers are camped out in two's and three's. Fifty of  
them. Plus Baines' SIX MP's, wearing different uniforms.

INT. cabin - Bedroom - night

Liz and Cris in bed. Her head on his chest. This time he's  
the one sleeping while she lies awake.

Ext. STAKEOUT SITE - NIGHT

Ferris and Baines sip coffee and wait. They find each other  
attractive.

baines

Think she'll come through?

Ferris shakes her head with certainty.

**FERRIS**

Women hate good-looking men.  
Rejecting them makes us feel  
powerful.

Baines

And that's more important than  
love?

**FERRIS**

No. But she doesn't really love  
him.

INT. cabin - Bedroom - night

Liz eases away from Cris, trying not to wake him. He  
stirs...but settles back into slumber. She slithers out of  
bed and tiptoes to the bathroom. Silently closes the door  
behind her.

INT. Bathroom - night

Liz stands there in the dark, heart pounding. She sees that  
the window is open. She looks at it, deciding.

INT. cabin - DAY

the  
The morning sun on Cris' sleeping face. His foot slides in  
search of Liz. Not finding her, he opens his eyes. Checks  
clock. 10:09 AM.

Cris

Liz... Liz?

No answer. He walks to the bedroom door.

Locked. He tries to force it. Won't budge.

before.  
Tries the window. Bars across it - that weren't there

Shakes them. Solidly bolted. Looks outside. No one's around.  
He's about to shout, but stops himself.

Runs into the bathroom. Bars over that window, too. As he  
stands there, trapped, Ferris steps into view outside.

**FERRIS**

Surprise.

Snapback TO:

73.

INT. Cabin - night

Cris' eyes flash open in bed. Liz isn't there.

He throws off the covers, pauses to scan ahead -- then  
rushes straight to the bathroom and throws open the door.

Liz is still there, in the dark, facing the open window.

**CRIS**

You lying bitch! You betrayed me!

She darts for the window and starts to climb through. Cris  
pulls her back by her robe. She SCREAMS.

Bars slide silently into place over the bathroom window,  
locking them both in. BLINDING LIGHTS spike on throughout  
the forest, converging like javelins at that cabin.

SnAPBACK TO:

INT. Cabin: MOMENTS EARLIER

Cris throws open the bathroom door.

Liz is still there, in the dark, facing the open window.  
Seeing the expression on his face, she darts for the window.  
This time, Cris doesn't move.

**CRIS**

(whispers)

Liz, please, I love you.

She hesitates.

**CRIS**

Let me talk to you for one minute.  
I won't hurt you, I promise.

She turns around, trembling.

**LIZ**

Cris, I know you don't mean to hurt



people. But you need help or you're going to keep on hurting them.

**CRIS**

The man I killed was there to rob the store. He was going to panic and shoot five innocent people.

74.

**LIZ**

How do you know this?

**CRIS**

Because I saw them die.

**LIZ**

Like yesterday, with the car?

**CRIS**

Yes.

**LIZ**

You were afraid something bad might happen so you...

**CRIS**

Not "might"! Those people died! - They just hadn't died yet.

His certainty is almost convincing.

**LIZ**

What if you hadn't done anything? Have you ever waited to see what would happen?

**CRIS**

Once.

The trauma replays on his face.

**CRIS**

That's why I don't go out much. So I won't be there to see.

Liz doesn't know what to believe, but she feels for him.

Ext. STAKEOUT SITE - NIGHT

Ferris, Cavanaugh, Baines, and Rick are watching through night-vision scopes.

**CAVANAUGH**

What's taking so long?

**BAINES**

We could just do this the old-fashioned way.

75.

INT. Cabin / bathroom - NIGHT

Liz steps toward Cris.

**LIZ**

Cris, you're a good man. And I will stand by you through this. But you have to...

**CRIS**

If they catch me, they'll put me in a cell without a trial, and they'll never let me out. They do that, you know.

**LIZ**

I won't let it happen. I'll get you a lawyer.

Suddenly distracted, Cris squints with that faraway gaze.

**LIZ**

Cris...Cris.

He snaps out of it.

**CRIS**

There's one decent path.

(fixes her gaze)

But if we're gonna stay on it, I need you to do exactly what I say.

How can she listen to this madman?

**CRIS**

Will you give me one chance? One

chance in exchange for a miracle?

**STAKEOUT SITE**

Ferris, Cavanaugh, Baines, and Rick are getting worried.

caVANAUGH

We can't wait any longer. We've got  
to go in.

Ferris looks at Baines, who doesn't encourage her.

**FERRIS**

Okay. Wait for my signal.

76.

INT. cabin - bathroom - night

Liz listens, dubious, as Cris crouches beneath the window  
sill, scribbling a note on a scrap of paper.

**CRIS**

A few steps on, your robe will get  
caught on a thornbush. You won't be  
able to get unstuck. Ferris and a  
tough guy will come help you.  
She'll say, "You've done your  
country a great service."

**LIZ**

And then?

**CRIS**

Be unpredictable. Surprise works to  
my advantage. - And read this when  
you're safe.

He tucks the note into her robe pocket.

**LIZ**

Will I see you again?

**CRIS**

Bet on it.

She gathers her courage and steps to the open window.

StakeOUT SITE

Everyone is coiled, waiting for Ferris to give the word.  
Cavanaugh is on the radio with his men, ready to pass it on.

Ferris takes a last look through the nightvision binoculars.  
That's when Liz climbs awkwardly out of the bathroom window  
in her bathrobe.

Ferris  
She's coming now.  
(to Cavanaugh)  
We stay put. Tell them.

**CAVANAUGH**  
(disappointed, via radio)  
We stand pat till notified. Don't  
make a sound.

When Liz is out of the cabin, Ferris activates the remote  
control.

77.

#### **ALL AROUND THE CABIN**

Doors lock and bars slide into place almost inaudibly.

StakeOUT SITE

Ferris shines a flashlight toward Liz, on off. She heads in  
the general direction of the light, but stops BEHIND A

THICK-

TRUNKED OAK TREE, which blocks her from their view.

BEHIND THE OAK tree

Cris backs out from under Liz's robe.

StakeOUT SITE

Ferris, Cavanaugh, Baines, and Rick shine their flashlights  
on the oak tree, waiting for Liz to reappear.

**FERRIS**  
What's she waiting for?

Liz steps into view from behind the oak tree. Ferris shines  
the light towards her again. She heads straight toward them.

**ON LIZ**

As predicted, the hem of her robe gets caught in the thorns.  
She tries to pull free, but she's stuck.

StakeOUT SITE

Ferris and Baines wade into the thicket to extricate her.

Among the thorns

Ferris and Baines reach Liz.

Ferris  
You've done your country a great  
service.

The predicted words hit her hard.

**LIZ**  
Then why do I feel like a traitor?

Ferris and Baines free her and lead her up the hill.

**BEHIND THE OAK TREE**

78.

Cris scurries away, using the sound of their rustling to  
cover his escape.

ext. Forest - night

Cris scurries near a trio of STATE TROOPERS. He steps on a  
twig which SNAPS loudly. PAN BACK to find a SECOND CRIS  
approaching down the same path. Cris 1 dissolves as Cris 2  
steps around the twig and continues undetected.

A few steps on, Cris 2 slips on mud and slides noisily down  
slope. PAN BACK to find CRIS 3, who detours onto stepping  
stones then rejoins the original path, undetected.

**STAKEOUT SITE**

Baines and Ferris help Liz back to their camp.

Ferris  
Rick, get her some coffee.

Liz pulls the note from her robe pocket and reads Cris'

handwriting: "Then why do I feel like a traitor?"

**CAVANAUGH**

(relays a message)  
We've got movement in the canyon.  
(to radio)  
Where are you?

A flashlight shines up at Cavanaugh from the canyon.

Ferris and Baines scan their infra-red scopes at the area.

**FERRIS' INFRARED POV:**

A hot human shape hurries over rough terrain with stealthy urgency.

**BACK TO SCENE**

Ferris and Baines looking through their scopes.

bAINES  
She told him.

**CAVANAUGH**

We tried it your way.

Ferris  
Go for it. But I want him alive.

79.

Cavanaugh picks up the radio with evident satisfaction.

**CAVANAUGH**

Boys, now it's our turn.

FIFTY SEARCHLIGHTS BLAZE ON and stab through the forest.

**FERRIS**

I want him alive. Tell them.

CaVANAUGH  
(afterthought, to radio)  
And the Feds want him alive.

Ferris urgently takes Baines aside.

Ferris

We need to get to him first.

**TROOPERS**

sweep  
Spread out through the steep terrain. SEARCHLIGHT BEAMS  
over the landscape.

**CRIS**

moves erratically, presciently, in bursts, dodging the  
streaking spots of glare.

StakeOUT SITE

Liz is drinking coffee next to Rick's police car. Ferris  
approaches, coldly knowing.

**FERRIS**

You've made a very stupid mistake.

**LIZ**

I trust him more than I trust you.

Ferris

I wouldn't swallow the "I love you"  
part.

**LIZ**

You've never even met him.

**FERRIS**

But I've profiled him for months.  
And I can tell you this: he doesn't  
love anybody. How could he? To him,  
we're not even human.

**(MORE)**

80.

FERRIS (cont'd)

We're the characters in a  
videogame, and he's the player with  
the joystick. We say our lines, and  
he practices his moves until we do  
what he wants.

**IN THE FOREST**

Cris on foot, running over rough terrain. State Troopers  
converging. Searchlight beams crisscrossing.

A cone of light passes over Cris. Comes back. Finds him.

Trooper  
There! I got him!

He finds himself face to face with two Troopers, guns aimed straight at him.

TroOPER 1  
Stop!

Cris tumbles, draws fire, serpentines through the woods, feinting, freezing, unhittable - moving closer.

troOPER 2  
Take better aim!

**TROOPER 1**  
I'm trying!

Cris is within fighting distance. Chop to an arm. Punch to diaphragm. Cris is now holding Trooper 1's SIX-SHOT  
REVOLVER.

Trooper 1 runs. Cris does not fire after him. Instead, he takes aim at a searchlight at a great distance. Squints.  
Then  
fires and scores a direct hit with the first shot.

Turns to a second search light. Squints. Squeezes off a second shot. The lamp shatters.

ext. Stakeout site - night

Baines and Ferris watch as, around the mountain, gunshots sound and searchlights go dark.

baines  
You might be right about this guy.

**FERRIS**  
(shakes her head)  
I underestimated him.

81.

The searchlight next to her shatters.

**FERRIS**



By a lot.

### **THE HUNT**

Cris gets pinned down behind a tree. A Trooper keeps firing, trying to drive him from hiding. Cris boldly comes out from cover and runs, giving the Trooper a clear shot. But the Trooper runs out of ammo at just that moment.

Trooper

Shit!

StakeOUT SITE

Watching through binoculars, speaking into radio.

ferris

Be thorough, gentlemen. If you  
leave a way out, he'll find it.

### **ELSEWHERE IN FOREST**

Baines' well-trained MP's have set up a triangulated trap. They operate like skilled Special Forces commandos. One of them signals, fingers to eyes, that he has spotted Cris.

Cris

enters a clearing and continues straight into the trap! The TEAM LEADER prepares to give the signal to shoot.

over

Cris' movement flushes a STAG from the hiding. It knocks

one MP and causes another to miss his shot. The Leader sees the stag and scans around for Cris. CAMERA repositions to reveal that the stag now stands between Cris and the Leader. The Leader shoots the stag, killing him, but not before Cris dashes to cover in another stand of trees.

Two MP's fire at Cris. But shoot each other.

TEAM leader

(to radio)

I've got two men down. Friendly  
fire.

Stakeout site

Ferris, discouraged, comes to a tough decision.

### **FERRIS**

(to radio and Baines)

Change of plans, everybody.

**(MORE)**

82.

FERRIS (cont'd)  
Try to kill him. Use everything  
you've got.

CAVANAUGH (o.c.)  
Is this a joke?

**FERRIS**  
No, it's an order.

BAINES  
Don't get emotional here.

She wants Baines to understand.

**FERRIS**  
There's only one way to beat this  
man. He's got to see his own death,  
and not just maybe. He's got to see  
himself die again and again and  
know it's inescapable. And then,  
maybe, he'll surrender.

bAINES  
And if he doesn't?

**FERRIS**  
That'll be his choice. And he was  
no use to us anyway.

#### **IN THE FOREST**

around  
Cris is suddenly the target of a turkey shoot. He hops  
like a mountain goat while bullets CHING off rocks and  
SPLINTER trees. He stays alive, but only by a hair's  
breadth.

Cris finds himself pinned down by Four Troopers. He rushes  
Trooper One, who fires, and hits Cris solidly in the chest.

Snapback TO:

Cris rushes the position of Trooper Two. Before he gets  
there, Cris gets shot in the gut.

**SNAPBACK TO:**

his Cris rushes the Third Trooper, who hesitates, frightened,  
then shoots -- and misses. Cris charges up to him, knocks

shooting arm away, takes his weapon, uses him a shield, then  
fires at a Fourth Trooper as he charges out from the trees.  
It's Cavanaugh, now covered in blood.

SnapBACK TO:

83.

comes Cris uses Trooper Three as a shield, but when Cavanaugh  
shoves charging from the trees, Cris DOESN'T FIRE. Instead he  
a Trooper Three at Cavanaugh, sending them both tumbling down  
slope.

StakeOUT SITE

Another setback.

**BAINES**

Damn. Fifty men might not be  
enough.

**FERRIS**

Somehow we've got to bring him down  
to our level.

BaINES

Got any ideas?

**FERRIS**

I'm workin' on it.

**IN THE FOREST**

Cris crosses a ridge that leads him into steep ravine. He  
can't get back up.

StakeOUT SITE

Baines and Ferris listen to the police band. Liz stands  
nearby. She can hear the patter.

**BAINES**

He's crossed over into Maxwell

Gorge.

**FERRIS**

Move in fast. Keep him moving.  
Don't let him rest.

Then it hits her.

**FERRIS**

Don't give him time to look ahead.  
That's the key.

**84.**

**EXT. MAXWELL GORGE - NIGHT**

SUV Slowly making his way through the steep redwood-covered  
slopes, Cris hears a NOISE. Looks up. Sees a STATE POLICE  
CRASHING down the cliff across the Gorge.

**SNAPBACK TO:**

**MAXWELL GORGE - NOW**

formations Cris, catching his breath against a redwood, opens his eyes  
and looks back toward his approaching pursuers. He looks  
around the gorge, searching for the cliff where he FORESAW  
the SUV come crashing down. He recognizes the rock  
across the gorge. He heads in that direction. PAN UP and we  
see that the cliff is directly under the...

StakeOUT SITE

Baines steps closer to the edge and looks down.

**BAINES**

He's heading this way.

Ferris, suddenly confident, shouts into the radio.

feRRIS

Cavanaugh! We've got a fox hunt  
going in Maxwell Gorge, right  
beneath the stakeout. Throw  
everybody into it! We need to  
overload him!

Liz looks around for some way to help. She spots the State Police SUV that we saw crashing down the hillside. She sidles toward it.

**MAXWELL GORGE**

Thirty Troopers and Six MP's are converging on Cris.

FerrIS (o.c.)  
Gentlemen, if he surrenders, fine,  
cuff him. But if he even shivers,  
shoot to kill.

StakeOUT SITE

Liz opens the door of the SUV, shifts into neutral, and starts pushing. - It's too heavy to budge.

85.

**MAXWELL GORGE**

Cris moves toward a field of LARGE BOULDERS.

StakeOUT SITE

Slowly, with great effort, Liz gets the SUV to inch forward.

**MAXWELL GORGE**

Troopers and MP's are closing in on Cris.

CaVANAUGH  
(megaphone)  
Lie down on your stomach, hands  
behind your head! You've got ten  
seconds. Ten seconds and we shoot.

Cris climbs in among the large boulders, glances up, and waits for the future to happen.

StakeOUT SITE

Liz gets the SUV onto a slight downslope, and it picks up speed.

Baines and Ferris see the SUV rumbling straight toward them. They dive out of the way as the SUV plunges over the ledge.

**MAXWELL GORGE**

Troopers and MP's are advancing toward Cris, about to open fire.

**CAVANAUGH**

This is your last warning.

Thirty Troopers and MP's have their fingers on the trigger when the SUV sails over the ledge and plummets straight down towards them. Cris crouches down among the boulders just as the SUV crashes on top of him, then tumbles toward his hunters, who scatter.

Cris makes a run for it just as the SUV explodes in a fireball.

**STAKEOUT SITE**

Ferris and Baines watch the events below.

**fERRIS**

Keep after him! Quick! Stay on him!

**86.**

While they are distracted, Liz climbs into the front seat of RICK'S POLICE CRUISER, cranks it up, slams into reverse, spins, and takes off down the road.

**baines**

What the...?

**LIZ**

fishtails down the twisting mountain road.

**MAXWELL GORGE**

Cris practically mud-skis down the slope.

Troopers and MP's hurtle after him.

At the bottom, Cris is carried by momentum onto the

CREEKSIDE

**ROAD...**

Into the path of A POLICE CAR that comes careening around a curve!

Liz at the wheel. She swerves and slams on the brakes,  
skidding and screeching to a halt.

Troopers and MP's slalom onto the road from the incline and  
rush after Cris.

Cris makes it to the car. Driver's side.

**CRIS**

Believe me now?

He climbs in and guns it.

**LIZ**

I'm getting used to miracles.

Cris Three MP's grab onto the car's mirrors and door handles.  
weaves violently until they lose their grip and fly off.

In Rick's Police Cruiser - dawn

Liz and Cris grin at each other.

**CRIS**

Where were you going?

**LIZ**

No idea. I was just trying to be  
unpredictable.

87.

STAKEOUT SITE - dawn

Ferris urgently unrolls a road map and studies it.

In Rick's Police Cruiser - dawn

Cris speeds down the treacherous curves.

**LIZ**

So what's the plan? Bonnie and  
Clyde?

**CrIS**

Remember that place in the South  
Pacific?

**LIZ**

It's starting to sound really good.

He pulls out his cell phone.

**CRIS**

I'll check on our ride.

INT. LAS VEGAS PENTHOUSE - daWN

NEAL, a 60-ish tycoon with silvery hair, finishes packing an expensive suitcase. A high-maintenance SHOWGIRL puts the finishing touches on her make-up in his marble bathroom. Somebody's cell-phone plays the theme from "Peter Gunn." Pan across eight large suitcases, his and hers, ready to go, and find Guy on the sofa, watching CNBC financial news. He reaches into a coat pocket and flips open his handset.

Guy

Yeah...

Guy signals Neal. This is the call they were expecting.

Guy

No, the jet's not sold...I'm here with him now...Of course, he's pissed...I can ask.

With a smirk of triumph, he turns to Neal.

Guy

He wants to know how soon the jet can be ready.

Neal conceals his evident satisfaction.

**88.**

Neal

I'll wait until eight o'clock. But if he's not there, I'm taking off without him.

INT. Rick's Police Cruiser - dawn

Cris, driving fast on the treacherous winding road, closes his cell phone.

cRIS

It's arranged. But we have to get



to the North Vegas airport by  
eight.

**LIZ**

Will we make it?

He concentrates as he screeches around a curve.

**CRIS**

Right now I'm just trying to stay  
alive.

They hit a patch of ice. Skid wildly.

#### **MOUNTAIN ROAD**

a Rick's Police Cruiser swings over the side and tumbles down  
steep slope. There will be no survivors.

Hold on curve.

Rick's Police Cruiser speeds into view AGAIN!?? But this  
time, Cris steers around the ice patch, skids dangerously,  
almost goes over the side, but continues safely downhill.

Rick's Police Cruiser

Liz, palpitating, tries to catch her breath.

**LIZ**

Christ, you live dangerously.

**CRIS**

Just the opposite. I never take  
chances.

**89.**

#### **MOUNTAIN ROAD - PREVIOUS CURVE**

Cavanaugh's Car speeds into view, skids on the same patch of  
ice and skates over the side of the road, as Cris did, the  
first time.

There will be no survivors. And no second chances.

#### **STAKEOUT SITE**

the As a Federal Chopper idles, Ferris marks up a ROAD MAP of area with X's.

**FERRIS**

(to radio)  
Cavanaugh, get all your men into town.  
(waits)  
Cavanaugh? Tell them.

Baines approaches.

**BAINES**

He's dead. Crashed.

Ferris winces, then moves on like a general in battle.

**FERRIS**

You take command of the chase.  
(hands him the map)  
Have cars block these intersection.

She heads over to the copter.

**BAINES**

Why these?

**FERRIS**

Get in the chopper.

He follows her inside, and the copter takes off.

**MOUNTAIN ROAD**

Cris takes blind curves at high speed.

**CRIS**

Did the doctors ever say why you couldn't have kids?

**LIZ**

I grew up at Love Canal.

90.

**CRIS**

What's that?

**LIZ**

A neighborhood back East built over  
a chemical dump. A bunch of my  
friends had birth defects.

(looks back)

I always figured I was lucky just  
to be sterile.

**CRIS**

Except you're not. And neither am  
I. We're different, that's all. We  
just had to find the right match.

A look between them.

**LIZ**

And somehow we did.

They approach the entrance to the town.

EXT. hendersonville - DAWN

blocking Police vehicles converge on the area, systematically  
the intersections that Ferris indicated.

Rick's Police Cruiser

Cris threads his way through town, zigging and zagging down  
streets and alleys.

**FROM THE HELICOPTER**

Ferris sees Cris maneuvering perfectly through the maze,  
avoiding imminent traps and confrontation.

**BAINES**

(discouraged)

He doesn't miss a beat.

**FERRIS**

(pleased, to herself)

Come to momma.

Cris dodges another trap.

**FERRIS**

(to radio)

Stay after him. Keep the pressure  
on.

The bypassed police cars chase after Rick's stolen Cruiser,  
which leaves town on a street that merges with a WINDY

NARROW

**CANYONSIDE ROAD.**

**BAINES**

(incredulous)

He's driving right into it...

Up ahead, beyond a blind curve, the road leads to a ONE-LANE  
BRIDGE over a DEEP CHASM with RAGING RAPIDS at the bottom.

**BAINES**

Sometimes looking one step ahead  
isn't enough.

On the FAR SIDE OF THE BRIDGE, out of sight, beyond a curve,  
EIGHT STATE POLICE CARS form a barricade across the road.

INT. Rick's Police Cruiser - DAY

Having escaped from town, Cris and Liz share a glimmer of  
relief.

**LIZ**

You make it look easy.

Cris' expression darkens.

**CRIS**

Oh shit. Oh no.

Liz

What is it?

**CRIS**

I blew it.

They round a curve and the NARROW BRIDGE comes into view.

**FAR SIDE OF BRIDGE**

Behind the barricade, Ferris' helicopter comes in for a  
landing.

INT. Rick's Police Cruiser - DAY

Cris checks his rearview mirror. A six-pack of cop cars are right behind him. To his left, a steep rock wall. To his right, a vertical drop-off into the canyon.

Cris drives on, the blood draining from his face.

**FAR SIDE OF THE BRIDGE**

Ferris strides across the span, Baines in her wake. Arriving at the barricade, she approaches the biggest state police car, a HUMMER -- and flashes her badge.

**FERRIS**

I need your vehicle.

She walks through the Trooper and gets into his Hummer.

**BAINES**

What's the plan?

**FERRIS**

Playing chicken.

**BAINES**

Don't be stupid! He knows what you'll do!

**FERRIS**

But so do I. And for once, that makes us even.

She starts up the Hummer. It roars.

**THE BRIDGE**

Cris slams on the brakes. Stops the car. Police cars stop behind him, blocking retreat.

**CRIS**

**GET OUT! NOW! OR YOU'LL DIE!**

She hustles out.

**LiZ**

What's going to happen?

cris  
We'll find out.

A quick look good-bye and he drives on.

93.

**HUMMER**

Ferris gathers her determination and floors it.

**ON THE BRIDGE**

A game of chicken with a difference.

**ON CRIS**

Squinting.

**CRIS' VISIONS:**

Fast forward to the HEAD ON COLLISION! Then a COLLAGE of  
ALTERNATE CHOICES AND OUTCOMES: Cris swerves; slams on the  
brakes; gets shot making a run for the rail; spins out on

the  
side!

roadbed; crashes over the side, over the side, over the

But in every version, the Hummer is unchanging. Unrelenting.  
Dead on.

**THE BRIDGE - NOW**

They're speeding closer.

**FERRIS**

Total focus. No doubts or decisions.

**CRIS' VISIONS: FAST, QUICK, CONDENSED**

The falling car crashes onto the canyon wall, tumbles  
downhill, explodes; falls again, this time crashing directly  
onto boulders at the bottom...

**ON CRIS**

He drives toward a specific segment of railing between two  
light posts.

#### **THE BRIDGE**

Rick's Cruiser crashes through the railing and plunges over the side of the bridge.

Liz runs to the rail and leans over the side, watching the Cruiser fall down, down, down through the narrow ravine.

#### **IN THE FALLING CAR**

Cris unbuckles his seat belt. Opens the door. Just before impact, he LEAPS OUT, away from the car.

94.

#### **BOTTOM OF CANYON**

The car smashes into boulders at the shallow side of the river. A moment later, Cris SPLASHES a few yards away in the deepest part of the rapids.

#### **ON THE BRIDGE**

Ferris peers down into the canyon.

#### **IN THE RAPIDS**

Cris bobs to the surface and is carried away by the fierce current. The smashed Cruiser also gets carried into the river. Fighting the current, Cris watches as the smashed police cruiser surges ahead of him - then disappears!

Perplexed for a beat, he suddenly understands and desperately swims for a rock and clambers onto it.

CAMERA pulls back to reveal that Cris is stuck in the middle of the river -- about five feet from where it drops off into a WATERFALL!

#### **A HELICOPTER**

flies over him.

#### **ON THE ROCK**

Cris looks for a way out. Seeing none, he jumps!

And is swallowed up in dark thunderous death.

SnapBACK TO:

**CRIS**

Still on the rock. Looks up and sees a cable being lowered from the helicopter. He looks around? Is there another way out? Out of choices, he reaches for the cable. Misses! Loses his balance. Flails. At the last second, he steadies himself.

He wants to live.

The cable dangles back into range.

Cris grabs it.

The cable is hooked to A PAIR OF HANDCUFFS.

95.

**FERRIS**

Watches through binoculars as Cris snaps one cuff around his wrist -- and waits. She shouts into her radio.

**FERRIS**

Cuffs on both wrists. Leave him if he doesn't.

**BAINES IN HELICOPTER**

BaiNES

What can he do hanging by one arm?

**FERRIS**

I don't want to find out.

Baines speaks to Cris via loudspeaker.

Baines

Both wrists!

On the rock

Cris, defeated, attaches the second cuff to his other wrist. He is lifted up into the air, hanging by both arms.

Bridge



Liz sits, handcuffed, in the back of a second U.S.  
Government  
helicopter. Ferris approaches.

**FERRIS**

I was wrong about one thing. He is  
capable of love.

**HELICOPTER**

Descends, with Cris hanging below by a cable. MP's are  
waiting below with a tarp which they wrap around Cris, then  
tape him like a mummy, up to his neck. When he's bound as  
securely as Hannibal Lecter, Ferris steps close and gets her  
first good look at him.

Ferris  
Cris Johnson, we meet at last.

**CRIS**

Why does everybody have amnesia but  
me?

96.

**FERRIS**

I only ask one thing from you. Give  
me a chance to earn your trust.

cris  
I did, and you failed.

She seems genuinely surprised.

**FERRIS**

Then give me another chance. You  
get `em all the time.

She signals and Cris is dumped into the waiting helicopter.  
The door is slammed behind him.

INT. helicopter - DAY

Inside, Cris is surprised to find himself alone with Liz. He  
edges closer so they can hear each other.

**CRIS**

Don't let them know you're  
pregnant.

The helicopter takes off.

CrIS

You don't have to raise him. But at least let him be born. Can you do that? It might be the only chance either of us gets.

**LIZ**

I promise.

They gaze at each other with intense longing.

**LIZ**

Work with them Cris. So we can be together.

He shakes his head, fatalistic.

**CRIS**

I'll get us out of here. We can still make the plane.

She knows it's hopeless.

97.

Ext. HOMELAND SECURITY - VEGAS OFFICE - DAY

Coming into view by air.

ext. HOMELAND SECURITY - MEDICAL LAB - DAY

MED TECHS perform a battery of tests on Cris and Liz.

Wisdom,

Baines, and Ferris watch through glass in an adjoining room.

Wisdom

Are you out of your mind? Did you ever play chicken before?

**FERRIS**

This game was different. He knew I wouldn't flinch.

clawed

Baines covertly makes the "big balls" gesture with two hands. Wisdom nods knowingly.

baINES

What's new with the Code Orange?

**WISDOM**

It's red now. And we're out of leads.

**FERRIS**

Then you better hope he's what I say he is.

**WISDOM**

Please, make me a believer.

**WHITE VESTIBULE**

Size of an elevator. Cris stands there, bound ankle and wrist. Click, the metal shackles open automatically and drop to the floor.

Cris reaches down for them. Possible weapon. Struggles to lift them. Can't.

**FERRIS (o.c.)**

Electromagnets.

INT. Observation room - day

Ferris, Baines, and Wisdom peer down into the White Vestibule through a window. Technicians operate a control panel.

98.

**WISDOM**

Aren't you being a little over-cautious?

**FERRIS**

Not possible with him.

She leans forward, flips a toggle. Down below, in the Vestibule, a door slides open.

**FERRIS**

Cris, please step into the next room.

**WHITE VESTIBULE**

Cris gives up on the chains and sullenly steps forward.

**WHITE ROOM**

Size of a squash court. Cris enters gingerly and peers around. Twenty feet up, an OBSERVATION WINDOW, opaque. On the other walls, RIFLE BARRELS poke through NARROW SLITS. The door slides shut behind him.

Observation room

Ferris leans forward and speaks.

**FERRIS**

Cris, we'll be firing at you with live ammo. Are you ready?

**WISDOM**

You're shooting your secret weapon?

Ferris signals Wisdom to be patient. Cris just stands there, flatfooted, arms folded, unafraid.

Ferris nods. A Techie presses a button. The THREE RIFLES **FIRE.**

Cris is hit square in the chest!

By THREE BLUE PAINTBALLS.

**CRIS**

You're paying for the shirt.

**WISDOM**

(unconvinced)

I hope you've got more than that.

99.

**FERRIS**

Now we are going to use live ammo.

**WISDOM**

Not on my watch, you're not.

**FERRIS**

I promise you, he won't be hit.

Wisdom looks her in the eye. Sees her certainty.

**WISDOM**

It's your experiment.

Ferris leans toward a microphone, but before she can speak...

**CRIS**

"From now on, Cris, the bullets are real."

Ferris sits back and nods to the techies to proceed.

**BARE WHITE CHAMBER**

Cris balances, at the ready, as the three rifles take aim at him. He LUNGES at the very instant that one rifle FIRES. A bullet ZINGS by his ear.

As the second rifle fires, Cris contorts -- and a bullet parts his hair.

As the third rifles fires, he tumbles away, almost a blur.

More shots, in rapid sequence, erratic rhythm. Two at a time.

Three at a time.

Like a pinball, Cris pivots, crouches, dodges every bullet. Then suddenly stops. Stands there. An easy target. Click, click, click, the guns are out of bullets.

**FERRIS**

He's almost impossible to shoot, hit, surprise, capture, or contain.

**WISDOM**

Mind if I try?

**FERRIS**

Be my guest.

Wisdom takes out his handgun, carefully aims, and discharges six shots at Cris - doesn't score a hit.

100.

WisDOM

How do you know it's prevision?

Maybe he's reading minds.

Ferris shows the aiming gantries to Wisdom.

**FERRIS**

No minds to read. The guns are  
aimed automatically by infrared.

**WISDOM**

(impressed)  
What other tricks can he do?

Ferris pushes a toggle, and a pocket door slides open in a  
wall.

**ferris**

(to Cris)  
Please step into the next room.

**CRIS**

I'm going. No need for a hotfoot.

**BAINES**

(explains, to Wisdom)  
The floor is electrified. He must  
have tried resisting and foreseen  
the result.

Cris walks through the doorway into...

**THE SMALLER WHITE ROOM**

which is familiar from the opening sequence, but not exactly  
the same. Because it's not exactly the same future. A HEAVY  
CHAIR, bolted to the floor, faces a PLASMA SCREEN MONITOR on  
the wall. To the left of the screen is a MIRROR; to the  
right, a DIGITAL CLOCK-CALENDAR.

Ferris' FACE appears on the monitor.

**Ferris on monitor**

Cris, it's time to get started with  
the next test. This won't be  
unpleasant. We just need to you sit  
in the chair.

Cris eyes the chair with suspicion.

Ferris on monitor  
I want you to look ahead, tell me  
the time on the clock and then tell  
me what film clip you see playing.  
Let's start with five minutes from  
now. Then we'll press ahead as far  
as you're capable of.  
(to Wisdom)  
The clips have been assembled at  
random by a computer, so nobody  
knows what'll be playing next.

Cris looks into the mirror and sees his face reflected - as  
an old man. He turns away.

cris  
Look, I'll stand here and tell you  
what I see.

**INTERCUT BOOTH / WHITE ROOM**

Ferris on monitor  
I'm afraid we need you to sit.

**CRIS**  
Why?

Ferris on monitor  
Why not?

**CRIS**  
I know what happens.

Ferris on MONITOR  
Tell us.

**CRIS**  
You tie me down and never let me  
out.

Wisdom looks at Ferris. She shrugs, sheepish.

Ferris  
That's only because you won't  
cooperate.

**CRIS**  
Because you're trying to force me.

Ferris  
Work with us, Cris, and you can be  
a hero. Fight us, and things will  
get worse and worse.

Cris squints, frustrated, looking for a way out.

Ferris ON MONITOR  
(severe)  
Now sit in the chair. One. Two.  
Three.

Ferris switches the toggle. The sizzle of electricity.

Cris hops and jumps in agony.

Ferris turns away, then makes herself look.

**WISDOM**  
Whoa, you are one tough bitch.

**FERRIS**  
We're still in a Code Red if I'm  
not mistaken.

She turns off the juice.

**WISDOM**  
He knew he'd get shocked, but he  
chose to resist.

**FERRIS**  
He's almost never had to face  
consequences.  
(flips toggle)  
Cris, are you ready to get in the  
chair?

Cris, recovering, shoots her the finger.

She switches the toggle again - and leaves it on. Wisdom  
doesn't have the stomach to watch.

**FERRIS**  
We need information, right?

Cris collapses, unconscious.

**FERRIS**  
Leave him there. We'll start again



when he recovers.

103.

INT. Wisdom's office - DAY

Wisdom and Ferris are both traumatized by the torture.

**WISDOM**

Okay, how do we use him to find the bombs?

**FERRIS**

Simple. We make him watch the news and tell us about it.

**WISDOM**

How far ahead can he see?

**FERRIS**

I don't know. But I suspect we can increase his range with practice. Especially if we restrict his future to only watching news. Then he'll be like a timescope.

Wisdom nods.

**WISDOM**

You were right. This is huge.

**FERRIS**

This is just for starters. You want to stage a pre-emptive strike, he can tell you if you'll hit the target and whether they hit back and what went wrong. And you can do this over and over until you get it perfect before you begin.

Wisdom chuckles at the enormity of the potential.

wisDOM

And all he's ever done with it is a little gambling and securities fraud?

FeRRIS

I know, it's amazing; but he's not

ambitious.

WISDOM

Damn, how will we control this guy  
when he figures out what he's  
capable of?

104.

Ferris

We control him now. We just have to  
keep it that way.

WISDOM

Right now, sweetheart, we can't  
even get him to sit in a chair.

Dread suddenly washes over Wisdom.

WISDOM

We've got to think this through.  
Your friend could be more dangerous  
than the terrorists.

Ferris

Aren't you running ahead of  
yourself?

WISDOM

With this guy, you have to. Or  
it'll be over before it begins.

Ferris

So we'll keep him in chains.

WISDOM

That may not be enough. We may  
have to cut off his arms and legs.  
Then I might start to feel safe.

Ferris grins uncomfortably.

Ferris

You're not serious.

WISDOM

Think about it. What we're talking  
about here is the next step in  
human evolution. And I'm not gonna  
make the same mistake the

Neanderthals made when they ran  
across this good-looking Homo  
Sapien fellow and all the lady  
Neanderthals said, "He's so cute.  
Let's keep him around."

**FERRIS**

Can we deal with your sexual  
insecurities at another time?

105.

**WISDOM**

You mean after it's too late?

Ferris seems to come around to Wisdom's logic.

Ferris

I wish you'd given me a chance to  
chain him up before you decided to  
prune him into a stump.

They are both filled with dread.

wisdom

You think he knows? Already?

white room

Cris on the floor. His expression hardens.

CorrIDORS

Ferris and Wisdom stride through the facility almost at a  
run.

WiSDOM

I haven't made any firm decisions.  
Maybe we will just keep him tied  
up.

**FERRIS**

I told you, he doesn't read minds.  
He sees the results.

**WHITE ROOM**

Cris rises from the floor into a crouched position, like an  
animal ready to pounce.

The door flies open and A DOZEN ARMED MP's charge in, rifles at the ready, and surround Cris. Cris checks the time on the digital clock. It's 5:12 PM.

Corridors

Ferris and Wisdom getting closer; he's on a cellphone.

Wisdom  
Tell Baines to meet us there. And  
bring a dozen men.

106.

#### **WHITE ROOM**

Motionless, in a crouch...Cris suddenly dashes between two MP's, shoves them aside, makes for the door. He gets smashed by the RIFLE BUTTS of the nearest ones, then stomped by the full contingent. [Attempt #1]

AREA OUTSIDE THE White ROOM

Ferris and Wisdom arrive and look through the window.

#### **THEIR POV:**

Cris is alone in the room, in that crouched position. No MP's. What we've just seen...hasn't happened yet.

#### **OUTSIDE THE WHITE ROOM**

Baines arrives with THE DOZEN ARMED MP's we saw in the previous scene.

**WISDOM**  
Wait for my signal, then go in and  
surround him.

Wisdom and Ferris hurry upstairs into the Observation Booth.

We pass through the wall into the...

White room

Where in some future Cris is once again surrounded by the Dozen MP's who are actually outside, waiting to charge in.

him

Suddenly, Cris pounces low at one soldier's hips, shoving into the soldier next to him, which knocks over a third soldier. Cris dashes for the door, but four MP's pull him away before he can get out. [Attempt #2]

Observation ROOM

Ferris and Wisdom enter and look down at Cris, who crouches alone, motionless, in the White Room. Ferris prepares to speak to him. Wisdom interrupts.

**WISDOM**

I'll do the talking.

Wisdom goes to the microphone.

**WISDOM**

Cris, this Eric Wisdom. I'm the director of this facility.

**(MORE)**

107.

WISDOM (cont'd)

We're in the middle of a Code Red, and we'd like your help in preventing a major catastrophe.

**CRIS**

I don't believe you.

Outside WHITE room

BAINES and the DOZEN MP's wait, ready to charge in.

WISDOM (o.s.)

I apologize for the way you've been treated. Agent Ferris got a little carried away.

White room

Cris, once again surrounded by the same Dozen MP's, suddenly punches one of them, kicks another, and now has the mobility to start using his Tai Chi moves. But the other MP's gang up on him and pile on, burying him under their weight. [Attempt #3]

wisdom (o.S.)

Could I ask you as a favor to please sit in the chair so we can

begin?

observation ROOM

Wisdom and Ferris watch as Cris still just crouches there, motionless, alone, in the empty room. He checks the clock. It's 5:09 PM. Just minutes before The MP's will charge into the room.

**WHITE ROOM**

Cris runs to the door and tries to bar it so they can't enter. He gets shoved aside by the force of the MP's as they charge in. [Attempt #4]

observation ROOM

Wisdom and Ferris watch as Cris still just crouches there, motionless, in the empty room. Wisdom flicks off the mike.

WISDOM

What's he doing?

FERRIS

Looking ahead.

108.

**WISDOM**

(to microphone)

Cris, time is running out.

White room -

Cris is again crouched and surrounded by the Dozen MP's.

wiSDOM (plasma screen)

We need your cooperation right  
away.

Suddenly Cris attacks using his Tai Chi skills. He outfights four of them, but then is subdued by the others. [Attempt

#5]

SnAPBACK:

Cris is again crouched and surrounded by the Dozen MP's.

wiSDOM (plasma screen)

Cris, don't you feel some sense of

obligation to the rest of us? Your  
ability could save so many lives.

Suddenly he repeats the martial arts attack, but refines it,  
beating six MP's this time before being subdued... [Attempt  
#6]

**SNAPBACK:**

Cris is again crouched and surrounded by the Dozen MP's.

                    wiSDOM (plasma screen)  
Cris, don't you feel some sense of  
obligation to the rest of us? Your  
ability could save so many lives.

of  
Faster and faster, over and over, Cris relives the attack,  
perfecting his movements, finding new opportunities. His  
skill increases with each iteration as he anticipates every  
soldier's action and counters it with the greatest economy  
means. [Attempts #7-12]

The fight takes on the quality of choreography as the MP's  
seem to step right into Cris' punches and kicks. Cris flips  
and throws them into each other, leveraging their movements  
to achieve his goals with perfect efficiency.

But Cris still can't quite get out the door.

**OBSERVATION ROOM**

**109.**

Looking down at Cris, still crouched there, alone.

**FERRIS**  
Don't give him time. Send them in  
now.

**WISDOM**  
Baines, do it.

Ext. White ROOM

is  
Baines gives the signal and the dozen waiting MP's charge in  
through the door, rifles at the ready. The foreseen attack  
now beginning in real time.

INT. White room

center The MP's surround Cris, as foreseen. He remains in the  
of them, crouched, motionless.

their For a long beat, they just stand there, rifles aimed at  
frozen quarry.

wISDOM (plasma screen)  
Cris, don't you feel some sense of  
obligation to the rest of us? Your  
ability could save so many lives.

movement, Cris suddenly attacks...and with perfect economy of  
like a diver executing thirteen twists in the second before  
he hits the water, Cris executes the previous routine with a  
new "finale" and...

Elegantly slips past all the MP's into the hall - and slams  
the door behind him, locking them in!

The escape has the quality of magic. It takes a beat for the  
MP's to realize what has happened.

OBSERVATION BOOTH

Wisdom and Ferris are agog.

wISDOM  
What happened? - You idiots!

Ferris draws her gun and charges down the stairs.

OUTSIDE white room

Cris is waiting for her and somehow he has her gun in his  
hand.

110.

CrIS  
Don't make me do what I can do.

Cris spins and shoots Wisdom in the shin as he starts down  
the stairs. Wisdom collapses.

**CRIS**



Don't get too attached to your arms  
and legs.

Cris spins and gets the drop on Baines.

CrIS  
Don't.

Baines sets down his gun. Cris takes off.

**WISDOM**  
Don't let him out of here alive.

in  
Baines opens the door to the White Room. MP's stampede out  
hot pursuit.

baINES  
Isolate the building. If there's  
one exit overlooked, he'll know it.

**FERRIS**  
If there's one soft heart, one slow  
shooter, he'll know it.

Ferris attends to Wisdom, bleeding on the stairs.

FeRRIS  
Don't worry. I caught him once;  
I'll catch him again.

**WISDOM**  
Be careful. I don't want anything  
to happen to you.

They care about each other more than they've let on.

corridors

behind.  
Cris. Running. MP's and general Security Police close

No place to hide. Soldiers open fire. Cris dives for the  
floor, tumbles, gets to his feet, serpentine, and ends up  
behind a door that opens at the moment, as if by mental  
command, shielding him from gunfire.

111.

Security Police pour out from the other side. Cris reaches

himself

around and grabs someone's gun. He opens fire, buying  
enough cover to get to a doorway.

Cris stops, thinks, then charges out shooting, fighting,  
running -- completing a condensed burst of four impossible  
tasks that get him to the next point of refuge.

He waits, thinks, charges and, with another burst of  
choreographed action, makes it into an elevator whose doors  
conveniently open at that moment. He darts inside, keeps  
shooting, presses certain buttons - starting several stories  
up, and waits for the doors to close.

Sergeant  
You five, up. You five, down. The  
rest stay with me.

**INT. SURVEILLANCE ROOM - DAY**

Banks of monitors, each containing a grid of mini-frames  
containing the pov of a surveillance camera -- hundreds in  
all. LEO, the Soldier at the console, is twitchy and hyper-  
alert.

Leo watches as the Security Forces split up. He scans the  
monitors to see where Cris will resurface.

**INT. ELEVATOR - DAY**

Cris climbs up through the ceiling panel.

INT. Elevator shaft - DAY

and

When the elevator stops, he rips open a VENTILLATION DUCT  
climbs inside.

**OUTSIDE WHITE ROOM**

DR. FIELDING approaches Wisdom with a syringe.

**WISDOM**  
No demerol. I need to be alert.

**FERRIS**  
Get him a local.

Amanda, Ferris' junior analyst, rushes in with lab reports.

amanda  
You asked for these as soon as they

were ready.

112.

**FERRIS**

Not now.

amanda

You might want to check this  
result.

Her She points to a particular page. Impatient, Ferris reads.  
eyes widen.

FeRRIS

How pregnant?

amanda

A few days.

Ferris turns to Wisdom.

**FERRIS**

This is getting interesting. We  
have a mating pair.

**WISDOM**

Secure the female.

**POV FROM CEILING - THROUGH VENTILLATION GRILL**

Liz sits in a waiting room by herself, reading a magazine.  
Psst! She looks up at the camera.

Cris (o.c.)

Unscrew the vent.

it. She moves a chair under the vent and prepares to stand on

The door opens and several MP's march in.

**SOLDIER**

(to Liz)

We're here to protect you.

Without looking up at Cris, she moves the chair back against  
the wall and sits in it.

**VENTILLATION DUCT**

Cris, frustrated, shimmies back through the vent.

#### **SURVEILLANCE ROOM**

Leo checks all the video screens. Cris is nowhere.

113.

Leo  
He must be in the walls.

#### **VENTILLATION DUCT**

Settling in, Cris looks at his watch. 5:17. He concentrates and time speeds by - until a flashlight beam lights up the duct from a distance.

**SOLDIER**  
I found him! In here!

As more Security Police and flashlights fill the shaft, Cris checks his watch: 5:33.

**SNAPBACK:**

#### **VENTILLATION DUCT**

Which is once again dark, quiet and empty. Cris looks at his watch. 5:17.

Cris  
(to himself)  
Sixteen minutes.

Cris takes a deep breath and crawls forward. Remarkably, he seems to be CRAWLING OUT OF HIS MOTIONLESS BODY like a snake shedding its skin! - In fact, Cris 1 lies there in deep concentration, while Cris 2 creeps onward.

#### **EXPLORATION SEQUENCE**

Cris drops down from a ventillator shaft into an office. He opens the door, walks into a corridor, and strides forward, preternaturally calm.

He advances through an unfolding panorama of "stage sets" on which different hypothetical scenarios play out, one at a time, several simultaneously, or layered in like the melodic

of

themes in a round or fugue, creating the visual equivalent  
harmony and counterpoint.

Cris encounters Security Police searching for him. When they discover Cris, they aim their weapons at him. He checks the time. Snapback a few seconds. He hides before they arrive.

He goes through a door into a room. People are there. Snapback. Hides in a different room. It's empty. Cris searches the room. Looks in the desk drawers. Puts things in his pockets. The door flies open. Security Police find him and shoot. Snapback.

**114.**

legion

Cris treads down empty corridors. He multiplies into a  
of Cris Johnsons, duplicated again and again, as he explores  
room after room, searching them sequentially.

Simultaneously.

He spends much time in a Handyman's Storeroom, while other  
Cris Johnson's fade away.

Cris 27 finds the surveillance room with Leo in charge. Cris scans the room. He is seen. He waits to see who will shoot him first. He is hit in the chest. Fade out.

Cris 35 gets caught by two Security Police. He fights them, takes their guns, but gets killed by reinforcements.

door

Cris 63 waits in a room and peers through a crack in the  
as his POV FAST FORWARDS, and he charts the comings and goings of the search parties, until they discover him, at which point he snapsback and hides in a different room. He's hiding in many rooms simultaneously. Spying. Piecing

together

the schedule of the patrol in that corridor.

The same situations repeat. Scanning for security cameras. Fighting. Winning. Losing. Dying.

He goes down a stairwell. One version of himself exits at a landing. A second iteration of himself continues to the next floor down. At that landing, two iterations of himself turn in different directions, left and right.

We follow the one that went to the left.

He sees MP's taking Liz from her holding room and escorting her somewhere else.

He follows. Gets seen. By her. By them. Snapback.

the He is waiting in several locations, watching to see where MP's will emerge with Liz. The MP's and Liz emerge from an elevator in one of the locations. The other Cris' fade out.

Liz is ushered into a room and locked inside. Four guards depart. Two guards remain posted outside. They see Cris.

He runs down stairs. Into the corridor. Into the room directly under the room where Liz is being held.

falls Cris enters A FORENSICS LAB where the captured bomb is being studied. There is a barrel of C4 PLASTIC EXPLOSIVE. MP's in the room turn on him and open fire. Cris is blasted and to the floor, dead. Snapback to...

115.

#### **VENTILLATION DUCT**

Cris, where he started, motionless as a hibernating bear, exploring his futures. CAMERA passes through walls, floors, ceilings and finds Baines rushing through the corridors. Baines enters...

Wisdom's office

as Where Wisdom paces with one crutch while Ferris sits on a sofa like Rodin's Thinker, in concentration almost as deep Cris'.

Baines  
He hasn't gotten out through any  
exit. The bad news is...

wisdOM  
You've lost him.

#### **BAINES**

I'm issuing infrared to all my men.  
We should have a fix in a few

minutes.

**WISDOM**

You realize if he gets away now,  
we'll never get him back. He'll be  
out there, and he'll be our enemy.

Ferris looks up.

**FERRIS**

I know how to flush him out.

**bainES**

(at a loss)

Fine. Tell me what to do.

The thought crystallizes as she speaks.

**FERRIS**

We don't actually have to do  
anything.

(beat)

We just have to decide to do  
something...unthinkable.

Ferris shudders at the dark brilliance of her own idea.

**116.**

int. ground floor of facility - DAY

Guards stand in a solid line. No way out. Cris off to one side, in a niche just inside the door. Camera pans and finds a second Cris standing back, away from an exit. Pans and finds a legion of Cris Johnsons, duplicated again and again, trying each exit.

At one dim exit, he lies on the ground, charred and dead, next to the gauntlet of MP's he has tried to outrun.

Wisdom's office

Wisdom and Baines are looking at each other, appalled, then turn to Ferris.

**WISDOM**

You want me to threaten to kill a  
pregnant woman?

**FERRIS**

Threats don't count. When he  
foresees that you actually did kill  
her, that she's dead...

(beat)

He won't let it happen. - He'll  
come to us. Surrender. And she'll  
live.

Wisdom regards her with perverse admiration.

**FERRIS**

But it only works if we're not  
bluffing. Because he'll know.

Wisdom considers the decision that lies ahead for him.

**INT. NEAR THE LOBBY - DAY**

Cris is still trying to get out the front door, but there's  
one Soldier, call him CRACK SHOT, who kills Cris repeatedly.  
Cris snapsback and tries various tactics, but he can't get  
past Crack Shot alive.

He gives up. Turns and runs back into the heart of the  
building.

like Cris' mental pov expands to include the entire facility,  
a crystal doll house. Simultaneously, he is observing every  
room, present in every room, charting the place, testing  
possible actions.

117.

The facility is a bee hive of activity. A bee hive that  
accelerates to fast forward -- until all times are  
simultaneous. Until the simultaneous activity is made even  
denser by the accumulated layers of possibility.

follows Cris-134 spies Ferris and Wisdom walking together. He  
them for a while, until he is discovered. Cris-134 fades  
out.

The Ferris and Wisdom who saw him fade out. But another  
Ferris and Wisdom continue through the building, and their  
trail gets picked up by Cris-62, who has detoured in order  
to encounter them.



As Cris' goals are accomplished, superfluous versions of himself fade away.

and The surveillance of a sequence of Ferris-and-Wisdoms is continued by Cris-91, then Cris-14, who watches as Wisdom

Ferris approach two guards standing outside an INTERROGATION ROOM. We recognize them as the MP's who are guarding Liz, inside. Wisdom is let into the Interrogation Room by the MP's. Ferris proceeds into a nearby office alone.

SnapBACK TO:

VENTILLATION duct

Cris comes out of his trance. Checks his watch. Sixteen minutes have passed.

Cris composes his thoughts, takes a breath, then crawls forward, leaving no Cris behind. Now it's for real.

A moment after he rounds a corner, A FLASHLIGHT BEAM stabs into the duct that he vacated. It scans around. Withdraws.

**NOTE:**

actual The situations that Cris has just previewed from the Ventillator Shaft constitute the raw material that he will now re-craft into a single narrative: the story of his

escape attempt, staged in long takes, unfolding in almost-real time. When appropriate, to illustrate Cris' ability, we will portray several locations simultaneously via split-screens which change in number, size, shape, and placement.

**INT. HANDYMAN'S STOREROOM - DAY**

Ceiling. The ventillator grill pops open. Cris drops to the floor. He grabs a backpack conveniently hanging on a hook. Without the slightest hesitation, he goes from shelf to box to drawer, loading particular objects into the backpack.

118.

**CORRIDOR**

Empty. A door opens. Cris steps out into the hall carrying the backpack and a foot stool. He stays close to a wall, steps on the foot stool, and spray-paints over the lens of a surveillance camera.

## **SURVEILLANCE ROOM**

Leo spots Cris as he blinds one camera after another.

Leo  
I've got him. Third level, building  
C. Pete, Brian, get up there. Kyle,  
block off the west staircase.  
Jason, bring your dogs in from the  
east.

## **CORRIDOR**

SOLDIER PETE and SOLDIER BRIAN charge into an empty corridor and begin their search for Cris.

A door slams open, bashing Pete in the face. Cris breaks his shooting arm, grabs his M-16, hides behind the door, and sprays bullets low, hitting Brian in the shins. He runs to Brian, breaks his shooting arm, takes his rifle. Drags Brian and Pete into an open room. Tapes their mouths.

## **SURVEILLANCE ROOM**

Baines arrives and takes command.

Leo  
He was on third level seventy  
seconds ago.

BaINES  
But where is he now?

## **INT. WEST STAIRWELL - DAY**

Cris pours floor polish in specific places.

Each  
SOLDIER KYLE and his TROOP charge out off the stairwell.  
one steps directly into the polish and slips.

Cris  
As they fall, Cris punches them out or puts them in  
chokeholds, utilizing the elegant minimum of force or  
violence. Child's play. As soon as they are unconscious,  
takes their guns, tear gas, and a gas mask.

## **CORRIDOR**

SOLDIER JASON and THREE TROOPS are on the way, each with a **GUARD DOG**.

## **ANOTHER CORRIDOR**

Cris lies in wait for the patrol. When they appear, he is perfectly placed to mace each dog and each soldier with a quick spritz. He goes back and sprays them again, to keep them out of commission.

Surveillance room

Cris appears on several screens.

### **LEO**

He's on this floor!...Shit! He's coming here!

later,  
The door opens. A tear gas canister flies in. A moment

Cris charges in wearing a gas mask.

He opens fire at the video monitors, shattering every one.

By the time the MP's are ready to respond, Cris reaches and grabs Baines' handgun. He swings out into the corridor with Baines' gun in his hand...Without looking, his hand aims and shoots several times.

## **CORRIDOR**

Emerging into the hallway, Cris looks down at the end of the hall and sees two MP's falling to the floor, wounded.

Cris wraps electrical tape around the door handle and a pipe on the wall, sealing the room shut, then turns and maces the last of the dogs.

## **SURVEILLANCE ROOM**

coughing,  
As the tear gas clears, the damage is visible. Every monitor in the surveillance system has been shattered. Leo,  
feels his way to a phone.

## **WISDOM'S OFFICE**

Wisdom answers on speakerphone.

LEO (o.c.)

He blinded us.

120.

BAINES (o.c.)  
And the dogs are useless.

Ferris stares at Wisdom expectantly.

**FERRIS**  
He's getting away.

**CORRIDOR**

Cris, on the run, encounters CRACK SHOT - not where he was seen in prevision. Crack Shot reaches for his gun. Cris breaks his arm before Crack Shot can fire.

**WISDOM'S OFFICE**

Wisdom on the phone. Ferris watching in suspense.

**WISDOM**  
Any developments on the Code Red?  
...Let me know if there are.

He hangs up, discouraged. Dials a number.

**WISDOM**  
Baines, bring the girl friend to  
the Interrogation Room.  
(to Ferris)  
I'll deal with her there.

**INT. CORRIDOR OUTSIDE INTERROGATION ROOM - DAY**

Cris sneaks into room where he foresaw that Liz will be brought. The door is recognizable by its industrial look.

**WAITING ROOM**

Where Liz is being baby-sat by four MP's. Baines enters.

**BAINES**  
We're moving her.

**INT. INTERROGATION ROOM - DAY**

Cris writes a note. Slips it onto a side table. Opens the drawer of a desk. Writes in it. Puts something inside.

#### **CORRIDOR OUTSIDE INTERROGATION ROOM**

Baines and the four MP's arrives with Liz. Baines, Liz, and two MP's wait while two officers carefully open the door and check out the room.

121.

We expect them to find Cris. But they don't.

Liz. Outside, in the hall, a pencil rolls on the floor toward

She notices it and looks where it came from. Sees Cris, hiding behind a janitor's cart. He puts his fist over his heart. Gesture of love.

inside. The two MP's in the room signal for Liz to be brought

guard Two MP's outside the room bring her in. Baines stays on outside.

#### **INTERROGATION ROOM**

While the Guards stand on alert, Liz sits in a chair and discovers a piece of paper on a side table, placed exactly where her hand has come to rest. On the paper, in pencil, a square with a square cross within. She flips over the note. It reads, "GO CRAZY!"

She considers, then SCREAMS as loud as she can while running around wildly.

#### **OUTSIDE INTERROGATION ROOM**

Hearing the commotion, Baines opens the door. Behind his back, Cris steps from hiding, opens the door to a room and slips inside, closing the door just as Baines looks back.

#### **INTERROGATION ROOM**

The MP's force Liz into a chair behind a desk.

#### **SOLDIER**

Sit there and shut up.

Liz sees a drawer which is partially open. She looks inside. Sees a hefty pair of scissors. Inside the drawer, a message

is written on the wood. "5:44, stab Wisdom." She looks at a clock in the room. 5:41. But Wisdom isn't there.

#### **CORRIDOR**

Wisdom and Ferris, walking.

#### **FERRIS**

You understand what's at stake here? We're playing for the future. Not just what happens next, but what the future is. What the rules are.

#### **(MORE)**

122.

#### **FERRIS (cont'd)**

If one man will know it and control it -- and have power over the rest of us. Or if we'll have power over him.

#### **WISDOM**

By killing an innocent woman.

She looks him in the eye.

#### **FERRIS**

If you want, I'll pull the trigger.

#### **WISDOM**

I think that might be...more reliable.

She accepts the terrible responsibility.

#### **FERRIS**

I'll join you in a minute. I need to take care of some details.

Wisdom turns to Baines.

#### **WISDOM**

Get more men up here.

Ferris walks to a nearby office and goes inside.

#### **INTERROGATION ROOM**

Liz anxiously checks the clock. 5:43 and still no Wisdom. Then the door opens. And Wisdom enters.

She They study each other, neither knowing the other's plans.  
glances aside at the clock.

**FERRIS' OFFICE**

She picks up the phone. Dials a number.

**FERRIS**

This is Ferris. I'll need a chopper  
tanked up and ready.

Behind her, Cris steps out of hiding. By the time she sees  
him, his forearm is around her neck.

**INT. INTERROGATION ROOM**

At 5:44, Liz grabs the scissors, lunges at Wisdom, and stabs  
at his neck. He raises his arm in time to block the blow.

123.

The two MP's in the room fight her off, calling to the  
sentinels outside.

**OUTSIDE THE INTERROGATION ROOM**

Baines and the sentinels rush in to help.

to When the corridor is empty and no one is looking, the door  
Ferris' office opens, and Cris emerges with Ferris as his  
hostage.

**INT. INTERROGATION ROOM**

MP's drag Liz away from Ferris.

**WISDOM**

(not listening)  
Where the hell did she get the  
scissors?

**CORRIDORS**

come Cris and Ferris make their way toward the entrance. They  
across a Patrol. The MP's take aim. Cris holds his gun to  
Ferris' head.

**PATROL LEADER**

Hold your fire.

(gets on the radio)

We've got the target in plain sight  
in Corridor 2C, but he's holding a  
hostage. Agent Ferris. - Request  
instructions.

InterROGATION ROOM

Baines, on the radio, turns to Wisdom.

**BAINES**

You won't believe this. He's got  
Ferris.

**WISDOM**

How?

**BAINES**

I don't know, but he's on his way  
to the front door.

(beat)

They want instructions.

Wisdom thinks hard.

124.

**WISDOM**

Don't shoot.

**BAINES**

Then how are we going to stop him?

**WISDOM**

We don't. We let him go.  
- It's part of the plan.

Baines tries not to be insubordinate.

**BAINES**

You're sure about this?

**WISDOM**

No, but Ferris is.

Wisdom takes a deep breath - then grabs Liz by the arm and  
aims his gun at her head.



**WISDOM**

I hope he loves you as much as I  
love her.

**CORRIDORS**

Security      Cris marches Ferris through the building, flanked by  
Police who aim at him but hold their fire. WISDOM'S VOICE  
comes over the public address system.

wisdom (o.c.)

Cris Johnson...I've got your girl  
friend. We know her condition.

That gets his attention.

wisdom (o.c.)

Something very bad will happen at  
six o'clock unless you're back in  
custody.

**CRIS**

(to Ferris)

He hasn't got the balls.

**FERRIS**

We'll find out, won't we?

**InterROGATION ROOM**

Wisdom holds Liz at gunpoint. She seems remarkably calm.

125.

**LIZ**

You're not going to kill me. That's  
what the bad guys do.

**WISDOM**

In war, you have to be as ruthless  
as your enemy.

**LIZ**

(emphatic)

Cris isn't the enemy.

**WISDOM**

I didn't mean him.

#### **CORRIDORS**

crouches Near lobby, where Crack Shot repeatedly nailed Cris. This time Crack Shot's shooting arm is in a sling, and he next to a substitute sniper, who lies in wait.

Cris walks into view and fires one shot, which wings the substitute sniper -- causing him to miss his shot at Cris.

Cris pulls Ferris to the next location.

#### **INTERROGATION ROOM**

Wisdom and Liz. He watches the clock. Now she's afraid.

#### **LIZ**

Can't you just leave us alone?

He shakes his head, trying to gather courage.

#### **IN THE RAFTERS**

is Another sniper takes aim at a section of hallway that Cris approaching.

#### **CROSSHAIRS**

Ferris As Cris enters the sniper's field of vision, he shifts to a different position, blocking the shot.

#### **CORRIDOR**

deliberately As they pass under him, Ferris sees the sniper above. Cris takes aim at an empty space and fires just as a soldier charges from hiding and absorbs the bullet as if catching it with his body.

126.

#### **FERRIS**

God, you're remarkable.

Cris breaks a window. Tosses a grenade outside.

**FERRIS**

I wish you had a little more sense  
of duty.

**CRIS**

I'd say you have way too much.

**EXT. HOMELAND SECURITY BUILDING - DAY**

The grenade explosion attracts many of the guards. Cris and Ferris slip out the front door where the Guards were previously stationed.

He addresses a Soldier in a patrol car.

**CRIS**

Give me your keys.

The Soldier obeys. Cris shoves Ferris into the car and gets in after her.

**CRIS**

(to soldier)

If I see you, I'll kill her.

They drive off.

**InterROGATION ROOM**

Wisdom, agonized, is about to pull the trigger. Liz, trembling, sees that he's going to do it.

**WISDOM**

I'm sorry.

**Ext. Car - DAY**

Driving away. Ferris realizes that Cris' escape is going to be successful. She checks her watch. It's 6:13.

**FERRIS**

You know what our problem is?

**CRIS**

"We got off on the wrong foot."

He has taken the words right out of her mouth.

**FERRIS**

It's really...

**CRIS**

"all been a big misunderstanding."

**FERRIS**

Exactly.

**CRIS**

"We've never meant you any harm."

**FERRIS**

It sounds so insincere when you say it.

**CRIS**

I guess you're a better liar than I am.

**FERRIS**

You know what I'm going to say next?

Cris nods.

**CRIS**

It'll never happen.

She offers her card.

**FERRIS**

My door will be open. We can start from scratch.

He takes it. The phone number stands out: 888-CFerris. Flips the card out the window.

**FERRIS**

The magic word is cooperate. That's all we've ever wanted to hear from you.

A helicopter lands on the road ahead, blocking the way.

**CRIS**

When are they going to give up?  
After you're dead?

Cris holds his gun threateningly to Ferris' head. Two MP's get out of the helicopter, carrying something heavy.

128.

Cris reacts to what he can't see yet.

They are carrying a body. They remove the hood from its head.

It's Liz. Dead.

Quaking with rage, Cris prepares to shoot Ferris.

**SNAPBACK**

**TO:**

INT. HOMELAND SECURITY - Corridors - DAY

Twenty minutes earlier. Cris is marching Ferris through the corridors to the exit.

ferris

I wish you had a little more sense  
of duty.

Cris stops in his tracks, quaking with rage.

**CRIS**

To a gang of murderers?

Ferris seems pleased.

**FERRIS**

I see you got our message.

He checks his watch. 5:54.

**CRIS**

What's about to happen...you've  
brought it on yourselves.

Cris changes course and charges into a...

**STAIRWELL**

which he descends at a run, roughly dragging Ferris with him.

fERRIS

It's not too late Cris. You can  
save her.

**CRIS**

I'm planning on it.

a Cris shoves Ferris in front of him as a shield. Approaching  
turn in the stairs, he fires blindly. Rounding the turn, he  
sees his would-be assassin collapsing, dead.

129.

**INTERROGATION ROOM**

Wisdom keeps his gun aimed at Liz's head as he watches the  
clock: 5:55 PM.

Soldier  
He's heading this way.

**CORRIDOR**

Cris charges out of the stairwell, shooting without  
hesitation - forward, left, right, back - efficiently  
targeting Security Police in the precise order of their  
imminent readiness to fire at him. For each bullet, one  
soldier dies.

Wisdom's voice comes over the P.A. System.

WISDOM (o.S.)  
Johnson, this is Wisdom. It's 5:55.  
You have five minutes to turn  
yourself in...

Cris and Ferris keep moving.

Wisdom (o.S.)  
Or your worst nightmare will  
happen.

Cris marches right up to the Interrogation Room where Wisdom  
holds Liz prisoner, using Ferris as a human shield.

WISDOM (o.S.)  
Look ahead if you don't believe me.

and Cris opens the door to the room, revealing Wisdom, Ferris,  
and thirty Security Police and MP's - who take aim at him

fire. Cris gets chopped to pieces.

SnAPBACK

TO:

Cris crouches on the floor outside the Interrogation Room, reaches up and opens the door. He gets off a shot at Wisdom, who lives long enough to put a bullet in Liz's heart.

SnAPBACK

TO:

Cris uses Ferris as a shield, gets off a burst of shots at Wisdom, killing him instantly.

130.

--

But a Soldier at Wisdom's side puts a bullet in Liz's heart  
then the thirty Security personnel blast Cris and Ferris to pieces.

SnAPBACK TO:

#### **STAIRCASE - ONE MINUTE EARLIER**

Cris, dragging Ferris, arrives at the level of the Interrogation Room and continues down one more flight.

Using Ferris as a human shield, he shoots his way into...

#### **INT. FORENSIC LAB - DAY**

Where Cris previously saw the seized barrel of C4 Explosive. He guns down several armed MP's whom he knows would be present, then threatens the technicians.

#### **CRIS**

Get out!

They flee. Cris locks himself and Ferris inside.

Cris goes over to the bomb. Squints for a beat. IN FAST FORWARD, CONDENSED TIME, MULTIPLE SNAPBACK, he goes through the whole learning curve on bomb detonation, blowing himself up - and snapping back to life -- several times before figuring out the right way to set it off.

#### **INTERROGATION ROOM**

Wisdom holds Liz at arm's length with his gun pointed at her head. Watching the clock count up to 6:00 PM. It's 5:59:41/  
**/42/43...**

#### **THE LAB**

Cris moves the bomb. Closes his eyes for a beat. Moves the bomb again. Closes his eyes. Opens them. Sets the detonator to 10 seconds.

#### **CORRIDOR OUTSIDE LAB**

MP's wait, preparing to gun down Cris when he emerges. The door opens. Ferris sprints out.

feRRIS  
It's going off in ten seconds!

The crowd flees with her.

**131.**

#### **INTERROGATION ROOM**

Wisdom watches the clock count advance. 5:59:55/56/57...

#### **CORRIDOR**

Now empty. Cris runs for it. Dives.

#### **INTERROGATION ROOM**

As Wisdom prepares to pull the trigger, the bomb  
explodes  
in a giant cataclysm.

Smoke and dust

Roiling. Opaque. Then clearing.

The center of the building  
is gone. A jagged raw atrium extends several stories down  
and  
up.

To the side, on a narrow ledge of floor extending from a wall...crouches Liz. The only person remaining. She has survived by inches. Very precise.



Cris

As she recovers from the blast, a door opens behind her.

appears, extends a hand and helps her from her perch.

Ext. North vegas airport - night

A private jet warms up on the tarmac.

ext. Private jet - night

Cris and Liz bound up the entry steps, exhausted but elated.

**INT. JET - NIGHT**

At the door, no one is present to greet them. Odd.

They continue into the main cabin, where Neal, the Showgirl, the Pilots, and the Flight Attendant are glued to the television. Neal sees Cris and Liz, but hardly acknowledges them. He's in shock. They all are.

Cris and Liz turn to the TV.

132.

TV NewsCASTER (o.S.)

The situation in Chicago is not quite as severe as in the other nine cities where the dirty bombs exploded, as prevailing winds blew the nuclear waste across Lake Michigan rather than straight into town. Radiation levels in Detroit, on the other hand, may require the entire city to be evacuated.

Liz and Cris look at each other, ashen.

**LIZ**

This is what they wanted you to prevent?

**CRIS**

I guess...

**LIZ**

And you wouldn't help?

**CRIS**

They didn't explain. They were

trying to force me.

Liz shakes her head, incredulous.

CrIS

They were gonna make me a slave.

of She looks at Cris like he's scum - and heads for the front  
the plane.

**CRIS**

Liz? Where are you going?

Liz

To the doctor.

She walks out of the jet and down the steps.

**NEAL**

She's not coming with us?

out Cris stands there, bereft, and watches her go. He has run  
of futures.

**CLOSE ON CRIS**

133.

Tears escaping from his eyes. ROTATE FRAME and discover that  
the previous cut was actually a...

**SNAPBACK TO:**

**LIZ'S HOUSE - DAWN**

no Where Cris lies in bed with Liz's head on his chest, the  
morning after their first night [p. 45]. Since that point,  
Cris has been up for hours - scanning the futures. Finding  
path worth taking.

INT. Wisdom's HOUSE - dawn

Ferris sleeps next to Wisdom. She's hogged the covers. Her  
cell phone rings. Drowsily, she answers.

FeRRIS

Ferris.

Cris (o.c.)  
This is Cris Johnson.

She sits up.

**FERRIS**  
Where did you get this number?

INT. Liz's kitchen - dawn

Cris is dressed. Despondent.

CrIS  
I want to cooperate.

**FERRIS**  
That's music to my ears.

**CRIS**  
But I have conditions.

**FERRIS**  
I'm sure we can work something out.

liz's bed - dawn

Liz. Sleeping. Cris sits next to her on the bed.

**CRIS**  
Liz...

134.

Her eyes flicker open. She sees him looking down at her like an angel.

LiZ  
Come back to bed.

**CRIS**  
I can't. - I have to go.

**LIZ**  
(incredulous)  
You're not leaving?

**CRIS**  
There's something I have to do.

Something you'd want me to do. And  
I can't put it off any longer.

**LIZ**

(wounded)  
Fine. Then go. What do I care?

**CRIS**

Liz, it's not like that. I searched  
for you for a long time. I want to  
be with you forever.

**LIZ**

Don't overdo it. We just met last  
night.

**CRIS**

But a lot has happened since then.

**LIZ**

While I was sleeping?

He proceeds with difficulty.

**CRIS**

We're going to have a child.

**LIZ**

Then you really are an angel.

**CRIS**

I don't expect you to believe me.  
But when you do find out, remember  
that we came together for a reason.  
That this wasn't just...one night.  
It was a special chance for both of  
us.

135.

Seeing his misery, she softens.

**LIZ**

Then why are you running away from  
me?

He holds back tears.

**CRIS**

I'm not...I'm taking the long way

around.

Now she's crying.

**LIZ**

I don't understand. We got off to  
such a great start.

He nods, wistful.

**CRIS**

And I looked for a happy ending...  
But this was the best I could do.

They kiss good-bye, and she makes it so wickedly sweet that  
he can barely pull himself away.

Liz watches, mystified, as he leaves - stirred by feelings  
for Cris that are just coming into being.

**LIZ**

See ya?

**CRIS**

I wouldn't be surprised.

And he walks out the door.

Ext. LIZ'S HOUSE - DAY

Cris walks down the driveway to the street. He stands there  
a beat, then Ferris' car drives up and stops in front of him.  
Cris opens the passenger door and gets in.

INT. Ferris' car - DAY

They look at each other, coming from very different places.

Ferris

Mr. Johnson, we meet at last.

136.

**CRIS**

I wasn't ready till now.

Ferris shifts into gear and drives off.

**FERRIS**

We don't have time to waste. Maybe  
you could start by telling me how  
your talent works.

He thinks how to phrase it.

**CRIS**

"The future ain't what it used to  
be." Ever hear that expression?

Ext./Int. front window of cottage - DAY

Liz watches from inside as Ferris' car pulls away.

CRIS (v.O.)

It's a joke, but it's true. The  
future changes every time you look  
at it. Because you looked at it.  
Cause once you see it, you're  
different. And that changes  
everything else.

Liz puts her hand on her belly.

**FADE OUT**