

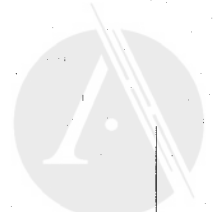
Rev. 01/12/92 (Goldenrod)
Rev. 01/23/92 (Buff)
Rev. 01/25/92 (Salmon)
Rev. 01/29/92 (Cherry)
Rev. 01/30/92 (Tan)
Rev. 01/30/92 PM (White)
Rev. 01/31/92 (Blue)
Rev. 02/11/92 (Pink)
Rev. 02/13/92 (Yellow)
Rev. 02/18/92 (Green)
Rev. 03/18/92 (Goldenrod)

PASSENGER 57

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and
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Screenplay by
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FINAL DRAFT
December 29, 1991



PASSENGER 57

FADE IN:

1 OMITTED 1

2 INT. AIRPLANE - DAY 2

JOHN CUTTER, black, early thirties, ruggedly handsome, is seated. He's holding an attache case on his lap as he observes MARTI SLAYTON, black, very attractive, who is preparing a serving tray. She places a coffee pot and paper cups on the tray and begins to serve passengers.

3 EXT. STREET - DAY 3

The CAMERA FINDS and FOLLOWS a SWAT van as it rushes through traffic.

3A EXT./INT. SWAT VAN - TRAVELING - DAY 3A

Eight SWAT commandos are seated on two benchseats directly facing each other. They are preparing and checking their weapons.

3B INT. AIRPLANE - DAY 3B

Cutter opens the attache case. We see a small metal rectangular case. Cutter opens it carefully. He removes a Derringer pistol covering it with his hand. He places it in his inside jacket pocket.

3C EXT. ACCESS ROAD - DAY 3C

The SWAT van travels quickly down the road.

4 OMITTED 4
thru thru
7 7

7A INT. DOCTOR'S PRIVATE CLINIC/SURGERY ROOM - DAY 7A

A bright overhead light shines directly into the face of CHARLES RANE who lies on an operating table eyes closed, surrounded by gleaming high-tech equipment. *

(CONTINUED)

7A

CONTINUED:

7A

Rane, late thirties, looks like a British aristocrat, elegant, sophisticated and charming. His eyes open. If they are, indeed, the windows to his soul, this is one deadly and ruthless man.

The CAMERA WIDENS to INCLUDE TWO NURSES wearing surgical masks ready to assist DR. MICHAEL BAUMAN standing in the b.g.

Bauman looks nervously at the wall clock which reads: 11:58 AM. He moves toward Rane and picks up a small mirror.

BAUMAN

Mr. Rane, would you like to take one last look at your face before I change it?

*

RANE

I never live in the past.

NURSE #1

Doctor Bauman, are you ready for me to anesthetize the patient?

Bauman nods at the Nurse who adjusts an ETHER TANK as it HISSES to life.

7B

INT. AIRPLANE - DAY

7B

Marti gives Cutter a cup of coffee. He watches her move down the aisle. He places the coffee on the tray next to his seat. He looks around cautiously, removes the gun from his inside pocket, conceals it, and then rises.

7C

EXT. ACCESS ROAD/COURTYARD - DAY

7C

The SWAT van speeds down the road and comes to a sudden stop.

SWAT commandos exit the van with weapons drawn ready for combat.

7D

INT. OFFICE STAIRWELL - DAY

7D

Commandos are moving quickly and quietly up a dimly-lit office building staircase.

(CONTINUED)

7D

CONTINUED:

7D

A SWAT leader signals to a group of men to remain behind. They position themselves at the bottom of the stairwell, weapons drawn ready for combat. The leader continues up the next flight followed by several men. They reach the top as the leader stands in front of a fire door, checks his weapon, places his hand carefully on the doorknob, and opens the door into a stream of light.

8A

INT. DR. BAUMAN'S OFFICE/SURGERY ROOM - DAY

8A

A Nurse prepares to place the ether mask over Rane's nose and mouth but he grabs her wrist.

RANE

No thank you.

The Two Nurses exchange looks and then wait for Bauman to intervene. Bauman knows enough about this man not to argue with him.

BAUMAN

I will have to give you something for the pain.

RANE

There will be no pain.

Bauman doesn't know whether or not that was a warning or a simple statement of fact. He moves uneasily to an operating tray, selects a small scalpel, takes another nervous look at the clock, as the second Nurse wipes his brow.

8B

INT. OFFICE CORRIDOR - DAY

8B

A SWAT Leader and his commandos are efficiently moving down a corridor with swift military precision. He points to one of his men to take a position left of the door. He does as instructed.

9
&
9A

OMITTED

9
&
9A

10

INT. DR. BAUMAN'S OFFICE/SURGERY ROOM - DAY

10

Bauman touches Rane's face lightly with a soft cloth as he approaches with his scalpel. He tries to steady his hand, which shakes slightly. Rane watches him and seems to enjoy the doctor's discomfort.

(CONTINUED)

10

CONTINUED:

10

RANE

What time is it, Doctor?

BAUMAN

What?

RANE

I want you to tell me what time it is.

BAUMAN

(looks at clock)

Twelve o'clock.

RANE

How fortunate for you.

BAUMAN

I don't understand.

RANE

Very few people are ever permitted the opportunity to know the precise time of their death.

Bauman looks confused. Rane jumps off the surgical bed, grabs the scalpel from Bauman and holds it to his neck. The Nurses back off panic-stricken.

Rane lightly crosses crosses Bauman's neck with the scalpel, drawing a line of blood. He presses his face close to Bauman's and speaks softly into his ear.

RANE

You betrayed me.

Bauman tenses as Rane slashes the Doctor's throat. He then rapidly flings Bauman to the floor as the Nurses scream. Rane rushes through the rear swinging-doors as the SWAT commandos smash open door a second too late. They aim their weapons expecting to find Rane. Instead they see two terrified Nurses and one dead body.

11

OMITTED

11

12

INT. CLINIC CORRIDOR - DAY

12

Rane runs down the corridor toward the elevator. Rane turns and is trapped by the SWAT commandos.

(CONTINUED)

12

CONTINUED:

12

They have weapons aimed at Rane but are unable to shoot safely. Rane rushes through a set of swinging-doors into a second surgery room.

13

INT. SURGERY - CONTINUOUS ACTION

13

Rane faces a surprised surgeon in the middle of a breast implant operation. His surgical team can't believe what's happening as SWAT members crash through the door.

Rane takes the unconscious patient and wheels the operating table into the oncoming tactical forces. Medical equipment flies everywhere including an I.V. BOTTLE that SPLASHES to the floor.

Rane grabs the startled surgeon, uses him briefly for cover, then escapes into the rear corridor.

Several SWAT commandos FIRE their WEAPONS directly over the prone body of the patient SHATTERING the SWINGING DOORS.

13A

INT. CLINIC CORRIDOR - DAY

13A

Rane runs full sprint down the corridor smashing a nurse against the wall. Commandos are in full pursuit as Rane reaches the end of the corridor and dives through a ceiling-to-floor smoked-glass WINDOW.

14

EXT. DOCTOR'S CLINIC/OUTDOOR CAFE - DAY

14

GLASS SHATTERS on the ground. Rane lands onto the side of a large cafe umbrella as startled lunch patrons begin to rush for protection.

The police and several F.B.I. agents are in hot pursuit as Rane runs through the courtyard, across a grassy area and onto the sidewalk dodging in between surprised onlookers.

14A

EXT. SIDEWALK - CONTINUOUS ACTION - DAY

14A

Rane runs into a sedan that is exiting a parking garage. The car slams on its brakes as Rane rolls over the top of the hood. He gets up quickly and rushes into the street dodging oncoming traffic.

(CONTINUED)

14A CONTINUED:

14A

Agents, police, and SWAT commandos have surrounded the area and are trying to get a clean shot.

An Arrowhead water truck turns the corner and tries to avoid Rane. The TRUCK swerves and SKIDS across the street as dozens of large plastic water bottles fall off the truck and tumble into crashing automobiles. The bottles engulf Rane who is knocked down by the onslaught of water and jugs. Police surround him, weapons pointed at Rane's head.

An AGENT approaches Rane. He takes his wallet out of his inside jacket pocket. He flips open an identification with shield.

AGENT

Charles Rane... F.B.I., you're under arrest.

*

Rane places his hands over his head.

14B INT. AIRPLANE - DAY

14B

Marti takes the service tray to the kitchen area. Cutter lunges behind her. He grabs her around her waist with his left arm, while placing the gun next to her head.

CUTTER

Do exactly what I tell you to do and nobody will get hurt. Do you understand?

MARTI

Yes.

CUTTER

Do you have the keys to the flight deck?

Marti nods yes.

CUTTER

We're going to walk there nice and slow.

(holds gun close)

Don't give me a reason to use this.

Marti is taking careful steps as Cutter follows right behind continuing to hold her, his gun in a threatening position. The passengers on the plane react horrified.

(CONTINUED)

14B CONTINUED:

14B

As Marti prepares to take an additional step, she suddenly slams her heel into Cutter's instep. He screams in pain as she slams the tray into his face. We hear the sound of APPLAUSE.

15 OMITTED

15

&

&

16

16

17 INT. AIRPLANE MOCK-UP/CORPORATE CLASSROOM - DAY

17

The sound of APPLAUSE CONTINUES as the CAMERA PULLS BACK to reveal a group of airline personnel, men and women, seated in a classroom. Marti gracefully acknowledges their applause as Cutter appears pissed.

CUTTER

(to Marti)

You want to tell me just what you think you were doing?

MARTI

I'm improvising on your security techniques.

Marti smiles a bit tentatively as the CAMERA CATCHES SLY DELVECCHIO, airline corporate executive and Cutter's good friend, who is observing the activity from an elevated glass-enclosed walkway. Sly seems amused.

CUTTER

That's real cute, Miss...

MARTI

Slayton. But, my friends call me Marti.

CUTTER

I'll call you a murderer... 'Cause that's what you would have become ... if this had been a real gun, your little Angie Dickinson bullshit might have endangered the lives of all of these people. You ever been on a plane at thirty thousand feet when a bullet shatters some Plexiglas? Trust me, it's no joke.

MARTI

I was trying to save lives --

(CONTINUED)

17

CONTINUED:

17

Sly enters the area and moves toward Cutter.

CUTTER

When a man holds a gun to your head on a crowded plane you listen to his instructions and then you do precisely what he tells you to do. Do you understand?

MARTI

This is why I gave up my afternoon? So some former security specialist can tell me to obey a hijacker?

CUTTER

Number one, I'm not a 'former' anything. Number two, I really enjoy what I'm doing, it gives me the chance to meet people like you.

Marti begins to respond when she's interrupted by Sly.

SLY

(quickly interrupts)
Well, I know we have a lot of information to think about so... class dismissed.

She angrily moves to her desk and gathers her books and purse. The class begins to exit. A couple of people have gathered near Marti and comfort her as Cutter and Sly watch them leave.

CUTTER

What the hell are you doing here?

SLY

I'm doing fine, Cutter. Thanks for asking...

17A

EXT. CORPORATE HEADQUARTERS/ATRIUM COURTYARD - DAY

17A *

Sly and Cutter are walking.

*

CUTTER

Look, Sly, I appreciate you throwing some business my way. But, that gives you no right to interfere with my class.

*
*
*
*

(CONTINUED)

17A CONTINUED:

17A

SLY

Cutter, look around. This is an airline training facility, not the Secret Service. Calm down.

CUTTER

Ms. Slayton's instincts were all wrong.

SLY

Maybe... but there was a time you would have let her know that without blowing your cool. You know, she reminds me of Lisa.

CUTTER

She doesn't look anything like Lisa.

SLY

I didn't say she looked like her. I said she reminded me of her.

They enter the corporate building.

17B INT. CORPORATE OFFICE - STAIRCASE - DAY

17B

Sly and Cutter are walking up a flight of stairs.

CUTTER

I'm not interested in coming back.

SLY

Did I ask you to?

CUTTER

Every time you talk about Lisa, the next thing out of your mouth is my old job.

SLY

That's right, Cutter, because there's no way you can tell me that teaching security techniques to bodyguards, nightwatchmen, and flight attendants is what you want to do for the rest of your life.

CUTTER

It's a job.

(CONTINUED)

17B

CONTINUED:

17B

SLY

Ramsey wants me to hire the best person available to head up the counter-terrorism unit, and that person happens to be you.

CUTTER

I don't want the responsibility.

SLY

I don't want to be so good looking either, but we've got to play the hand that's dealt us... Look, we both know nobody can do this job better than you.

They reach the top of the stairs and open the door to the reception area.

17C

INT. RECEPTION AREA - DAY

17C

A pretty receptionist is seated behind her desk.

CUTTER

I knew it. I knew you were going to start this shit again.

SLY

You want me to stop?

CUTTER

Yes.

SLY

Well, that's all you have to say is 'yes,' you'll take this job.

CUTTER

Damn it, Sly, give it a rest!

SLY

No, you give it a rest! This isn't about the job, John, it's about you. Nobody knows better than I do how much Lisa meant to you, but that's no reason for you to hurt the rest of us who love you. Stop blaming yourself. It's time for you to get off the sideline, and get back in the game. I've set a lunch meeting with Ramsey for twelve o'clock tomorrow at the Oxford... I hope you'll be there, John. I really do.

(CONTINUED)

17C

CONTINUED:

17C

Sly moves down the hall toward his office.

Sly disappears. Cutter looks at the receptionist who seems uncomfortable and starts some typing. Cutter leaves.

18

INT. PRISON CORRIDOR - NIGHT

18

Two federal marshals accompany ATTORNEY PHILLIPS down a long corridor lined with occupied prison cells. They reach the end of the corridor, and unlock a corner cell. They slide back the prison door and Phillips enters. The door closes behind him.

19

INT. RANE'S PRISON CELL - NIGHT

19

Rane is standing in the middle of the cell, his eyes closed, arms spread out. He looks like he should be hanging on a cross except he's too calm. Phillips watches him, afraid to interrupt. After several moments, Rane's arms come slowly to his sides. He opens his eyes fixed immediately on Phillips.

RANE

Attorney Phillips, have you found out where they intend to take me?

PHILLIPS

Los Angeles... But, they won't say when.

RANE

It will happen quickly. Notify my people. They'll know what to do.

PHILLIPS

California has the death penalty.

RANE

It's a progressive state... I'll have to visit it sometime.

PHILLIPS

The feds have a witness who can prove you're responsible for two airline bombings in the last year.

RANE

I'm responsible for twice that many. Please see that the record is corrected.

(CONTINUED)

19

CONTINUED:

19

Rane begins isometric exercises as Phillips watches him.

PHILLIPS

(nervous beat)

I'm afraid the only chance we have
is to claim insanity. Given your
childhood history that should be...

Rane quickly seizes Phillips by the throat and jams him
against the prison bars. Phillips is paralyzed by Rane's
grip.

RANE

Never mention my childhood... Have
I made myself clear?

Phillips trembles as he nods yes. Rane keeps his face
jammed against the bars.

RANE

It is the nature of man to confuse
genius with insanity.

Rane slowly releases Phillips who tries to get his breath
back. Rane moves to the center of his cell.

RANE

Repeat one hundred times, 'Charles
Rane is not insane.' Begin now.

*
*

PHILLIPS

Charles Rane is not insane.
Charles Rane is not insane.
Charles Rane...

*
*
*

The CAMERA MOVES IN SLOWLY ON Phillips.

*

19A
thru
20

OMITTED

19A *
thru *
20

21

EXT./INT. CORVETTE (COASTAL HIGHWAY) - TRAVELING - DAY 21

We hear the SCREECHING OF TIRES on concrete as the CAMERA
FINDS and FOLLOWS Cutter driving a Corvette rapidly moving
in and out of traffic.

Cutter pulls the car into an exclusive restaurant
driveway and brakes abruptly.



22 INT. ATRIUM/RESTAURANT - DAY

22

Cutter makes his way through the lobby entrance and down the walkway toward the restaurant.

23 INT. COCKTAIL AREA - DAY

23

Cutter notices Sly and STUART RAMSEY seated at a cocktail table. Ramsey is impeccably-dressed, early-forties, rich, sharp, and accustomed to having people follow his advice.

Cutter reaches their table. Sly smiles, stands, and introduces them.

SLY

John Cutter... Stuart Ramsey.

RAMSEY

Mr. Delvecchio told me you might not be coming.

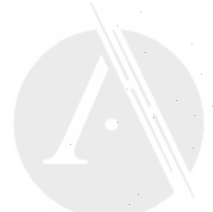
CUTTER

Mr. Delvecchio was wrong.

A WAITER approaches.

WAITER

Mr. Ramsey, are you ready to be seated?



24

INT. RESTAURANT/TABLE - DAY

24

The men are seated at the table. Sly reads the menu. Ramsey holds a personnel folder that he opens. Cutter studies him.

RAMSEY

I've been reviewing your personnel file. I must say, it's very impressive.

CUTTER

(smiles politely)

That's nice of you to say so, Mr. Ramsey. But, what's in my folder really isn't important.

RAMSEY

It is to me.

CUTTER

Then I can save us both some time and tell you quite honestly that there are a number of people out there with the same or better qualifications. And, I'm sure they'd all be very interested in the position.

Ramsey gives a look at Sly who seems disappointed.

RAMSEY

Mr. Cutter, I don't understand. I was under the impression you wanted this job.

CUTTER

I do... But, I also want you to know who you're getting. And you won't learn that between the covers of that folder.

Ramsey closes the folder and places it to the side. He leans back in his chair and waits to discover more about Cutter.

CUTTER

You graduated the top of your class at Princeton. Your favorite color is taupe, not brown, not gray, but taupe. Your middle name is Seymour but you never use it, not even as an initial. You're married to your third wife who's suing her plastic surgeon. She...

(CONTINUED)

24

CONTINUED:

24

RAMSEY

Whoa, Mr. Cutter. I thought we were supposed to talk about you.

CUTTER

Do you know how many airlines were hijacked in the last three years?

RAMSEY

No.

CUTTER

Twenty-seven. Virtually every commercial airline in the world has had to cope with terrorists except for one... Not a single Israeli plane has been interfered with.

RAMSEY

Is their training that much more superior?

CUTTER

All airline security personnel have access to the same technology, the same training, the same information. The difference is how they negotiate with terrorists.

RAMSEY

I take it they do that effectively.

CUTTER

They never let them on the plane. The difference between me and the competition is I do my homework. I'm always prepared and if you hire me, I'll see that your airline is too.

Sly and Cutter exchange smiles. Ramsey thinks about it.

RAMSEY

Do you have any thoughts on the matter?

SLY

He's the best I've ever worked for.

(CONTINUED)

24 CONTINUED: (2)

24

RAMSEY

(beat)

The annual meeting of our board of directors is being held in Los Angeles next week. I'd like to fly you out there a few days early. You can have a brief vacation before I introduce you as our new vice president. That's assuming you still want the job.

*
*

Cutter extends his hand. Ramsey and he shake hands as Sly looks on proudly.

25 OMITTED

25

&

&

26

26

27 EXT. ATRIUM/RESTAURANT - PARKING LOT - DAY

27

Ramsey crosses to a waiting limo. The driver opens his door and then drives off.

Sly and Cutter watch the limo disappear.

SLY

You never cease to amaze me. How'd you know about the wife?

CUTTER

I read about it in People magazine.

SLY

It said she was suing her surgeon?

CUTTER

No. It said that 50 percent of all women undergoing plastic surgery sue their surgeons. I saw her picture in the magazine. I figured statistically, I was on safe grounds.

SLY

She looked that bad?

CUTTER

If it goes to a jury, she'll win a fortune.

The valet pulls up the Corvette.

*

28
&
29

OMITTED

28
&
29

29A

INT. CUTTER'S LIVING ROOM - NIGHT (Formerly Sc. 19A)

29A *

RAIN attacks the windows. Cutter sits at a soloflex machine. He wears only a pair of gym shorts as the sweat glistens off his body.

The CAMERA SLOWLY PANS the room as the moonlight filters through the large window. We see some exercise equipment, a speed bag, and a heavy bag.

The CAMERA MOVES IN ON a series of framed photos of Cutter and an attractive black woman. We see them laughing at play, holding each other. Sly is in one photo partying with the two of them.

The last and largest photo is a wedding picture with Cutter, the happy groom, posed next to his beautiful wife dressed in a wedding gown. They are about to cut the cake.

INTERCUT:

29B

EXT. CONVENIENCE STORE - NIGHT (ONE YEAR EARLIER)
(Formerly Sc. 19B)

29B *

The woman in the picture, LISA, is seated in the passenger seat of Cutter's car parked in front of an all-night store.

Cutter strains as he lifts the weights more rapidly.

Cutter can be seen through the window, standing at the cash register. He smiles at Lisa who gets out of the car and leans against the side.

Two TEENAGERS are standing at a phone booth as a woman exits the store carrying a bag of groceries and her purse.

Cutter is moving the weights at a rapid pace. His breathing is heavy and labored.

Cutter exits the store carrying a grocery bag.

The woman approaches her car as the Teens quickly rush her, striking her on the head and taking her purse.

Cutter is hitting the speedbag with great skill and determination. The noise from the bag doesn't drown out his thoughts.

(CONTINUED)

29B

CONTINUED:

29B *

Cutter tosses his grocery bag to the side and rushes the Teens. He grabs one but the other moves quickly to Lisa.

Cutter is now working on the heavy-bag. His fists are pounding into it. His face and body are covered with sweat.

Cutter holds one Teen around the neck. The other Teen holds Lisa, a pistol to her head. Cutter lets the Teen go and holds up his hands in a calming motion.

The freed Teen enters his car and pulls it to the side. The Teen holding Lisa forces her toward the car as Cutter follows slowly and carefully.

TEEN

Stay back or I'll kill her!

CUTTER

(stops)

Just let her go. I won't try to stop you.

TEEN

You shouldn't have tried the first time!

The Teen SHOOTS her in the head as he rushes into the CAR. It BURNS RUBBER out of the parking lot. Cutter rushes to the fallen Lisa. He kneels over her.

CUTTER

Lisa! Lisa!

ON the sound of Cutter's scream we are:

BACK TO SCENE

Cutter gives the heavy-bag a sweeping leg kick as it crashes to the floor.

The CAMERA EMBRACES Cutter's sweating face as his eyes become fixed on the wedding photo.

30

EXT. HIGHWAY - DAY

30

The CAMERA FINDS and FOLLOWS Cutter's Corvette as it rapidly pulls in and out of the passing lanes.

The car crosses three lanes and takes the exit marked: "ORLANDO INTERNATIONAL AIRPORT." The CAMERA FOLLOWS the car as it pulls into the access road to the airport.

(CONTINUED)

30

CONTINUED:

30

It's busy with arriving and departing passengers.

The car pulls into an underground parking garage and disappears.

We hear SCREECHING TIRES inside the garage.

31

OMITTED

31

&

&

32

32

33

INT. ATRIUM SECURITY POINT ENTRANCE - DAY

33

Sly and Cutter are walking.

SLY

Now when you meet with the board of directors, you should think of something impressive to say.

CUTTER

(smiles)

How about, I recommend eliminating your job?

*
*

SLY

Actually, that's not the place to come up with any plans, better you should just be respectful and charming.

Cutter laughs as he and Sly approach the security gate.

As Cutter walks through the ALARM GOES OFF. A cute ATTENDANT approaches him.

ATTENDANT

Sir, you'll have to go back through. Are you carrying any metal objects?

Cutter removes some keys and places them in a small plastic container. He smiles at the Attendant. Sly walks through without any trouble.

CUTTER

You ever notice how the suspicious ones never seem to have any trouble?

Cutter walks through a second time but the ALARM GOES OFF AGAIN. Sly smiles.

(CONTINUED)

33

CONTINUED:

33

SLY

Did you tell her about the metal plate in your head?

ATTENDANT

I'm sorry. I'll have to check you myself.

The Attendant checks him with a hand device. She seems very friendly and interested as she touches him in a variety of places.

SLY

How does he do it?

*

Cutter smiles. Sly can't believe it. The CAMERA DISCOVERS an enormously large Indian-looking man who places a satchel on the conveyor belt. He passes Cutter who stares at him in disbelief. He retrieves his satchel and proceeds down the terminal corridor.

34

INT. AIRLINE TRAM - DAY

34

The door closes on Cutter and Sly. The Indian man is standing directly behind them.

SLY

You didn't ask her her name.

CUTTER

I'm not interested.

SLY

That's what I admire about you, Cutter. Even when you're being hit on by an attractive woman you're determined to keep your vow of chastity. God, you'd make one hell of a Republican!

35

INT. CONCOURSE WALKWAY - DAY

35

Sly and Cutter are walking.

CUTTER

It's not necessary for you to follow me all the way to the plane.

SLY

It's the least I could do. You're my brother.

CUTTER

I'm a brother. Not your brother.

36

INT. DEPARTURE GATE - DAY

36

CUTTER

All right, you got me here.
Satisfied? You can go back to
work now.

SLY

(uncomfortable beat)

Cutter...

CUTTER

Oh, here it comes... Don't give
me that sad puppy dog look.

SLY

I've not giving you that one.
I'm giving you the grateful,
deeply-moved, Italian-American,
religiously inspired look.

CUTTER

Why?

SLY

Because, even though you will
never admit it, we both know
you've made the right decision.

*

The CAMERA CAPTURES the emotionless expression of the
Indian Man who stands near the departure gate.

CUTTER

Sly, I'm taking the job just so I
can make your life miserable.

*

SLY

Yeah but at least this way I can
get back at you. Speaking of
which, I have a surprise for you.
Call me when you've reached Los
Angeles... Oh, and have a
pleasant...

*

(laughs)

... trip.

Sly makes a quick exit through the terminal, still laugh-
ing, as Cutter shakes his head and smiles. He looks at
his ticket and proceeds to the ticket counter.

37

EXT. TERMINAL FIVE - PARKING BAY - DAY

37

A jumbo jet is being prepped for flight.

(CONTINUED)

37

CONTINUED:

37

From an OVERHEAD ANGLE it looks like a patient on life support with all the machinery and vehicles hooked up to it -- tow tractor, fuel truck, cargo belt loaders, cabin/galley and lavatory service -- all moving in-and-out of the area with extreme efficiency and effective coordination.

The CAMERA FINDS and FOLLOWS a dark sedan as it pulls up near the Atlantic International jumbo jet. Two federal marshals, MANNING and DUNCAN exit the vehicle with a manacled Rane. The driver of the sedan remains inside.

Manning observes the area. There are a number of attendants loading baggage onto the plane, making last minute safety checks.

The marshals lead Rane toward the plane as they climb the motorized boarding steps. The sedan drives off and passes a Sky Cuisine catering truck that's parked near the plane.

A powerfully-built man, wearing orange coveralls, exits the truck. As he closes the door we see the body of a dead man, throat cut, lying on the front seat.

He pushes a food cart toward an open cargo door. The CAMERA MOVES IN CLOSE ON the man and we see his name embroidered over his shirt pocket. It reads: "VINCENT." Vincent observes Rane getting into the plane. He checks the cart and places a covered metal package into it.

38

OMITTED

38

39

INT. FIRST CLASS SECTION - DAY

39

SABRINA RITCHIE, a tall, coldly attractive brunette, is the stewardess in First Class. She takes the ticket of the Indian man who's been watching Cutter in the earlier scenes. Marti watches a few steps away.

SABRINA

Mister Forget?

FORGET

Forgay. It's French.

SABRINA

Monsieur Forget, you're in 5B.
That's the aisle seat.

(CONTINUED)

39

CONTINUED:

39

FORGET

Merci.

He passes Manning and Duncan who are seated on either side of a handcuffed Rane in the center section.

As Forget places his satchel in an overhead bin, NORMAN, a cute eight or nine-year-old, turns in amazement. The little boy's mouth drops open as his MOTHER elbows him.

MOTHER

Norman, it's not polite to stare.

Forget gives Norman a harsh look and makes a threatening motion as if he's slicing his own throat. Norman quickly turns back to the front of the plane sitting very still. Forget takes his safety card out of his seat pocket and begins to read it.

40

INT. BUSINESS SECTION

40

Passengers are taking their seats and making themselves comfortable. Cutter makes his way down the end of the aisle and sits in a window seat. The aisle seat next to him is empty.

41

INT. FIRST CLASS KITCHEN AREA

41

Sabrina is preparing some coffee as Marti joins her.

SABRINA

Any truth to the rumor that the men in Los Angeles actually talk without cue cards?

MARTI

They talk a lot. Whether or not they say anything is another matter... I take it this is your first trip to L.A.

MARTI

(nods yes)

Marti Slayton. 'Sabrina,' what a beautiful name.

(CONTINUED)



41

CONTINUED:

41

SABRINA

(with British accent)

'Tis no more wondrous thing than
to be flattered by one of your
peers.

MARTI

And, I love the accent, too.

SABRINA

Between you and me, I've been
trying to lose it for years. It
makes me sound cold and heartless.

MARTI

(teasingly)

Actually, now that you've mentioned
it, you do sound that way.

SABRINA

(secretly)

Always trust your first impression.

They laugh.

MARTI

I have a feeling this is going to
be a very interesting flight.

SABRINA

I certainly hope so. You take the
head count yet?

MARTI

My fingers are beginning to point
as we speak.

Marti's index finger starts floating through the air as
she moves into the Main Cabin.

42

INT. FIRST CLASS

42

Little Norman uses his thumb and index finger as a make
believe gun. He points and shoots at Rane who gives him
a fatherly smile. The MOTHER looks at Rane as if she
can't control her son. Rane gives her an understanding
nod. Norman shoots him again. Rane feigns dead then his
eyes open slowly and he smiles.

Norman laughs and aims his imaginary gun at Rane again,
but this time Rane aims both his manacled hands, one
pointed at Norman and the other at his Mother. The
Mother's smile rapidly turns to fear as Norman's eyes
just about pop out of his small face.

(CONTINUED)

42

CONTINUED:

42

Rane squeezes his imaginary triggers, his thumbs press against his hands as if letting out a series of bullets. He blows lightly on both thumbs, cooling off his hot pistols, and then places his hands back onto his lap. Norman and his Mother remain stunned. Duncan turns to Rane.

DUNCAN

Behave yourself or you won't get any toys in prison.

RANE

I never owned a toy. My father believed they would warp my sense of values.

*

MANNING

I thought your father died when you were a child.

*

*

RANE

(smiles)

Violently.

*

43

MAIN CABIN/BUSINESS SECTION

43

Marti is moving down Cutter's aisle counting passengers. He notices her and is not happy.

CUTTER

(to himself)

Sly, I'm going to kill you.

Marti doesn't notice him yet as she continues to count.

MARTI

Fifty-four, fifty-five, fifty-six...

She reaches him and freezes as her finger points directly at him. They stare at each other coldly.

MARTI

Fifty...

She ignores him as she skips his number entirely and continues counting the other side.

MARTI

Fifty-eight, fifty-nine, sixty...

He watches her move down the aisle. She moves very nice.

43A

OMITTED

43A

A43B INT. BUSINESS CLASS

A43B

Sabrina moves to intercom. She picks up phone and presses button.

INTERCUT:

B43B INT. LOWER GALLEY

B43B

Vincent picks up phone.

VINCENT
(looks at his
nametag)

Vincent.

SABRINA
I'll need the special service
for first-class in ten minutes.

VINCENT
I'll send it right up.

He hangs up phone, takes tray and places it on elevator.
He sends the elevator up.

43B INT. FIRST CLASS - DAY

43B

Sabrina walks by Rane who watches her. He turns to Manning.

RANE
I think she likes me.

(CONTINUED)



43B

CONTINUED:

43B

MANNING

You got lousy judgment, that's why
you're a psychopath.

*
*

Rane looks at him and begins to laugh. Manning gives
Duncan a look. They both know he's crazy.

MARTI (V.O.)

Ladies and gentlemen, the Captain
has notified me that we are
preparing for take-off...



44

INT. MAIN CABIN/BUSINESS SECTION

44

Marti is speaking through the microphone as another STEWARDESS moves down the opposite aisle insuring that passengers comply with procedures for take-off.

MARTI

(through mic)

Please see that all carry-on luggage is safely secured beneath your seat or properly stored in an overhead compartment. My name is Marti, and if there is anything I can do to make your trip to Los Angeles more comfortable, please feel free to ask for my assistance.

The Stewardess SIGNAL RINGS and flashes several times. Marti looks to see which passenger is pushing the assistance button. She observes Cutter with his finger having a wonderful time pressing the button. *

She ignores him and takes her seat facing in his direction. She secures her seat belt as Sabrina takes the adjoining seat.

SABRINA

Who needs assistance this early?

MARTI

(motions toward
Cutter)

John Cutter. He's a security specialist for the airline?

SABRINA

Security...?

(seductively)

I feel safe already. *

Sabrina smiles at Cutter who returns it. Marti seems a bit annoyed as the cabin starts vibrating and the plane picks-up speed down the runway. *

45

INT. FLIGHT DECK

45

The flight crew are at the controls, monitoring instrument panels. We see THROUGH the windshield the airport b.g. begin to BLUR as the jet increases speed. *

46

EXT. RUNWAY - DAY

46

The jet begins its ascent into the Florida skies. The CAMERA WATCHES it climb and gradually disappear.

47

ANGLE ON CUTTER

47

as he views the earth getting smaller. He takes a magazine and begins to browse through it.

48

EXT. SKY - ANGLE ON JET - DAY

48

as it climbs into the late afternoon golden sun.

49

INT. FIRST CLASS

49

Sabrina is handing out glasses of champagne. She gives a glass with menus to Mother.

*

MOTHER

Pardon me, Stewardess, but might I ask... is that man wearing the handcuffs... dangerous?

SABRINA

There's nothing to worry about, Madam. Right now he's as safe as this handsome little boy... And, what's your name?

NORMAN

Norman... If he tries to do somethin' bad, I'll shoot him.

SABRINA

What if he shoots back?

NORMAN

I have a secret decoder ring that also protects you from bullets and spiders. But, I left it home.

SABRINA

Don't worry, I have mine and it'll save all of us... If you give me a smile, I'll bring you a soda. If that's all right with your mommy?

NORMAN

Orange?

SABRINA

You got it.

Mother orders meals.

MOTHER

My son and I will each have the chicken.

*
*
*
*

50

INT. BUSINESS CLASS

50

Cutter approaches Marti who is busy preparing the drink and snack cart.

CUTTER

Look, stewardess. I've had my red light on for some time now.

*

MARTI

Flight attendant. If you go back to your seat I'll bring you your peanuts.

*

*

CUTTER

Actually, I was looking for some aspirin.

*

*

*

Marti gives him a package of aspirin -- he fumbles with it.

*

*

CUTTER

Look, I might have been a little hard on you in class, but it was for your own good.

MARTI

Is this the way you apologize?

*

CUTTER

This is going to be a long flight.

MARTI

You got that right.

CUTTER

Do me a favor.

MARTI

This should be good.

CUTTER

I'm not really all that comfortable on planes.

MARTI

There are extra pillows in your overhead compartment.

CUTTER

Whenever something is moving faster than I can walk, I'd just as soon be behind the wheel.

MARTI

Now, who would have guessed that you're a control freak?

*

(CONTINUED)

50

CONTINUED:

50

CUTTER

You don't make this easy, do you?

MARTI

What can I do to make your travel more pleasurable, Mr. Cutter?

CUTTER

You think you might check in on me from time to time?

MARTI

I'll see what I can do.

Cutter returns to his seat. Marti has a sly smile.

51

INT. FIRST CLASS

51

Sabrina reaches Rane and the two Marshals.

SABRINA

Would you men care for some champagne with your meals?

MANNING

Not on duty. I'll take some tomato juice if you have it.

DUNCAN

Coffee, black.
(studies menu)
I'll have the chicken..

RANE

How appropriate.
(seductively to
Sabrina)
Keep it on ice and we'll celebrate later.

52

INT. BUSINESS SECTION

52

Marti is moving toward Cutter who gets real interested. Just behind her is a heavysset talkative grandmother type, MRS. EDWARDS. Marti ushers her into the seat next to Cutter who looks surprised and disappointed.

MARTI

This is Mrs. Edwards. She's a frequent air traveler.

MRS. EDWARDS

It's a real honor to meet you.

(CONTINUED)

MARTI

When I told her all about you, she volunteered to help make you feel comfortable.

Marti leaves as Mrs. Edwards becomes terribly excited.

MRS. EDWARDS

I take this flight at least once a month. I have grandchildren in Van Nuys, that's just outside of Los Angeles. Well, not just outside, but hell Los Angeles is so spread out who's to know where it begins and ends or what's inside or outside. Don't you agree?

(touches his arm)

Wait 'til I tell everyone that I sat next to you on the plane. I watch your show all the time.

CUTTER

My show?

MRS. EDWARDS

Never miss it.

She starts the Arsenio Hall wolf-call while rotating a balled-up fist.

MRS. EDWARDS

Woo... woo... woo... I love it when you do those jokes about 'things that make you go hmmm.

CUTTER

Mrs. Edwards, I...

MRS. EDWARDS

Call me Catherine. I was so happy when you told off that Madonna. Who is she to tell you how to wear your hair?

Cutter looks away and spots Marti who is observing all of this while wearing the most delightful smile. He acknowledges her triumph. That's one for her.

CUTTER

Excuse me, but I need to go to the restroom... I'll probably be there a long time.

(CONTINUED)

52 CONTINUED: (2)

52

MRS. EDWARDS

Oh, I'm that way too. No trouble
going in but I have a devil of a
time getting it out.

He gives a sick smile as he stands, steps over her and
disappears behind the curtain separating business from
coach.

53 INT. FIRST CLASS

53

Sabrina is pushing the food cart very slowly. She
looks at Forget who gives a slight nod.

54 INT. COACH SECTION

54

The CAMERA FOLLOWS Cutter as he makes his way to the rear
of the plane.

55 INT. FIRST CLASS - ANGLE ON RANE

55

RANE

(to Manning)

By any chance, do you know the
time?

MANNING

Why? You got some place to go?

RANE

I was just curious.

Manning looks at his watch.

56 INT. LAVATORY

56

Cutter is running water over his hands and rinsing his
face.

He looks in the mirror and dries off with a paper towel.

57 INT. FIRST CLASS

57

Sabrina removes a towel from a silver cover that rests
on a platter.

She pushes the cart several steps up the aisle and stops
to the side of Rane and the Marshals.

(CONTINUED)

57

CONTINUED:

57

SABRINA

(to Rane)

How did you want your sirloin?

RANE

Bloody.

She takes the silver cover off a platter, takes a gun with a silencer on it and FIRES TWO clean SHOTS into Manning and Duncan. She tosses another gun to Forget who catches it and points it at the few terrified passengers in first class. A woman screams and is slapped by Sabrina.

A businessman stands in an effort to help the woman and is pistol-whipped by Forget.

The Mother holds Norman who isn't sure what's happened but he knows it's not good.

Rane takes a key from Duncan's jacket and begins to undo his handcuffs.

58

INT. FLIGHT DECK

58

The crew is at the controls as we hear a KNOCK on the cabin door. The Flight Engineer opens the door. Sabrina brings in a tray of coffee followed by Rane holding a gun. All three flight crew members freeze.

RANE

Who's in charge?

CAPTAIN

I am.

Rane SHOOTS him through the head.

RANE

Once more... Who's in charge?

FIRST OFFICER

(nervous beat)

You are.

RANE

Excellent.

The First Officer and Engineer exchange looks. They realize they're dealing with one sick puppy.

59

INT. BUSINESS CLASS

59

Forget distributes semi-automatic weapons to two passengers seated in the front row; MATTHEW, young, small, and studious-looking in a sleazy way, and ALLEN who looks like a businessman.

The passengers begin to react with alarm as Matthew secures the section and Allen efficiently moves into coach.

MATTHEW
(to passengers)
You move, you die!

60

INT. COACH SECTION - REAR

60

Cutter opens the lavatory door just enough to see Allen as he proceeds down the aisle Uzi in hand.

We hear Rane's VOICE on the SPEAKER as the terrorists take over the plane. The CAMERA CAPTURES the startled expressions of the passengers and attendants.

RANE (V.O.)
(over speaker)
Ladies and gentlemen, my name is
Charles Rane. I'm afraid your
in-flight entertainment program has
been cancelled.

*

61

CUTTER'S POV

61

Allen aims his Uzi at the passengers as he continues moving cautiously down the aisle.

Cutter hears the RUMBLING from the PASSENGERS and Rane's announcement.

62

ANGLE - CUTTER

62

He observes the situation quickly. His eyes are drawn to the cabin wall in front of him and to the side.

63

CLOSEUP - TWO PAY TELEPHONES

63

on the cabin wall.

RANE (V.O.)
The weapons which are currently
being carried by my staff, are
real. So is their desire to use
them if provoked.



64

ANGLE ON CUTTER

64

as he removes a credit card from his wallet.

He waits for Allen to turn his head toward the front of the cabin.

Like a panther he quickly glides across the galley immediately inserting the card into one of the pay phones.

RANE (V.O.)

I am prepared to do whatever is necessary in order to achieve my goal.

65

ANGLE ON ALLEN

65

as he studies the passengers. He feels the presence of someone at the rear of the plane and turns in that direction.

RANE (V.O.)

If you do as instructed, you will not be harmed.

66

CLOSEUP - CUTTER

66

as he waits impatiently for the light to come on that will allow him to use the phone.

67

ALLEN'S POV

67

the rear of the plane seems secure.

68

CLOSEUP - CUTTER

68

He lifts the receiver from its cradle and begins to dial.

69

CLOSEUP - ALLEN

69

who hears a LAVATORY DOOR SLAM shut. He proceeds cautiously toward the rear, his hand firmly gripping his weapon.

As he passes a male passenger, the man rises and is immediately struck across the face with the butt of the gun. Several passengers react nervously.

RANE (V.O.)

If you disobey or interfere with their activities, you will be eliminated.

70 ANGLE ON LAVATORY DOOR 70

as it begins to swing open.

71 INT. LAVATORY - CLOSEUP - CUTTER 71 *

as his fist lightly pushes against the panel. His expression is anxious and frustrated.

72 ANGLE ON LAVATORY DOOR 72

as it slams against an adjoining door.

73 ALLEN'S POV 73

as he sees it's just the restroom door. He decides he better check anyway.

We hear a PHONE RING.

74 INT. ATLANTIC INTERNATIONAL CORPORATE HEADQUARTERS - DAY 74

The background is busy with staff working on a variety of assignments as a PHONE CONTINUES to RING.

ASSISTANT answers phone. Gives it to Sly. *

SLY

Delvecchio at your service...
Cutter? So, you could hardly wait to thank me. You son-of-a-bitch, I knew you liked her. I wish I could have seen your face when she... Cutter?... Cutter, are you there?

75 INT. COACH SECTION - ANGLE ON ALLEN - CONTINUOUS ACTION 75

as he quickly turns the corner and spots Cutter who is coming out of the lavatory wiping his hands. He keeps the door partially opened.

ALLEN

You! Get back to your seat!...
Now!

CUTTER

Oh my God! Please don't shoot me!
Please I'll do what you want! Just don't hurt me! I don't want to die!

(CONTINUED)

75

CONTINUED:

75

ALLEN

Go back to your seat!

CUTTER

Jesus is my strength. He shall
deliver me from all forms of evil!
He is my Shepherd, I shall not
want! Oh Lord! They've taken over
the plane!

75A

INT. ATLANTIC INTERNATIONAL CORPORATE HEADQUARTERS - DAY 75A

SLY

(into phone)

Cutter! What the hell is going
on?

Sly gets up and shouts to his Assistant.

SLY

Get all the department heads in
here, pronto!

75B

INT. COACH SECTION/REAR

75B

Allen pushes Cutter away from the door and sees the
telephone propped up on a toilet seat cover.

Allen grabs the phone and smashes it against the wall.
Cutter kicks the gun out of Allen's hand and shoves him
into the lavatory.

76

INT. LAVATORY

76

Cutter slams Allen's face into the toilet seat, the cover
flips open. Cutter shoves Allen's face into the toilet
and flushes.

Allen rises and backs Cutter up. Allen's face is dripping
blue water.

77

INT. COACH SECTION

77

Rane moves down the left aisle drawn by the disturbance
in the back. He uses Marti as a shield holding a gun to
her temple. Sabrina waits in the front of coach on the
right side.

Cutter appears in her aisle holding the Uzi against
Allen's blue-stained face.

(CONTINUED)

77

CONTINUED:

77

CUTTER

All right! Both of you drop the fuckin' guns or your friend dies.

RANE

I have no friends. It allows me to make choices without regret.

SABRINA

He's airline security. His name is John Cutter.

Marti gives a deadly look to Sabrina who just smiles.

RANE

Security?... Hardly.

Rane and Marti proceed slowly down the aisle.

Cutter and Allen proceed toward Sabrina. He wonders how he's going to get out of this mess.

RANE

Mr. Cutter, I'm sure your superiors would not like you to do anything rash and risk the lives of all these wonderful people.

He stops. He grabs a male passenger by the shoulder and lifts him to his feet. He lets Marti go and substitutes the man. Marti moves slowly toward the front of Coach.

RANE

Airline personnel assume a certain risk. It goes with your job... But, these passengers... they're so innocent.

CUTTER

What do you want?

RANE

I have what I want. I have control of the plane... And, everything on it... Must I prove that to you?... Sir, tell Mr. Cutter your name.

PASSENGER

(nervous beat)

Douglas.

(CONTINUED)

77

CONTINUED: (2)

77

RANE

Mr. Cutter, meet Douglas. In a sense he's your responsibility. But, I determine whether he lives or dies. That's an interesting dilemma. You're responsible but I'm in charge. That's something like an employee-employer relationship. Don't you agree?

CUTTER

Let him go.

RANE

Do you have any children, Douglas?

DOUGLAS

A daughter.

RANE

A family man. Does she love you?

DOUGLAS

Yes.

RANE

Did you hear that, Mr. Cutter? He has a daughter who loves him. And, she, until your interference, had a father.

Rane SHOOTS Douglas in the back of the head. People scream. Rane immediately places the gun next to the head of a woman passenger.

*

CUTTER

Rane! Leave her alone! It's me you want.

*

RANE

No, Mr. Cutter. I do not want you. The innocent must often pay the price for the mistakes of fools.

Cutter is now positioned closer to the front of Coach several feet away from Sabrina.

RANE

Now, I believe the expression you used was, 'drop the fuckin' gun.'

Cutter looks at Marti and then drops the Uzi. Allen smiles.

(CONTINUED)

77

CONTINUED: (3)

77

RANE

I loathe incompetence.

Rane aims his GUN at Allen and FIRES TWICE. Allen falls to the floor.

Sabrina aims her gun at Cutter. Marti takes a can of soda from the drink cart and throws it striking Sabrina across the face. Cutter dives toward her knocking her to the floor.

Both Marti and Cutter disappear behind the curtain separating the Coach and Business sections. Rane moves quickly up the aisle and pulls back the curtain ready to fire.

78

INT. KITCHEN GALLEY AREA - COACH SECTION

78

Sabrina joins him from the opposite side.

They see the ELEVATOR door close and hear the MOTOR as it begins its descent to the lower Galley. Rane and Sabrina look at each other.

79

INT. ATLANTIC INTERNATIONAL HEADQUARTERS

79

It's a madhouse as staff are gathered around Sly.

SLY

Davis, you notify the Feds and alert radar. I don't want that plane out of our sight. Mary, let me know the minute you make contact with the pilot... I want a complete list of everybody on that plane and I want it five minutes ago. Now, get to work!

They all scramble to their duties as the CAMERA CLOSES IN on Sly's concerned expression.

80

INT. ELEVATOR

80

Marti and Cutter are crammed in facing each other as the DIMLY LIT elevator slowly creeps down to the lower Galley.

MARTI

You all right?... Cutter?

Cutter's thoughts seem miles away. The impact of Douglas' death has affected him deeply.

MARTI

(beat)

It wasn't your fault.

They look at each other. Neither one is really convinced.

81

INT. LOWER GALLEY

81

The elevator door slams open as Vicent stands face-to-face with Marti and Cutter. Vincent looks totally surprised.

*
*

82

INT. COACH SECTION

82

Forget is carrying the dead body of Douglas up the aisle. The passengers remain very still and frightened. Some of the women are weeping quietly.

83

INT. BUSINESS SECTION

83

Matthew stands guard. He's small but he looks like he could kill a family of four and then eat their dinner.

84

INT. FIRST CLASS

84

Sabrina stands just outside the flight deck door which is braced open.

The CAMERA FINDS and SLOWLY PANS the dead bodies of Duncan, Manning, Allen, and the Pilot that are stacked against the side of the bulkhead.

Forget brings Douglas' body and places it down with the rest.

85

ANGLE ON MOTHER

85

who is comforting Norman.

*

(CONTINUED)

85

CONTINUED:

85

MOTHER

It's all right, sweetheart. I
won't let them hurt you.

Rane crosses to her and yanks her hand off her son's
head.

RANE

Don't baby him! He's not a child!

86

INT. LOWER GALLEY

86

Cutter sees the elevator doors open.

VINCENT

I'm not risking my life. You want
to fight terrorists, you're on
your own.

CUTTER

How long have you worked for the
airline?

VINCENT

Two years.

CUTTER

That's long enough.

VINCENT

For what?

CUTTER

To know which side to put your
nametag on...

(CONTINUED)

85

CONTINUED:

85

MOTHER

It's all right, sweetheart. I
won't let them hurt you.

Rane crosses to her and yanks her hand off her son's
head.

RANE

Don't baby him! He's not a child!

86

INT. LOWER GALLEY

86

Cutter sees the elevator doors open.

VINCENT

I'm not risking my life. You want
to fight terrorists, you're on
your own. I think we should do
exactly what Mr. Rane demands.

CUTTER

Mr. Rane? You always so polite to
terrorists?

(CONTINUED)



86

CONTINUED: (A1)

86

Vincent lunges for Cutter who blocks the swing and drives a wicked left cross into Vincent's jaw. The fight is on.

Cutter rushes Vincent as they both tumble through the Galley area. Marti gets out of the way.

Both of these guys know how to fight but Vincent is unusually strong. He lifts a metal compartment and tosses it at Cutter.

(CONTINUED)



86

CONTINUED:

86

Vincent lunges for Cutter who starts to look like Ali as he jabs, moves, and hits his opponent at will.

Vincent fakes with his left and then lands a thundering right hook knocking Cutter on his ass. Cutter tries to stand but is kicked in the face.

Vincent gets ready to strike again. Cutter grabs his foot and flings him to the ground.

Both men stand. Cutter jabs Vincent again and again.

He hits Vincent with a powerful uppercut smashing him through the panel.

CUTTER

(to Marti)

We need to find something to tie him up with. Go through some of the baggage and see if you can find a belt.

MARTI

What, are you going to spank him?

CUTTER

Try not to be cute, okay.

86A

INT. BAGGAGE AREA

86A

Marti and Cutter are going through luggage.

MARTI

What's your plan?

CUTTER

I've got to get into the avionics compartment. From there I can override the controls and bring the plane down.

Marti hands Cutter a leather belt. He begins to tie Vincent's hands.

MARTI

Correct me if I'm wrong but weren't you the one who said do exactly what a terrorist tells you to do?

Cutter gives her a strange look.

*

87

INT. ATLANTIC INTERNATIONAL HEADQUARTERS - DAY

87

The Assistant hands a file to Sly.

ASSISTANT

Charles Rane, a British aristocrat internationally known as 'The Rane of Terror.' He's been linked to several bombings in London and also Northern Ireland.

SLY

Judging from how he killed his father, he was a pretty sick kid, too.

ASSISTANT

Trust me, what his old man did to him and his sister doesn't exactly qualify for father of the year honors.

Ramsey joins them.

RAMSEY

Delvecchio. You let the Feds put a goddamn terrorist on my plane?

SLY

They didn't notify me either.

RAMSEY

They can do that?

SLY

Hey. The F.B.I. just shows up at the last minute and takes whatever seats they need. They don't have to tell us anything.

RAMSEY

Jesus Christ, you'd think they'd put a damn airline hijacker on a bus or train.

(CONTINUED)



87

CONTINUED:

87

SLY

(to Assistant)

Any word on why they were taking
him to Los Angeles?

ASSISTANT

He was supposed to stand trial for
the Trans Pacific bombing last
year. I guess he had different
plans.

(CONTINUED)



87

CONTINUED: (2)

87

SLY

He may have to change them again.

RAMSEY

Why?

SLY

Cutter's on that plane.

Ramsey looks at Sly. He doesn't know if he should be
relieved or worried.

88

OMITTED

88

&

&

89

89

*

90

INT. BAGGAGE AREA

90

Marti and Cutter make their way through the maze of large
metal baggage containers.

MARTI

Hey, don't leave me alone down
here.

CUTTER

It's safe. Unless these
containers start to move and you
get crushed to death.

(CONTINUED)



90

CONTINUED:

90

MARTI

Has anyone ever commented on your
subtle reassuring quality?

CUTTER

No... I've been told I have a nice
smile though.

MARTI

Yeah, I saw you use it for Sabrina.
So much for your judgment.

They continue to move toward the front of the plane.

91

INT. AVIONICS COMPARTMENT

91

They reach the avionics center. We see a number of
small boxes, switches, lights, and wires.

Cutter opens one of the panels and gets a little shock.
He yanks his hand back.

CUTTER

Ow!

MARTI

(nervous)

What?

CUTTER

Nothing. I just got a little
shock that's all...

MARTI

How are you going to get the plane
down?

CUTTER

Empty the fuel.

MARTI

Come on, Cutter, be serious.

CUTTER

I am.

MARTI

Am what?

CUTTER

Serious.

She grabs Cutter's hands.

(CONTINUED)

91

CONTINUED:

91

MARTI

Are you nuts? You can't let a jet
run out of gas.

CUTTER

(screaming)

Would you get off my hands.

MARTI

No!

They continue to struggle.

CUTTER

Goddammit, Lisa. We don't have
time for this.

MARTI

Don't swear at me, and who the
hell is Lisa?

By the way he looks at her, she regrets having asked the
question.

CUTTER

(softly)

Will you just help me... please.

MARTI

I hope you're good at this.

CUTTER

I'm the best.

MARTI

(takes deep breath)

Then, do it.

92

CLOSEUP

92

as Cutter begins to skillfully remove and replace wires.

93

INT. FIRST CLASS

93

The PLANE starts to SHAKE violently. The lights flicker
on and off.

Passengers begin to 'scream. Norman's Mother takes him in
her arms. Rane moves quickly into the flight deck.

94

INT. FLIGHT DECK

94

Rane looks at the control panels.

FIRST OFFICER

We're losing fuel. One way or the
other, we'll be on the ground soon.

Rane shows no expression.

*

RANE

Then I suggest you make
preparations to land. Do so at
once.

*

*

*

He exits as the flight crew exchange a look.

95

INT. ATLANTIC INTERNATIONAL HEADQUARTERS

95

Sly's ASSISTANT is monitoring a screen. Ramsey stands
next to Sly.

(CONTINUED)



95

CONTINUED:

95

ASSISTANT

The plane's losing a lot of altitude. It looks like it's preparing to land.

SLY

Where is it?

ASSISTANT

Just outside Lake Lucille, Louisiana... They're not that far from a small airfield. I don't think it can accommodate that size aircraft but there may not be a choice.

RAMSEY

How fast can we get a chopper out there?

SLY

Why?

RAMSEY

I want you there as quickly as possible.

SLY

(nervous)

On a helicopter?

RAMSEY

I don't want the F.B.I. or some country locals talking to the press about something affecting this airline... Get out there and keep me informed.

Ramsey leaves. The Assistant looks at Sly.

ASSISTANT

Kind of windy for a helicopter.

Sly looks at him. He doesn't need that kind of information.

96

INT. BAGGAGE AREA

96

Marti and Cutter are making their way back toward the galley. They get jackets -- Cutter from luggage and Marti from closet.

*
*

(CONTINUED)

96

CONTINUED:

96

MARTI

Why are we going back there?

CUTTER

It's easier to jump off the plane
from the galley area.

MARTI

Of course. I should have known that.

The CAMERA WATCHES them pass a baggage container. It's
actually kind of scary down here. They see Vincent still
tied up. As they pass him, Vincent's eyes open.

*



97 OMITTED 97 *

98 EXT. FLORIDA SKY - TWILIGHT 98

The CAMERA FINDS and FOLLOWS a helicopter making a quick path through the early evening sky.

99 EXT./INT. HELICOPTER 99

Sly sits next to the PILOT. He looks frozen in fear.

PILOT

Mr. Delvecchio, are you all right?

SLY

(weakly)

Could you close the door?

PILOT

The door is closed, sir. Did you want us to fly higher? Might be a little smoother up there.

SLY

No... No... This is fine.

100 EXT. AIRFIELD/LAKE LUCILLE TOWER - EARLY EVENING 100

A few lights are sprinkled along the runway of this small airport in the middle of nowhere. In the b.g. we see the multi-colored lights of a ferris wheel and hear the NOISE of a country fair and carnival.

101 INT. TOWER 101

A small night crew including FRANK ALLEN and his wife, NORA are monitoring activities.

(CONTINUED)

101 CONTINUED:

101

FLIGHT ENGINEER (V.O.)
(very nervous)
Flight tower, this is Atlantic
International Flight one-six-three.
We have an emergency. Must land
immediately.

*

*

*

FRANK
Negative, 163. We are not a
commercial airport. Suggest you
reroute.

RANE (V.O.)
Suggestion refused.

FRANK
(looks amazed at
Nora)
Repeat 163, we are not equipped
for an aircraft your size. Too
dangerous for you to...

*

*

RANE (V.O.)
Correction... It is too dangerous
for you. See that the runway is
cleared.

The transmission ends.

FRANK
Nora, contact Atlantic
International and find out what
the hell is going on... Better
call the hospital too, just in
case.

*

*

102 INT. FLIGHT DECK

102

Rane gives the hand speaker to the Flight Officer. He
exits the flight deck.

103 OMITTED

103

103A EXT. GULF OF MEXICO - ESTABLISHING SHOT - EARLY EVENING

103A

Small boats sail the calm waters as the JET disturbs
their peace. It's a romantic view.

104 OMITTED

104

104A INT. LOWER GALLEY

104A

Marti and Cutter are looking out the small window at the
Gulf activity.

(CONTINUED)

104A CONTINUED:

104A

MARTI

You didn't answer me.

CUTTER

What?

MARTI

Who's Lisa?

CUTTER

She was my wife.

MARTI

Was?

CUTTER

She was with me when I tried to
stop a mugging.

(beat; painfully)

I lived. She didn't.

*

MARTI

(uncomfortable beat)

I'm sorry.

This is the first really peaceful moment that they've
had. It's tender and quiet until interrupted by the
INTERCOM PHONE signal.

Cutter waits a moment, then decides to answer it. He
holds the phone for a beat.

CUTTER

Plan not working out the way you
wanted, asshole?

105 OMITTED

105

106 INT. KITCHEN AREA/BUSINESS CLASS

106

Rane is on the phone. When he hears CUTTER'S VOICE, his
face turns deadly.

INTERCUT WITH:

107 CUTTER

107

RANE

Mr. Cutter, it seems I may have
underestimated you. I hope I have
a chance to convey my
disappointment to you personally.

(CONTINUED)

107

CONTINUED:

107

CUTTER

Why don't you come on down?
There's plenty of room.

Marti shakes her head no.

RANE

Perhaps some other time... I'm particularly troubled that I didn't have an opportunity to get closer to your stewardess friend. She's a delicious looking creature.

Sabrina listens to Rane speak. She's not happy about the statement.

Marti watches Cutter.

RANE (O.S.)

I hope you used your time with her wisely.

CUTTER

As a matter of fact, we're both responsible for preventing your escape.

RANE

Don't flatter yourself, Mr. Cutter. You've prevented nothing. You've managed only to bring me some amusement. I enjoy American ingenuity. It's so primitive.

CUTTER

Hey, Charlie, you ever play roulette?

RANE

On occasion.

CUTTER

Here's the only advice I'm ever going to give you. Always bet on the black.

We see Rane has placed the receiver back on the hook. There's no doubt in this man's look. He'd like to kill Cutter. He moves to Forget.

RANE

Get below, take care of Mr. Cutter, now.

*
*
*
*

108 EXT. FAIRGROUNDS - ESTABLISHING SHOT 108

The mid-way is packed with fun-seekers from neighboring farms and communities.

109 FERRIS WHEEL 109

in full use as the SOUNDS of laughter and excitement fill the air. A seat containing two romantically involved teenagers reaches the top. The then Atlantic International JET plunges from the sky FILLING the FRAME. It THUNDERS overhead, its jet-wash having a very visible effect on the surroundings.

110 MID-WAY 110

People panic not know what is going on. For a moment, it looks as if the jet might crash.

111 EXT. END OF RUNWAY 111

The jet misses the fairgrounds and descends rapidly.

112 INT. LOWER GALLEY 112

CUTTER

You better take your seat. We're going to land soon.

*

Marti takes her seat and tries to fasten her seatbelt.

*

MARTI

The seatbelt is broken.

*

He shares the seat with her.

*

MARTI

What are you doing?

*

*

CUTTER

I don't have time to fix it now.

*

(smiles)

*

You better hold on tight. It might get rough.

*

MARTI

We're still in the air.

(CONTINUED)



112 CONTINUED:

112

CUTTER

Fine. When the sudden thrust of the plane slams you against the bulkhead and you collapse helplessly to the floor only to be tossed around like a...

She squeezes him hard enough for him to stop talking. He can't breathe all that well but he still looks cocky.

. The CAMERA PANS the area MOVING SLOWLY TOWARD the torn-down panel that leads to the baggage area.



113 INT. BAGGAGE AREA 113

The CAMERA CONTINUES to CREEP ALONG and DISCOVERS Forget, who is edging his way closer to the galley area. He braces himself for the landing. *

114 EXT. RUNWAY 114

The jet lands, biting asphalt, blue smoke rising.

115 INT. FLIGHT DECK 115

The Flight Officer is doing the best he can to try and land this thing safely.

116 INT. COACH 116

The passengers are a nervous wreck. They're holding on tightly to their seats. Sabrina is strapped in her seat, holding her weapon.

Rane stands still. It'll take more than a plane to unbalance this guy. *

117 EXT. RUNWAY 117

The JET is SKIDDING along the tarmac.

118 EXT. HELICOPTER 118

Sly seems a bit more comfortable but still unsteady.

PILOT

I just got a report that it landed safely at Lake Lucille Tower.

SLY

How do you go to the bathroom on this thing?

The Pilot cracks open the door. The AIR RUSHES in.

119 INT. LOWER GALLEY 119

Cutter crosses to the hatch, unlocks it, and pulls it up toward the ceiling of the plane. He tries to maintain his balance as the plane is still moving quickly. He turns toward Marti, who is still seated on the floor braced against the cabin wall.

(CONTINUED)

119

CONTINUED:

119

CUTTER

The people in that tower are going to need as much assistance as possible. You can communicate with airline staff while I coordinate rescue activities.

MARTI

How do we get down there?

CUTTER

Step outside, gravity will do the rest...

Marti looks at him.

CUTTER

I'll go down first. Then, I'll help you. Come on, we need to jump as soon as it stops.

Marti starts to get up as Cutter holds on to the sides of the opened hatch.

120

INT./EXT. PLANE

120

We hear a THUMPING sound. Cutter turns around and sees Marti's fallen body. He begins to turn when he's kicked in the face and falls out of the plane.

Forget looks out the opening. He closes the hatch door.

*

121

INT. LOWER GALLEY

121

Forget turns toward Marti and moves to her.

*

122

EXT. LAKE LUCILLE AIRFIELD - APPROACH ROAD - NIGHT

122

A police cruiser speeds toward the airfield. The SIREN BLARES.

123

EXT. LAKE LUCILLE AIRFIELD - NIGHT

123

A small emergency van pulls alongside the plane. The police car rushes onto the airfield, red light flashing. The car aims its spotlight at Cutter who waves it down. TWO COPS exit, weapons drawn.

COP #1

Fall to the ground face down!...
Do it, now!

Cutter knows this is not the time or place to try and explain. Frustrated, Cutter lays face down into the field as the police rush toward him.

124 INT. BUSINESS CLASS

124

Rane slaps Marti very hard across the face. Vincent and Sabrina smile.

RANE

I had such wonderful plans for us.

(to Sabrina)

If she disobeys you, kill her.

He walks down the aisle, followed by Vincent. Sabrina holds a gun to Marti's temple.

125 EXT. AIRFIELD

125

Cutter is now standing as COP #1 holds him while COP #2 aims a flashlight into his face.

CUTTER

Could you get that fuckin' light out of my face?

COP #1

Maybe you'd rather have me put a nightstick in it.

CUTTER

I'm security for the airline.

COP #1

And I'm governor of Louisiana.
How about you march your black ass into that little office over yonder, so we can get to know each other better.

Cop #1 jabs Cutter's ribs with the stick.

CUTTER

How about you put some barbecue sauce on that stick and shove it up your fat ass?

The two Cops exchange looks.

COP #1

I'm gonna improve your attitude just a little.

He punches Cutter in the stomach. Cutter doubles over. Cop #1 points his gun at Cutter's head.

(CONTINUED)

125 CONTINUED:

125

COP #1
I'm hopin' to put on your
tombstone, 'he died resistin'
arrest.'

CUTTER
Who's going to spell it for you?

Cop #2 smiles. Cop #1 doesn't.

126 OMITTED

126

127 INT. CONTROL TOWER

127

CHIEF BIGGS, a Southern cracker who's mellowed over the
years, is standing behind the communications desk. Frank
is assisting with the controls.

BIGGS
(into headset)
I'm not authorized to grant any
of your demands.

RANE (V.O.)
Are you authorized to look
outside?

BIGGS
Are you playing with me, son?

128 INT. FLIGHT DECK

128

Rane is on the transmission. INTERCUT with Biggs and
Control Tower activity.

(CONTINUED)

128 CONTINUED:

128

RANE

My father called me son only once.
He was pleading for his life at
the time... I suggest you look
out your window at the ground
just beneath the plane.

Biggs looks outside as Frank controls a searchlight.

129 BIGGS' POV

129

The CAMERA DISCOVERS five bodies. They are the bodies
of the dead men who were on the plane.

RANE (V.O.)

I've just executed five
passengers. I will execute five
more every three minutes until
you find someone who is authorized
to meet my demands.

130 BACK TO SCENE

130

Biggs looks ill.

BIGGS

Tell me what you want. I'll tell
you if I can deliver.

RANE

(smiles)

I want this plane fully fueled.
If I don't see the fuel truck in
position and functioning within
five minutes the blood of these
passengers will be on your hands.

BIGGS

Look, I want to help. But, how
do I know you won't kill them
when you get what you want?

RANE

I'm willing to make you a hero.
Get the truck near the plane and
as soon as the fuel begins to
flow, I'll release half the
passengers. You'll be responsible
for saving a hundred people all by
yourself.

(CONTINUED)

130

CONTINUED:

130

BIGGS

Look, let me make some calls,
I'll...

RANE

That's reasonable. While you're
on the phone I'll be executing
another group of passengers. Let
me know when I should stop.

BIGGS

Now, wait just a minute!

RANE

Do we have an agreement?

BIGGS

(beat)

The fuel's on the way.

RANE

You just made a hundred people
very happy.

Rane breaks off communication. He looks at the Flight
Officer.

RANE

Check and mate.

130A INT. FIRST CLASS (Formerly Sc. 126)

130A

Rane approaches Sabrina.

RANE

We will continue as planned with
some minor modifications. I will
be departing sooner than expected.

SABRINA

Let me go with you.

RANE

I need you to stay aboard and
carry out my instructions.

SABRINA

What if you need help?

RANE

I'll take Matthew and Vincent with
me. See that the flight engineer
repairs any damage that Mr. Cutter
may have caused.

*
*

131 INT. TOWER

131

Biggs is barking out orders.

BIGGS
Frank, get that fuel pumping.

(CONTINUED)



131

CONTINUED:

131

FRANK

Chief, don't you think we ought to wait for the F.B.I.? They should be here any minute.

BIGGS

I'm in charge 'til they come. And, you heard the man. I just saved a hundred lives. Let those F.B.I. agents see if they can do better...

Frank leaves.

Cops #1 and #2 enter the flight tower. Cutter is bleeding from the mouth.

BIGGS

What the...

COP #1

We caught him by the plane. He tried to attack us.

BIGGS

The South has changed quite a bit but we still frown upon strangers tryin' to attack our police.

CUTTER

If I had tried to attack them I wouldn't be the one standing here bleeding.

BIGGS

You want to tell me what you were doing out there on the airfield?

CUTTER

I was a passenger on that plane. My name is John Cutter. I'm head of security for Atlantic International.

BIGGS

'Head of security.' Well, I hope you don't mind me sayin', but you ain't done too good of a job.

Cutter looks out the glass-enclosed tower and is surprised at the activity.

132 EXT. RUNWAY - CUTTER'S POV

132

A fuel truck has pulled up near the plane. Two crew members jump out of the truck and quickly begin refueling efforts.

Some of Biggs' cops help with the placement of the motorized boarding stairs.

133 INT. TOWER

133

CUTTER

Why's the fuel truck out there?
What the hell are you doing?

BIGGS

You got it wrong, Mr. Cutter. I'm the one that asks the questions. But, since you want to know, I got that hijacker to release half the passengers.

CUTTER

Chief, you can't trust him. Those passengers are more valuable to him on the plane. There's no reason why he'd let them off.

BIGGS

He needs fuel.

CUTTER

He wouldn't trade half the...

BIGGS

I wouldn't worry so much about him...

*
*
*

Nora has taken over the controls after her husband Frank left. She takes off her headset.

NORA

Chief, he wants to talk to you again.

Biggs takes the headset.

BIGGS

This is Chief Biggs. You're getting the fuel just like I promised.



134

INT. FLIGHT DECK

134

Rane is on the transmission. INTERCUT WITH Biggs and activity in the tower.

RANE

And I, in turn, shall fulfill my end of the bargain. There will be no further communication between us for one hour. At such time, you will be notified of our further needs.

BIGGS

Look here, I believe in keepin' lines of communication open.

RANE

How quaint. I believe in nothing ... You are to keep all personnel away from the plane unless instructed otherwise... One of my men betrayed me and escaped from the plane.

BIGGS

(concerned look)

Is that a fact?

RANE

A black man, very smooth and convincing. I would prefer to deal with him directly for his cowardice. But, should you find it necessary to inflict harm upon him, I will not hold you liable.

Rane cuts off transmission.

135

INT. CONTROL TOWER

135

Biggs slowly places his headset on the table.

*

*

BIGGS

Man in there says you're one of his.

CUTTER

The man in there is a murderer. Are you going to believe him?

BIGGS

You got some identification to show me.

*

(CONTINUED)

135

CONTINUED:

135

Cutter pulls out a wallet, opens it to an I.D. and shows it to Biggs.

BIGGS

This don't say nothin' 'bout you being in charge of security. Says you some kinda instructor.

CUTTER

I was formerly head of security.

BIGGS

Mr. Cutter, put yourself in my position. If you were me, what would you do?

CUTTER

Kill myself.

Biggs looks at the two cops who try to hide their amusement.

*
*
*

136

INT. FIRST CLASS

136

Sabrina opens an overhead compartment and removes Forget's leather satchel.

She opens it and moves toward Rane, who places three grenades inside. He checks the bag. There is some masking tape, wire, and cord.

RANE

Wait for one hour before resuming the flight. That will give me sufficient time to escape. Once the plane is back in the air, proceed with the original plan.

SABRINA

What if they prevent us from taking off?

RANE

Start killing the passengers. Clearance will be given.

*
*



137 INT. FIRST CLASS

137

The CAMERA CATCHES the various expressions of the passengers as they hear Rane's voice.

RANE (V.O.)

I'd like to thank you for your patience and cooperation. As a reward, my staff will be going through each section selecting a number of you for immediate release. Those of you remaining on board should not despair. You and your luggage will eventually arrive at the same destination in excellent condition.

138 ANGLE ON SABRINA

138

as she points to various passengers. Those who get selected are happy and relieved. Those who are not selected look defeated and saddened while others are angered.

RANE (V.O.)

I hope that you enjoyed your flight with us and that you will think about me should you require air travel in the future.

139 INT. BUSINESS SECTION

139

Matthew moves down the aisle selecting all of the passengers on the left side of the plane.

139A INT. COACH SECTION

139A

Forget selects the first ten rows as passengers get up quickly and start to exit.

140 INT. FIRST CLASS

140

Passengers from each of the three sections are lined up waiting for the cabin door to be opened. Forget and Sabrina stand weapons drawn. Sabrina unlocks the hatch and opens it. Passengers start to depart quickly but orderly.

141 INT. ELEVATOR

141

Rane has just stepped in and begins his descent to the Lower Galley. Matthew and Vincent wait patiently.

142 INT. FIRST CLASS

142

Suddenly some of the passengers seated in First Class who were not selected stand and try to rush out the door.

Forget FIRES his SEMI-AUTOMATIC GUN killing one of the passengers. All hell breaks loose as the frightened and terrified passengers in line start shoving each other to get to the front.

143 EXT. BOARDING STAIRS/RUNWAY

143

Passengers rush down the boarding stairs. It's a stampede. People start screaming and moving toward the Tower Terminal.

Several cops and airline personnel try to usher the passengers into the terminal building but are overwhelmed.

There is a Red Cross truck with two volunteer nurses who try to help some of the people who are hurt or in shock.

144 INT. CONTROL TOWER

144

Biggs is watching the madhouse scene.

BIGGS

What the hell is wrong with those people? They're gonna trample each other to death!

CUTTER

It's a trick! Damn it, Chief, will you listen to me?

BIGGS

Boy, I've had all the advice from you I'm gonna take.

(to Cops #1 & #2)

Haul his ass downstairs and if he tries to get cute shoot him... in the leg. He just might be tellin' the truth.

*

CUTTER

Will you at least call Atlantic International. They can verify who I am.

**

(CONTINUED)

144

CONTINUED:

144

BIGGS

You might be who you say you are.
You might not. Either way I ain't
got time to find out now.

CUTTER

You must have donuts in your ears.

BIGGS

No. That's somethin' ya'll do up
North. We stick our donuts in our
coffee.

(to Cops)

Get him the hell out of here.

The Cops haul Cutter out of the room.

BIGGS

(to Nora)

Nora, I sure would appreciate it
if you could get me some of your
famous coffee and two of them
Bufferin tablets.

Nora crosses to the other side of the room as Biggs
wipes his forehead.

145

EXT./INT. HELICOPTER - NIGHT

145

PILOT

Mr. Ramsey is on the radio.

SLY

I guess you can't tell him I
stepped out.

He takes the headset.

146 INT. ATLANTIC INTERNATIONAL CORPORATE BOARDROOM - NIGHT 146

RAMSEY

(on speakerphone)

Delvecchio, I just had an idea
about how to use Cutter.

SLY (V.O.)

Use?

RAMSEY

If it works out, you're instructed
to tell the press we had a security
agent on the plane as part of our
anti-terrorist plan. If it doesn't
work out, don't tell them anything
about Cutter. I'll handle that.
Do you understand?... Do you
understand?

147 INT. HELICOPTER - NIGHT

147

SLY

Yes, sir.

Sly hands the radio back to the Pilot, who hangs it up.

PILOT

Sometimes, I can't tell if he's
an asshole or if he really knows
what he's doing.

SLY

Split the difference, he really
knows how to be an asshole...
Can't you move this thing any
faster? I'm getting kind of
used to it.

The Pilot guns it higher. Sly spoke too soon as he
clutches onto the front panel.

148 OMITTED

148

149 INT. CONTROL TOWER - STAIRCASE

149

The Cops are escorting Cutter down the stairs. Cutter
looks out the window and observes the activity outside.

150 EXT. PLANE/RUNWAY - CUTTER'S POV

150

As the passengers make their way to the terminal, three
men exit from the other side of the plane and head off
toward the fairgrounds.

151 BACK TO SCENE

151

CUTTER

They're getting away!

COP #1

You talk a lot, but you still
ain't said shit I want to hear.
Get down those stairs.

Cop #1 shoves his nightstick into Cutter's back. Cutter turns quickly and tosses him over the staircase railing.

Cop #2 reaches for his gun but Cutter gives a sweeping leg kick that smashes the side of his face knocking him out.

Cutter runs down the stairs as a groggy Cop #1 tries to tackle him. Cutter wipes him out with three quick punches. He runs down the rest of the steps and out of the terminal into the staging area.

152 OMITTED
&
153

152 *
& *
153

154 EXT. TERMINAL AND STAGING AREA

154

Cutter notices an unattended police motorcycle. He moves to it quickly. The keys are still in it.

He gets on the seat and STARTS the BIKE.

Cutter takes off through the middle of the crowd of passengers who are milling around the area.

A cop spots him escaping. He draws his weapon but is unable to shoot as passengers dodge out of the way of the cycle.

A second cop tries to stop him. Cutter aims directly for the cop and pulls the cycle up on its rear wheel.

The cop dives out of the way of the oncoming bike.

The CAMERA WATCHES Cutter pulling away.

155 OMITTED
&
156

155 *
& *
156

156A INT. COACH SECTION

156A

Marti moves down the aisle giving pillows to passengers. She puts a blanket over Norman's legs. He's asleep. She looks at him softly as Norman's Mother acknowledges her kindness.

157 INT. CONTROL TOWER

157

Cops #1 and Cop #2 hurriedly enter.

COP #1

Chief! The prisoner...

BIGGS

(looks at them)

Yeah, Thurman, I can tell. Call for back-up from every sheriff's office within fifty miles.

COP #2

He was headed toward the fairgrounds. You want us to head out there?

BIGGS

Why, so he can have some more practice whippin' your asses?

Nora brings some coffee and two Bufferin to Biggs. Biggs swallows the Bufferin.

BIGGS

(to the Cops)

Make sure you take some extra men out there with you and keep your damn guns in their holsters unless the boy gives you no other choice.

The two Cops leave.

158 OMITTED
&
159

158 *
& *
159

160 EXT. FAIRGROUND PARKING LOT/EDGE OF FAIRGROUND

160

Vincent, Matthew and Rane move toward an automobile in the parking lot. Vincent tests the passenger door. It's locked. Vincent sees a motorcycle approaching from the distance. He begins to reach for the gun that is hidden in his waistband. Rane sees that it's Cutter and stops Vincent.

*

*

*

(CONTINUED)

160

CONTINUED:

160

RANE

There's no need to do anything
foolish. No one's looking for us.
At least not yet. Matthew and I
will take care of Mr. Cutter.
Find us transportation. We'll
meet on the other side of the
fairground in ten minutes.

*
*
*
*
*

Rane and Matthew begin to approach the fairground.
Vincent moves to the opposite side.

*
*
*

161

EXT. FAIRGROUND/CARNIVAL

161

We see multi-colored lights and the excited faces of
children and adults having fun.

CAMERA ZOOMS IN ON Rane who observes the activity.

Matthew and Rane move slowly through the dense crowd.

*

161A

EXT. CAROUSEL/TILT-O-WHEEL

161A

Rane moves behind the tilt-o-wheel as the chairs swing
and rotate. Children are laughing and screaming.

162

EXT. PARKING LOT

162

The CAMERA FINDS Cutter who is looking around. He
notices police cruisers' lights flashing. Cops are rush-
ing out of their cars and searching the area.

Cutter crosses to the carnival entrance and enters.

162A

EXT. CAJUN BARBECUE PIT

162A

Rane crosses the front of a huge barbecue pit.

162B
thru
164

OMITTED

162B *
thru *
164

165

CUTTER'S POV

165

Rane is staring directly at him from across several
carnival rides and a crowd moving in and out of their
gaze.

165A BACK TO SCENE

165A

Cutter begins to cross toward him but Matthew places a gun to his side. Rane moves quickly toward Cutter.

RANE

(to Cutter)

No more heroics, Mr. Cutter. I assure you you will die alongside a number of innocent children.

165B OMITTED
thru
165E165B
thru
165E

165F EXT. FERRIS WHEEL

165F

The colored lights flash on and off. Police begin to converge on the area. Rane, Matthew and Cutter find themselves on the ferris wheel line and begin to move toward the front as patrons take their seats.

CUTTER

(to Rane)

I didn't know you liked the ferris wheel.

RANE

I like to see things fall from high places.

There is a CONDUCTOR standing in front of the ferris wheel.

CONDUCTOR

(to Rane)

Let's move it. You want to ride or not?

RANE

Matthew, see that Mr. Cutter enjoys his trip.

Cutter and Matthew take a seat on the ferris wheel. It begins to move up slowly.

CONDUCTOR

(to Rane)

Next.

RANE

I've changed my mind, thank you. I'd rather watch.

(CONTINUED)

165F CONTINUED:

165F

Rane moves away from the line as people continue to take their seats. The Conductor begins the ride as the ferris wheel picks up speed.

CUTTER

Could you get your hand away from my side? People might get the impression that we're dating.

MATTHEW

Don't worry. We're breaking up soon.

The wheel begins to go round and round as Rane watches from below.

MATTHEW

It's time.

CUTTER

For what?

MATTHEW

For you to leave.

CUTTER

The ride's not finished.

MATTHEW

It is for you. Jump or I'll blow your fuckin' face off.

CUTTER

Shit. You feel that strongly. I'll go.

Cutter begins to open the security gate in front of the seat. He stands.

CUTTER

(to Matthew)

Can you hold something for me?

MATTHEW

What?

CUTTER

This, asshole.

Cutter punches Matthew in the face and takes his gun. Matthew stands as the two of them fight. Matthew takes a swing at Cutter. Cutter punches him, knocking him off the ferris wheel. Matthew falls and lands several feet from Rane.

(CONTINUED)

165F CONTINUED: (2)

165F

People scream as the ferris wheel stops abruptly. Rane hustles away as Cutter watches him leave. Cutter begins to climb down the ferris wheel and finally jumps to the ground. He rushes in the direction of Rane.

166 OMITTED

166

167 INT. CONTROL TOWER

167

DWIGHT HENDERSON, black, early-fifties, pure breed F.B.I. agent, enters with several of his men.

HENDERSON

Dwight Henderson, F.B.I.

BIGGS

Chief Leonard Biggs, Lake Lucille Police Department.

HENDERSON

I need a concise report on the status of this operation.

BIGGS

Just make yourself comfortable 'cause that plane and my blood pressure ain't goin' no higher than they are right now.

168 OMITTED
thru
171168
thru
171 *

172 INT. CONTROL TOWER

172

Henderson has the headset on.

HENDERSON

Flight one-six-three, do you read me?...

BIGGS

You might as well save your breath. They ain't gonna answer 'til they get good and ready. All we can do is wait 'til we hear from them or our men in the field. I hope to hell that Cutter character was telling the truth.

(CONTINUED)

172

CONTINUED:

172

HENDERSON

John Cutter?

BIGGS

You know him?

HENDERSON

What happened to him?

BIGGS

He claimed to have been on the plane. Beat up two of my men then ran off toward the fairgrounds. Don't worry. We'll catch him.

Henderson crosses to one of his men.

HENDERSON

(to his man)

Take as many agents as you can to the fairgrounds. Chief, you better see to it that your men don't harm Cutter. If he's hurt, I'll press charges against you myself.

BIGGS

I had me a chance to take early retirement last year.

172A
thru
172C

OMITTED

172A
thru
172C

172D INT. TENT - NIGHT

172D

The place is packed. Young children are petting the small farm animals. Fun-loving couples are enjoying the clowns and fun house activities. Rane is moving in and out of the shadows, blending with the crowd.

The CAMERA FINDS and FOLLOWS Cutter who observes the area carefully. Matthew waits patiently to get a clean shot.

Cutter senses Matthew and turns quickly but is caught in Rane's CROSSFIRE. All out panic takes place as people scream and run for cover. Cutter dives out of the line of fire and misses the stampede of small animals.

He FIRES two SHOTS. They nearly decapitate Rane! Rane takes cover behind a pole. A concerned Matthew rushes to help him. Cutter screams out at Rane.

(CONTINUED)

172D CONTINUED:

172D

CUTTER

The next one's through your head.

The expression on Rane's face says it all, Cutter's going to die.

RANE

(to Matthew)

You kill him or I'll kill you.

CUTTER

Rane! It's me you want! No one else has to get hurt!

172E RANE'S POV

172E

as he sees a huge redneck man only a few feet from Cutter. He's protecting his young daughter as he shields her from the danger. Rane gives a sick smile as Matthew makes his way slowly toward Cutter.

172F BACK TO SCENE

172F

RANE

Give it up, Cutter, before it's too late! I'll do my best to help you!

CUTTER

Help me?

RANE

I know you didn't mean to molest that little girl!

The redneck man turns his head and observes Cutter with real disgust.

CUTTER

What the fuck are...

Rane FIRES several SHOTS. Cutter seeks cover not far from the redneck man. Cutter gets ready to fire when the man knocks the gun from Cutter's hand and kicks it away. Cutter is surprised as the man gets ready to strike him. Cutter quickly blocks the punch and drives two wicked SHOTS to the man's stomach and face, and then flips him over his back.

(CONTINUED)

172F CONTINUED:

172F

Cutter tries to retrieve the gun, but Matthew and Rane close in. Cutter is forced to dive underneath the tent to safety. Matthew begins to go after him but is stopped for a moment by Rane.

RANE

I want his death to be painful.

MATTHEW

It'll be our death if we don't get out of here.

RANE

They can't kill me. Not yet.

Matthew understands as he leaves in quick pursuit.



173 EXT. FAIRGROUNDS - FIREWORKS STATION

173

LOUD EXPLOSIONS are heard. The sky lights up with an array of bright colors. The FIREWORKS show has begun as all types of fireworks are displayed.

Cutter crawls from underneath the tent and sees a group of police making their way through the crowd.

*
*

Cutter observes a carousel spinning, bright lights, and CARNIVAL MUSIC. He sees Rane.

Cutter rushes in and out of the darkness making his way to the carousel.

174 OMITTED

174

175 EXT. CAROUSEL

175

Rane spots Cutter from the opposite side of the carousel. He pulls out his AUTOMATIC WEAPON and begins FIRING.

Cutter pulls out his weapon but can't get a shot off. He puts his gun back into his waistband and rushes toward Rane.

Rane doesn't care about the kids on the carousel who begin screaming. Some of the older children jump off.

Parents frantically try to rescue their children while avoiding the gunshots.

With the FIREWORKS in the b.g. it's difficult to distinguish the GUNSHOTS.

Cutter jumps onto the carousel, ducks behind one of the horses. Rane FIRES again, but misses. He decides to wait as the carousel revolves toward him.

Rane prepares to shoot. As Cutter's horse approaches, Rane FIRES as the wooden horse splinters into pieces. No Cutter.

Rane takes a step back to look for him. Cutter has managed to pull himself onto the top of the carousel and as he reaches Rane begins his leap.

Rane aims and FIRES too late as Cutter flies through the air and tackles him.

Cutter violently smashes into him. His fists of fury pound into a dazed Rane.

The police rush to the fight.

(CONTINUED)

175

CONTINUED:

175

Rane strikes Cutter as both men are tearing into each other.

The cops surround them with weapons drawn. The F.B.I. agents arrive and prevent the cops from shooting.

AGENT

This is the F.B.I. You are ordered to cease and desist.

Cutter holds Rane by the chest with one hand. He has the other hand thrust back ready to strike Rane.

He puts his right hand down. Thinks about it. He decides to deck the sucker anyway. He hits him one more powerful punch. Rane falls to the ground.

Cutter raises his hands over his head with a very satisfied look. The police converge.

The CAMERA CATCHES Vincent who is standing near the generator. The colors of fire embrace his face as he stares straight ahead.

CUTTER

There's another one of his men that got away... He might still be in the carnival area.

176

OMITTED

176

176A

INT. COACH SECTION

176A

The remaining passengers sit quietly.

They seem exhausted and drained by the experience. Forget stands on one side.

Sabrina on the other side watches Marti.

MARTI

Will you let me give them something to drink?

SABRINA

No.

177

EXT. RUNWAY - ACCESS ROAD

177

Police cars rush toward the Control Tower.

178 EXT. SKY

178

Sly's helicopter begins to land on the airfield away from the plane and close to the tower building.

179 EXT. CONTROL TOWER

179

Henderson and Biggs are moving toward the front police car that carries Cutter and Rane in the back.

The cruiser pulls up. Biggs opens the door as Rane and Cutter are escorted out of the back seat. Rane is handcuffed.

Sly comes rushing toward the scene which is now as crazy as the carnival with police lights swirling, the helicopter kicking up dirt, and the plane in the b.g.

Cutter sees Sly and can't believe it.

SLY

Cutter!

CUTTER

(to the heavens)

How much bad luck are you gonna give me in one day?

HENDERSON

(moves to Cutter and
shakes hands)

John Henderson, I've heard a great deal about you.

(moves to Rane)

Those two agents you murdered on the plane were friends of mine.

RANE

Thank you for telling me. I do enjoy knowing the people whose lives I've touched.

SLY

You want to let us in on your plans?

RANE

Well, I thought I'd vacation in Morocco this summer. Then a quiet trip to...

Cutter grabs him by the throat.

(CONTINUED)

*
*
*
*
*
*

179

CONTINUED:

179

CUTTER

You're going to help us or I'll
rip out your throat.

RANE

While you're considering organ
donations, it might be wise if
you gave some thought to your
companions on the plane. If you
do not release me, these men will
be cleaning up their remains for
quite some time.

SLY

What the hell are you talking about?

RANE

My colleagues have instructions to
blow up the plane in approximately...
(looks at watch)
Fifteen minutes...

CUTTER

It was his plan to have you believe
he was still on the plane. Before
you could identify the mangled
bodies, he would be well outside
the country.

HENDERSON

(to an agent)

Get this piece of shit inside.

The Agents escort him inside the terminal. Henderson
moves to Cutter.

HENDERSON

I hope you're as good as they say
you are.

CUTTER

We're about to find out.

The men begin to enter the terminal building.

180

EXT. AIRCRAFT HANGARS AREA

180

Vincent is leaning over the dead body of Matthew. He
gets up and secretly makes his way toward the tower.

181

INT. TERMINAL/STAGING AREA

181

The men are huddled around Henderson and Cutter.

HENDERSON

I can station some of my men behind the plane with tear gas and masks. Two agents can escort Rane up the boarding stairs.

*

BIGGS

You're just going to let him get back on the plane?

CUTTER

That's what we'll tell him.

(to Henderson)

You got any men who can handle rifles.

HENDERSON

Two of the best.

CUTTER

They're not going to get a second chance.

HENDERSON

They won't need it. I'll position them on top of the control tower.

SLY

What about Rane's people?

*

CUTTER

I'll be wired to signal to Henderson's men if it's safe to shoot whoever's at the door. They'll take out Rane first. Will that leave you enough time to use the tear gas?

*

HENDERSON

My men will start up the stairs as soon as the first shots are fired. We'll already have the door secured.

SLY

I don't know, Cutter. There's a lot that can go wrong.

(CONTINUED)



181 CONTINUED:

181

CUTTER

I saw him pick out a passenger on that plane, ask him about his family, and then blow his brains out. The longer we wait the more people he's going to sacrifice.

HENDERSON

I better inform Rane. I'll make it look like he negotiated it.

*

CUTTER

No. I want to tell him. Alone.

182 INT. COACH SECTION

182

Most of the passengers are in this section. It's hot without air conditioning. People are wet with perspiration. They're trying to cool off by fanning themselves with magazines and safety cards.

Forget walks up and down the aisle as Sabrina stands guard in front.

Forget moves toward Marti as a WOMAN stands up and begins to scream at him.

WOMAN

Why are you keeping us here? For God sake let us go!

Forget moves to strike her but Marti cuts him off. She shoves the Woman back into her seat before Forget can hit her.

MARTI

Don't give them the pleasure of letting them know they're getting to you. That's what they want, to keep you afraid. Don't give them a reason to hurt you.

The Woman holds Marti's hand and begins to cry. Marti looks past Forget into Sabrina's emotionless eyes.

183 INT. CONTROL TOWER/WAITING ROOM - THIRD FLOOR

183

Cutter stands and watches Rane who is seated cuffed to a wall pipe. The Agent in the room leaves and closes the door behind him.

(CONTINUED)

183

CONTINUED:

1a

RANE

Mr. Cutter, it's so kind of you to pay me a visit. Could you remove these chains? My skin is unaccustomed to such roughness.

CUTTER

That's a shame. Your skin will get used to the treatment in jail. Particularly after six inmates named Bubba get through acquainting themselves with your ass.

RANE

I had come to expect more from you than cheap vulgarities.

Rane looks at him fully aware that Cutter would like to kill him. He won't let himself get provoked.

RANE

You and I both know that I will never see the inside of a jail. The American notion of good over evil will not allow you to sit idly by and watch a hundred of your citizens die so ruthlessly.

Cutter grabs Rane and slams him against the wall.

CUTTER

You bet your ass I won't.

RANE

You wouldn't take advantage of a helpless man, would you?

CUTTER

It's never stopped you.

RANE

How intuitive of you to compare yourself to me... We are both loners, men of action, in a world of followers. A rare breed, indeed.

CUTTER

You know, you're really beginning to piss me off.

(CONTINUED)

183 CONTINUED: (1A)

183

RANE

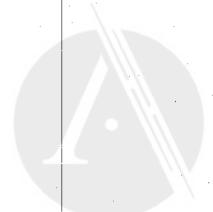
That can be easily corrected.
Place me back onto the plane.
I'll leave never to bother you
again. After I've reached
safety, the passengers will be
released unharmed. You have my
word as a gentleman.

*

*

*

(CONTINUED)



183

CONTINUED: (2)

183

CUTTER

You expect me to trust you?

*

RANE

Trust your instincts, Mr. Cutter.
They have not failed you thus far.

CUTTER

My instincts are to wax your ass
all over this floor.

RANE

Those are your emotions acting
without the benefit of intellect.
When instincts and intellect are
one, you can accomplish anything.

Cutter moves close to Rane. His fist tightens.

*

RANE

I imagine my life is in your
hands. Don't fail me.

*

Cutter is very close to blowing it. He really does
want to kill the son of a bitch.

Cutter gives him a last look and then crosses to the
door. When his name is called he stops but doesn't turn
around. If he sees Rane's face again he won't be able to
control it.

RANE

Mr. Cutter,... You've been a
worthy adversary. I regret that
we won't be seeing much more of
each other.

Cutter leaves. Rane watches the door close.

184

OMITTED

184

185

INT. FLIGHT DECK

185

Sabrina looks at her watch. The Flight Officer and
Engineer wait patiently. We hear Rane's voice OVER the
RADIO TRANSMISSION.

RANE (V.O.)

This is tower to Flight one-six-
three... Please acknowledge.

(CONTINUED)

185 CONTINUED: 185

Sabrina rushes for the RADIO keeping the gun on the crew.

SABRINA

This is Flight one-six-three. Are you all right?

186 INT. CONTROL TOWER 186

Rane is seated with the headset on.

RANE

Sabrina, how nice to hear a friendly voice. Yes, I'm quite well, thank you. I will be rejoining you very shortly. If I am not safely aboard within five minutes you are to do as previously instructed.

Rane CUTS OFF RADIO TRANSMISSION. He looks at the men in the room.

RANE

Gentlemen, I'm ready to leave your lovely little town.

187 INT. TERMINAL 187

Released passengers are being guarded by local police. They are spread out on the floor and seated in the few seats available.

188 EXT. CONTROL TOWER - ROOFTOP 188

TWO SHARPSHOOTERS take their positions on either side of the tower. They check their high-powered rifles, adjust their night vision sights and aim toward the cabin door and the top of the motorized boarding stairs.

189 EXT. TERMINAL AND STAGING AREA 189

Rane is being escorted to the plane by two Agents. Henderson, Biggs and Sly are standing outside.

We see agents and police taking various spots.

190 EXT. CONTROL TOWER/REAR 190

Vincent is climbing up the outside stairs attached to the side of the tower. He's making his way up toward the roof.

191 EXT. TERMINAL AREA 191

Cutter is positioned in direct line of the plane's boarding stairs. He wears a portable headset and has a pair of binoculars. He speaks into the headset.

CUTTER

This is John Cutter. Can you men hear me?

192 EXT. CONTROL TOWER - ROOFTOP 192

The Sharpshooter #1 responds in his wired microphones.

SHARPSHOOTER #1

Loud and clear, Mr. Cutter. We have the target well within range. Await your command.

193 EXT. RUNWAY 193

The Agents and Rane are closer to the stairs.

194 EXT. PLANE - BACKSIDE 194

Several Agents are wearing gas masks and have weapons ready. They're concealed near the backside of the plane.

195 EXT. TERMINAL AREA 195

Cutter observes the cabin door through a pair of binoculars.

196 EXT. BOARDING STAIRS 196

Rane and the Agents begin their climb up the boarding stairs.

197 ANGLE ON SLY, BIGGS, AND HENDERSON 197

who watch nervously from just outside the terminal area.

198 EXT. TERMINAL AREA - CUTTER'S POV 198

We see the activity THROUGH binoculars.

199 EXT. BOARDING STAIRS 199

The cabin door opens. Forget appears at the door.

200 BACK TO SCENE 200

CUTTER
(into headset)
Take them out!... Take them out!

201 EXT. BOARDING STAIRS 201

Both Agents are SHOT. Rane enters the plane. The door closes quickly.

Agents with tear gas masks rush up the stairs but are FIRED UPON.

202 EXT. TERMINAL AREA 202

Cutter reacts in horror.

203 EXT. TERMINAL 203

Sly, Henderson, and Biggs rush out and look toward the rooftop.

204 EXT. ROOFTOP 204

The CAMERA DISCOVERS Vincent FIRING their RIFLES. He strikes several Agents. *

205 EXT. RUNWAY 205

Police and Agents try to help the wounded get to cover.

206 EXT. TERMINAL 206

Henderson and Biggs FIRE at Vincent.

207 EXT. ROOFTOP 207

Vincent RETURNS FIRE and then crosses the roof and heads for the stairway. The CAMERA FINDS the dead bodies of the two Sharpshooters.

208 EXT. TERMINAL 208

Cutter takes out his gun and runs to the rear of the tower.

209

EXT. CONTROL TOWER/REAR

209

Vincent sees him and FIRES.

*

Cutter dives to the ground. He rolls up to a shooting position and FIRES THREE SHOTS.

They all hit their target as Vincent falls but his right foot catches in between the iron railing. His lifeless body dangles from the third floor.

209A

INT. FLIGHT DECK

209A

Rane holds a gun on the flight crew.

RANE

Get this plane off the ground!

The crew gets busy.

210

EXT. TERMINAL

210

Cutter rejoins the activities. He hears the PLANE'S ENGINE STARTING UP.

CUTTER

(to Henderson)

You all right?

HENDERSON

Fine.

*

The ENGINES WHIRL. The plane begins to move. The boarding stairs are ripped away from the jet and fall to the ground.

Cutter spots Biggs' police cruiser.

CUTTER

Is that yours?

BIGGS

Fastest cruiser in all of Louisiana.

CUTTER

I need you to drive me.

SLY

I thought you didn't let anyone drive you.

(CONTINUED)

210

CONTINUED:

210

CUTTER

He's not anyone.

Cutter gets into the passenger seat. Sly gets in the back.

BIGGS

Where to?

Cutter watches the plane roll out to the runway in preparation for takeoff.

CUTTER

Follow that plane!

The men look at each other as if Cutter's crazy.

211

INT. FLIGHT DECK

211

Rane takes the headset and addresses the passengers.

212

INT. COACH SECTION

212

The CAMERA PANS the passengers as they listen to Rane's voice.

RANE (V.O.)

I hope you enjoyed your stop over.
We will now continue with the
remainder of the flight... If you
don't want to wear your seat belts,
you don't have to.

213

EXT. RUNWAY

213

Biggs drives his cruiser behind the plane.

BIGGS

Now, what?

CUTTER

When it goes, get underneath it.

BIGGS

Cutter, I know we didn't exactly
start off as the best of friends,
but...

CUTTER

I hear country boys know how to
drive. Is that just bullshit?

(CONTINUED)

213 CONTINUED:

213

BIGGS

. (smiles)

I ain't had a challenge like that
since high school.

CUTTER

Gee, Chief, I didn't know you
went to high school.

Biggs looks off determined and then burns rubber. Sly
holds on to the side.

214 EXT. RUNWAY

214

The plane begins its journey down the middle of the
runway.

The JET ENGINES are at FULL POWER.

Smoke swirls. The gravel from the runway flies in the
direction of Biggs' cruiser, bouncing off the windshield.

215 ANOTHER ANGLE

215

Biggs tries to follow the plane. His windshield wipers
moving rapidly.

BIGGS

What are we going to do once we
catch up to it?

CUTTER

'We' are going to watch me sneak
on a plane without paying for a
ticket.

SLY

Cutter?

CUTTER

I've always wanted to do that.

BIGGS

I knew you was crazier than a
June bug moment I laid eyes on ya.

CUTTER

Sly, is this covered by our health
plan?

SLY

Under the section on mental illness.

Cutter gives a hearty laugh.

216 EXT./INT. CRUISER - TRAVELING

216

Biggs flattens the gas pedal to the floor.

Cutter rolls down his window. The wind and NOISE enter.

Cutter shouts at Biggs.

CUTTER

Get me close to the landing gear!

Cutter braces himself.

CUTTER

I need a gun!

SLY

You need your head examined!

Biggs gives him his pistol. Cutter sticks it into his waistband.

BIGGS

I want that back in good condition!

CUTTER

It's a deal!

217 EXT. RUNWAY

217

The plane motors down the runway.

*

Biggs steers the cruiser underneath the massive plane.

He's headed for the landing gear.

He moves as close as possible.

Cutter has pulled himself halfway out of the window.

218 INT. CONTROL TOWER

218

Frank and Nora are staring in disbelief.

NORA

Frank, what in God's name is the Chief doing?

FRANK

I think he's makin' that colored fella jump out the car.

NORA

Oh, dear.

219 EXT. RUNWAY

219

Cutter tries to get a grip on the landing gear.

He misses and almost falls.

Cutter scrambles onto the roof of the speeding cruiser.

He balances on his knees and makes a desperate diving attempt. As he dives we see the gun slip out of his pants and fall to the ground.

He grabs hold of the landing gear as the plane climbs rapidly. Cutter is lifted into the air with the plane.

220 INT./EXT. CRUISER

220

Biggs stops the car. All the men exit. They watch the plane take off.

BIGGS

I seen it. But, I don't believe it.

221 ANGLE ON PLANE

221

Cutter dangles in midair.

He pulls himself up onto the wheel assembly.

Cutter looks down and sees the ground begin to disappear.

Cutter strains as he tries to lift himself up into the wheel assembly.

The HYDRRAULICS COME TO LIFE and the wheels fold into the plane's undercarriage taking Cutter with them.

Cutter looks like he's been crushed.

*

222 EXT. NIGHT SKY

222

The plane climbs as it passes the bright colors of the fairgrounds/carnival.

223 INT. WHEEL WELL

223

The NOISE is DEAFENING.

Cutter works his way up the strut as the wheels fold into the jet.

Cutter is engulfed by the darkness.

224 INT. CONTROL TOWER

224

The men are gathered around the controls.

HENDERSON

I want every radar station in the
southeast following that plane.

225 INT. FIRST CLASS

225

Rane enters and moves to Forget.

RANE

Mr. Forget, go below and make the
proper arrangements.

Forget leaves.

226 INT. COACH

226

Rane approaches Marti. Sabrina watches.

RANE

Pour me a drink.

SABRINA

I'll do that.

RANE

Nonsense. Let her do her job.

Marti steps to the cart.

MARTI

What do you want.

RANE

(smiles)

Anything wet.

Marti pours a drink but Rane doesn't take it. He moves
close to her.

RANE

Are you as efficient in every
thing you do?... Your friend, Mr.
Cutter has made it very difficult
for everyone. I'm afraid, he's
made it particularly difficult
for you.

His body presses against her. Sabrina moves closer.

(CONTINUED)

226

CONTINUED:

226

RANE

Terror has a tendency to make your
throat dry. Is your throat dry,
Marti?

He caresses her neck. She feels violated.

Sabrina can't stand much more of this.

Marti is repelled as Rane moves his hand slowly down her
body.

She slaps him hard.

Rane's expression turns furious but just as quickly it
becomes pleasurable.

RANE

It's good that you remind me of
Mr. Cutter. Since he's not here
to kill you'll have to do.

*
*
*

He grabs her by the throat violently.

RANE

And I will make it as pleasurable
as possible... for me.

*
*

He lets her go as he walks toward the front of the cabin.

Sabrina gives the first sign of jealousy. Her expres-
sion is particularly dangerous.

227

INT. BAGGAGE AREA

227

Forget is opening containers looking for luggage. He
finally sees what he's been looking for.

He removes a black case. He opens it and begins taking
out several parachutes.

228

INT. AVIONICS COMPARTMENT

228

Cutter is trying to get himself together. He evidently
got part of his leg caught in the wheel-well machinery.
He is about to climb a small ladder up the compartment
when he hears NOISE coming from the baggage area.

He begins to move toward that direction.



229 INT. BAGGAGE AREA

229

Cutter walks softly and hides behind a compartment as he watches Forget line up the parachutes next to the hatch door. Forget is also taping some grenades to the side of the hatch-door.

*
*

Cutter notices a golf bag with clubs lined up with some luggage. He carefully lifts the leather hood up and removes a club.

Forget is almost finished as Cutter steps out into the open.

Cutter begins to swing the club at Forget's head as Forget turns rapidly and grabs the club. He bends it with his powerful hands. Cutter looks at the twisted club and knows he's in for some serious trouble.

Forget smiles.

Cutter moves to him.

*

Cutter strikes Forget in the face with a forearm.

Forget looks at him unaffected.

Cutter charges.

He knees Cutter in the groin and stomps his kidney while Cutter is on the floor.

He tries to stomp him again but Cutter grabs his foot and tosses the big man over him.

Cutter gets up pissed.

Forget lifts a large box from the luggage container and throws it at Cutter.

The plane begins to hit some turbulence as luggage comes flying out of the large open container.

They fight furiously knocking luggage and boxes around them.

Cutter uses quick hands and feet trying to hit this guy with everything he has.

Forget is an animal.

His face is badly bleeding after Cutter smashes it into the side of one of the containers.

(CONTINUED)

229

CONTINUED:

229

Forget lifts Cutter up and tosses him into the open container. Cutter's body gets buried with luggage.

Forget walks in looking for him.

Cutter comes out of a pile of suitcases with a metal suitcase. He slams it into Forget's head.

Forget grabs him as they both tumble out into the larger area.

Cutter is underneath this mountain as Forget drives his fist into him.

Forget starts choking and banging Cutter's head into the floor railing.

Cutter's foot kicks open a handle that holds the metal containers in their place.

The large container starts to slide toward them at rapid speed.

Forget's head turns as he hears the container moving his way. Cutter uses the moment to smash Forget, flipping him onto the railing.

The container smashes into Forget's head as Cutter turns away. The blood splatters.

Cutter leans against the cabin door.

230

INT. BUSINESS SECTION

230

Sabrina and Rane are together.

SABRINA

I want to kill the stewardess personally.

RANE

That's what I admire about you most. We think so much alike.

231

INT. LOWER GALLEY

231

Cutter has opened all of the parachutes and shredded them.

He takes a grenade and places it inside his pocket.

He begins to whistle: "Some Enchanted Evening" as he drags Forget's body toward the galley.

232 INT. AVIONICS

232

Cutter studies the ceiling until he finds what he's looking for -- a small hatch.

Cutter pries open the hatch.

He lifts himself up through the opening.

233 INT. COACH SECTION

233

Rane looks at his watch. He approaches Sabrina.

RANE

It's almost time... What the hell is taking Forget so long?

SABRINA

Maybe he's having difficulty finding the trunk.

RANE

Idiot.

Sabrina leaves.

234 OMITTED
thru
236

234
thru
236

237 FLIGHT DECK

237

The floor hatch opens. Cutter peaks around and then pulls himself up.

The crew notices Cutter.

FLIGHT OFFICER

Who the hell are you?

CUTTER

The good guy... Kinda surprises you, doesn't it...? You think you can land the plane safely at that airfield we just left?

FLIGHT OFFICER

I did it once.

CUTTER

Turn this sucker around.

238 INT. COACH SECTION

238

Rane begins to notice that the plane is making a gradual turn.

He moves to Sabrina.

RANE

There's something wrong. Go check on the flight crew. See why the plane is off course.

Sabrina leaves. Rane watches Marti.

The passengers become aware that the plane has altered course as they look out their windows.

239 INT. FIRST CLASS

239

Sabrina makes her way into first class. There are no passengers left in this section of the plane.

She moves into the flight deck.

240 INT. FLIGHT DECK

240

SABRINA

Why have you turned the plane?

FIRST OFFICER

We were told to head back.

SABRINA

By whom?

Cutter comes out of the lavatory in first class directly next to the flight deck cabin door.

CUTTER

I love the use of proper English.

She turns quickly just in time to see Cutter's fist in her face. She's knocked unconscious.

He hands her gun to the Flight Engineer.

CUTTER

Watch her. If she moves toss her out of the plane.

The Engineer smiles.

(CONTINUED)

240 CONTINUED:

240

CUTTER

Radio the tower. Tell them we're coming home.

ENGINEER

You need any help?

CUTTER

No. There's only one left. And, he's all mine.

241 INT. COACH SECTION

241

Rane takes Marti and begins to move her up the aisle.

242 INT. BUSINESS CLASS/KITCHEN AREA

242

Rane moves out of coach and notices the elevator is on this level.

He puts the gun to Marti and keeps her in front of him as they walk toward the elevator.

He holds her.

RANE

Open it.

Marti takes the handle and opens the door. She screams.

243 ANGLE ON FORGET

243

His bloody body is stuffed into the elevator. He's holding one of the torn parachutes.

Rane pushes her aside and looks in the elevator.

He touches the parachute and sees the damage.

RANE

(whispers)

Cutter.

Marti smiles at the mention of his name when suddenly Cutter smashes Rane knocking him into the aisle.

The impact of the blow forces Rane to squeeze the trigger FIRING SHOTS into the cabin. It strikes the small Plexiglas window of the cabin door.

The WINDOW EXPLODES letting in WIND.

(CONTINUED)

243

CONTINUED:

243

The drink cart smashes into the door and it CRASHES open sucking everything around it, including Rane's gun.

Marti tries to hold on to the bulk head.

The cabin begins to depressurize.

It fills with debris. Magazines, cups, cushions are flying everywhere.

244

INT. COACH SECTION

244

Passengers are screaming as the plane's lights flicker off and on. Oxygen masks drop. Passengers are holding on to each other. Helping those who need assistance with the masks.

Marti rushes to Norman and helps him.

245

EXT. SKY

245

We see the plane struggling to balance itself. It is dropping steadily.

246

INT. COACH

246

Cutter and Rane are fighting each other in the middle of all this chaos.

The two men tumble over the chairs.

Rane fights like a madman. Cutter is more than up to the challenge.

Rane attacks.

Cutter blocks every punch.

Cutter's skill infuriates Rane.

Cutter's fists are pounding into Rane's face. He's a bloody mess.

He knocks Rane down.

Cutter stands over him motioning to get up.

Rane looks like he's about to collapse when he notices the gun on the floor. He finds the strength to drive a fist into Cutter's stomach.

(CONTINUED)

246

CONTINUED:

246

He stands and smashes a knee into Cutter's face.

Rane rushes to the GUN. He picks it up and FIRES at Cutter who dives for protection.

Rane's BULLETS SPRAY the overhead storage bins.

Rane aims again but he's out of bullets.

Cutter smiles as he approaches him.

They stand man to man. Rane tries to strike Cutter, but it's blocked. Cutter smashes Rane over and over again.

On Cutter's last vicious punch it knocks Rane down and he's sucked halfway out of the opening.

RANE

Cutter! Cutter, help me!

Cutter tries to get to him.

Cutter holds on to the stewardess seat as he extends his hand.

It's just a little short. Cutter strains his hand, reaches Rane.

CUTTER

(straining)

Hey, Charlie!... What time is it?

*

Rane tries to reach Cutter's hand. Cutter takes it and then with his other hand shoves a grenade into it.

Cutter holds onto the pin as Rane holds the grenade.

CUTTER

It's prime time.

Cutter slams his foot into Rane's face. Rane falls with the grenade. Rane falls as we hear his last word.

RANE (O.S.)

Cutrrrrrrrrrr!

We hear the EXPLOSION and see the BRIGHT SPOT gradually disappear.

The plane begins to stabilize as Cutter looks at Marti and winks.

247 INT. CONTROL TOWER

247

We hear Cutter's voice over the RADIO TRANSMISSION.

CUTTER (V.O.)

Control tower... This is Flight
one-six-three. Do you read me?

SLY

Read you strong and clear, good
buddy. What's your status?

248 INT. FLIGHT DECK

248

Cutter is wearing the headset. He holds Marti at his
side.

CUTTER

Single at the moment but I'm
working on it.

HENDERSON (V.O.)

Cutter, this is Henderson. Have
you disabled Rane?

*

CUTTER

Oh, yeah... Anybody down there
know how long the fair stays open?

BIGGS (V.O.)

All night.

CUTTER

Biggs, is that you?

249 INT. CONTROL TOWER

249

Biggs is at the radio.

(CONTINUED)



249 CONTINUED:

249

BIGGS

In the flesh.

CUTTER

What a revolting thought...

Biggs looks a little embarrassed as the men begin to laugh. Biggs, after a beat, joins in.

250 INT. COACH SECTION

250

Marti and Cutter enter Coach. Mrs. Edwards stands and begins the ARSENIO "Wolf Call."

CUTTER

Mrs. Edwards, sit your crazy ass down.

She sits.

251 EXT. NIGHT SKY

251

The plane approaches for a landing.

252 EXT. LAKE LUCILLE AIRFIELD

252

The plane, a bit battered and bruised, begins its landing.

253 EXT. RUNWAY

253

Wheels touch down on the tarmac. A TIRE BLOWS OUT as the PLANE SKIDS to a stop in front of the terminal.

Rescue crews rush out as the forward passenger door pops open.

The chute comes down. Norman is the first one off, followed by his Mother and a flood of passengers.

Reporters converge on the passengers.

Henderson and his men greet the flight crew. The ENGINEER has a gun on Sabrina. The agents take her into custody.

HENDERSON

(to Engineer)

Is Cutter still on the plane?

ENGINEER

Last time I saw him he was with the stewardess.

253A ANGLE ON SLY

253A

as he looks for Cutter. He walks around to the back area.

254 SLY'S POV

254

He notices the galley hatch door is open. He begins to walk cautiously toward the rear when a black hand reaches out, grabs him by the shoulder and pulls him behind the plane.

254A EXT. PLANE - REAR

254A

Marti watches as Cutter holds Sly.

SLY

Cutter, why are you hiding?

CUTTER

Let Ramsey know I'm taking a paid vacation for two weeks. And, tell him I want a raise.

SLY

But who's going to deal with all those reporters?

CUTTER

Consider it your first assignment.
(to Marti)
You wanta get away from here?

*

MARTI

I thought you'd never ask.

*

*

Cutter and Marti begin to walk through the maze of activity across the airfield as REPORTERS converge on Sly.

*

*

REPORTER #1

Are you the representative from the airline?

SLY

I'm pleased to report that our special anti-terrorist program which was enacted under my supervision was an extraordinary success.

The Reporters encircle Sly as the CAMERA FINDS and FOLLOWS Marti and Cutter.

MARTI

Where are we going?

*

CUTTER

Anywhere but here.

*

*



254B ANGLE ON SLY

254B

Sly
That's... Delvecchio... D... E...
L... V...

The CAMERA SLOWLY PULLS BACK to reveal the entire airfield.

Emergency vans and police cruisers have their lights flashing.

Passengers are being comforted and are relieved to be alive.

Camera crews are setting up.

Sly is handling the reporters.

Biggs's cruiser pulls up near Cutter and Marti, red lights flashing.

BIGGS
Hey, Cutter, y'all want to walk or ride?

MARTI & CUTTER
Walk!

*

They begin to walk away from Biggs's cruiser.

BIGGS
But it's five miles to town.
Cutter. Cutter, did you hear me?

CUTTER
Good night, Chief.

BIGGS
Good night, Cutter.

254C HIGH ANGLE

254C

And, in the distance, the figures of Marti and Cutter are caught between the festivities of the carnival and the chaos of the airfield as they begin to walk on the road.

255 OMITTED

255

FADE OUT.

THE END