



**The Great Pretender**

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"When I lost my student ID in the park and Tom Hanks found it, he found me on Twitter, had the ID delivered, and even included an autograph."

-Lauren Josephson

"I was out West skiing when I ended up on a road connecting two areas. It was snowing like hell and I had a flat tire. Got out, started doing the usual, when an SUV pulls up. It was damn near freezing out. And the snow was blinding. We finally get the job done. At the end we introduce ourselves. It was Tom Hanks."

-Stuart Stevens

*"Oh-oh, Yes, I'm the great pretender  
Pretending that I'm doing well  
My need is such, I pretend too much  
I'm lonely, but no one can tell"*

-The Platters

FADE IN:

EXT. CONCORD ELEMENTARY SCHOOL - CONCORD, CA

**TITLES:** 1965

A perfect, sunny morning. STUDENTS trudge out of a SCHOOL BUS, all bummed to be at school.

All except the last kid - A lanky, SWEET BOY (9) with curly black hair. He smiles back at the BUS DRIVER (40s).

SWEET BOY

Thanks for the ride, Miss Harris!

Sweet Boy heads into the school, a pep in his step.

INT. CONCORD ELEMENTARY SCHOOL - MOMENTS LATER

He walks down the busy hallway, greeting everyone he passes.

SWEET BOY

Morning, Greg. Great haircut. Hey,  
Miss Sterling. Love those earrings.  
They really bring out your eyes.

He notices CINDY, a girl in a WHEELCHAIR, trying to reach a book on the floor.

SWEET BOY (CONT'D)

Hi, Cindy, let me get that.

He picks it up and puts it in her backpack.

CINDY

Thanks.

SWEET BOY

My pleasure. Always happy to help  
someone like you.

CINDY

Someone like me...?

SWEET BOY

Yeah, someone so smart and nice and  
funny.

Cindy lights up, her day made. Sweet Boy carries on.

He stops at a crooked poster of a cartoon bee that reads "BEE KIND." He straightens it, then nods, satisfied.

He gets to his locker. He turns the combo and opens it. He starts to reach inside for a book when--

SLAM!

An overgrown BULLY (9) slams it shut, almost clipping Sweet Boy's hand.

BULLY  
Oops. My hand slipped.

Sweet Boy smiles at him.

SWEET BOY  
No worries. Hope your hand's okay.

Sweet Boy turns his combo and opens his locker again.

SLAM!

Again, Bully shuts it.

BULLY  
Oops. Slipped again.

Sweet Boy knows where this is going, but maintains his smile.

SWEET BOY  
Would you mind if I get just one book I need for class? Then you can slam it all you like. I'll even give you the combo.

The Bully grabs him by his shirt collar.

BULLY  
Or I could slam you instead, dweeb.

SWEET BOY  
Both valid options.

Bully leans in menacingly, trying to provoke him. It doesn't work. He acts like he spots something on Sweet Boy's face.

BULLY  
Hey, you got something on your face. Let me help with that.

With his other hand, Bully pokes Sweet Boy's face.

BULLY (CONT'D)  
Nope... still there.

Bully keeps poking Sweet Boy's face, harder and harder.

BULLY (CONT'D)  
I can't seem to get it.

A crowd gathers around them.

SWEET BOY  
Any progress?

BULLY  
(losing patience)  
Aren't you gonna fight back?

SWEET BOY  
Sorry, but I believe in helping  
people, not hurting them.

BULLY  
Come on. Fight!

Bully SHOVES Sweet Boy, who STUMBLES, losing his balance...

SLOW MOTION: As he falls backwards, the back of his head  
SLAMS into a water fountain.

CRACK.

Everything goes dark.

INT. STARBUCKS - DAY

TOM HANKS (yes, that Tom Hanks. America's Dad, The Everyman,  
The Nicest Guy in Hollywood) stands in the back of the line.

**TITLES:** PRESENT DAY.

TOM HANKS  
(to himself)  
Ooh. Fall menu's back.

The FEMALE CUSTOMER (20s) in line in front of Tom turns  
around, starstruck.

FEMALE CUSTOMER  
Oh my gosh. You're... you're...

TOM  
(big smile)  
The one and only.

FEMALE CUSTOMER  
I don't want to, like, intrude, but  
would you take a selfie with me?

TOM

Only if you don't mind taking one  
with me. Love that hat by the way.  
I should get one for my daughter.

They take the pic. Everyone begins bombarding Tom.

MALE CUSTOMER

Dude, can you sign my coffee cup?

TOM

Of course.

He quickly signs the coffee cup.

EMPLOYEE

And autograph my apron?

TOM

Love to.

He quickly signs the apron.

THIRTY-SOMETHING CUSTOMER

(into phone)

Hold on, I'll ask.

(to Tom, re: phone)

Can you talk to my mom for a  
second? She loves you.

He takes the Thirty-Something Customer's phone.

TOM

(into phone)

Hi, this is Tom Hanks.

As he listens, he signs a bunch of other random stuff.

TOM (CONT'D)

(into Customer's phone)

Oh, no, I'm not your son. I'm Tom  
Hanks. The actor.

THIRTY-SOMETHING CUSTOMER

(sotto)

She has dementia.

Tom gives her an understanding nod and keeps listening, while  
also smiling for selfies with other customers.

TOM

(into Customer's phone)

Thanks, Mom. I love you too.

He hands the phone back to Thirty-Something Customer.

TOM (CONT'D)  
She's lovely.

He turns back to the counter to order.

TOM (CONT'D)  
Hi. I'll have an iced red eye with--

A TOURIST COUPLE (50s, Midwestern) approaches. The woman GRABS Tom's shoulder.

TOURIST WOMAN  
We just wanted to say we love all your movies.

TOM  
Aw, gee thanks.

TOURIST WOMAN  
Well, except *The Larry Crowne Affair*.

TOURIST MAN  
That was a waste of thirty bucks.

TOM  
Sorry about that. You know what? Here.

He pulls out his wallet and hands them thirty bucks.

**NOTE:** We wish we made this up, but Tom Hanks really did this.

TOURIST MAN  
We also got popcorn.

Tom smiles and hands him another bill.

As the crowd waiting to talk/take pics with him grows...

EXT. COFFEE SHOP - DUSK

Tom finally walks out with an iced coffee. He approaches a Tesla SUV, sitting in a red zone with its blinkers on.

The front passenger window lowers, REVEALING BLAINE (20s, meek) sitting in the driver's seat.

Tom hands Blaine the coffee.

TOM

One iced red eye with just a splash  
of oat milk.

BLAINE

Thank you so much, Mr. Hanks. But I  
really should be getting you  
coffee. I'm YOUR assistant.

TOM

Nonsense. It's my pleasure. You're  
the hardest working guy in  
Hollywood.

As Tom opens the passenger door, he notices a BRIDE down the  
sidewalk crying and being consoled by a GROOM.

TOM (CONT'D)

One sec, Blaine.

Tom shuts the door and approaches them.

TOM (CONT'D)

Everything okay over here?

GROOM

Holy shit. Tom Hanks.

BRIDE

(emotional)

No, Tom, everything is not okay.  
Our priest just bailed on us.

GROOM

He got last minute Taylor Swift  
tickets.

(to Bride)

It's okay, hun. It's no big deal to  
postpone a wedding.

Tom gets a determined look in his eye.

EXT. TOM AND RITA'S HOUSE - NIGHT

A stately, Spanish style mansion in the Pacific Palisades.

Tom's Tesla pulls through the gate as a few tired GUESTS walk  
out of the house. Tom gets out of the SUV.

RANDOM GUEST

Bye, Tom. Happy Birthday!

Tom smiles big.

TOM  
Bye! Thanks for coming!

INT. TOM AND RITA'S HOUSE - CONTINUOUS

Tom walks in. Only the remnants of a birthday party remain.  
RITA WILSON comes out of the kitchen.

RITA  
Really, Tom? On your own birthday?

TOM  
I'm so sorry I missed the party.

RITA  
Don't apologize to me. I had a great time. But did you really have to officiate another wedding?

**NOTE:** This also happened in real life. Tom has officiated multiple strangers' weddings. It's sort of his thing.

TOM  
What's the point of being ordained if I don't use it to help people?

RITA  
Sure, but you didn't have to stay for the reception and take a photo with every single guest.

TOM  
You know how it is - you take one photo, now everyone wants a photo. How could I say no?

RITA  
That's the problem. You never say no. To anyone.

TOM  
Yes I do. Last week at the burger place. I said no onions on my turkey burger.

RITA  
But then it came with onions and you ate it anyway. The waiter specifically asked if all the food was correct and you said "yes."

TOM  
I didn't want him to feel bad.

RITA

Honey, do you ever think that maybe you're being a little too nice?

TOM

Where is this coming from?

RITA

Always posing for pictures, fixing tires, returning wallets, posting about winter gloves you found...

TOM

Have you ever lost a glove? One glove is useless.

RITA

I'm just starting to worry that people are taking advantage of your kindness.

TOM

Rita, please. Nobody's taking advantage of me. I just like helping people, that's all.

RITA

Okay, but will you do one small thing for me?

TOM

Anything.

RITA

Do one thing for yourself.

TOM

Technically that's not for you.

RITA

Tom, please. Tomorrow night we will eat anything you want for dinner. And then we'll watch your favorite movie. Or have a dance party. Or reenact the moon landing for all I care. But something YOU want.

TOM

Okay. You're right.

RITA

And no stopping on the way home for autographs or flat tires or wedding ceremonies...

TOM  
I promise. I will say no to everyone. Except you.

He leans his forehead against hers.

TOM (CONT'D)  
I could never say no to you.

RITA  
I love you, Tom-Tom.

TOM  
I love you, Rita-Bonita.

Goddamn are they cute. After a beat:

TOM (CONT'D)  
But if you HAD to choose... Pizza or Chinese?

Rita sighs in frustration.

RITA  
I'm going to bed.

She goes upstairs.

He opens his mouth to say something, then stops himself. He knows he blew it.

DISSOLVE TO:

INT. BARNES AND NOBLE - DAY

A banner reads "Hanks for the Memories - a memoir by Tom Hanks." We PAN down to find Tom sitting at a table, signing books and greeting FANS.

An OVEREXCITED WOMAN hands him a homemade Jell-o mold.

TOM  
Wow, that looks delicious. I can't wait to try it.

OVEREXCITED WOMAN  
It has almonds in it! I read that you like almonds!

TOM  
Love 'em. Thanks for coming out. Great glasses by the way.

He signs her book and she walks away, all smiles. Tom hands the Jell-O mold to a BOOKSTORE EMPLOYEE.

TOM (CONT'D)

Can you put this with the others?

The Employee adds them to a table of gifts, mostly homemade desserts. As Tom signs another book...

BOOKSTORE EMPLOYEE

Uh, Mr. Hanks, you told me to let you know when it was five o'clock.

TOM

Thanks so much, Leslie.  
(to rest of line)  
Okay, last two.

The crowd groans.

TOM (CONT'D)

Sorry everyone, but I've got a date with my wife.

The crowd "awwws." We ZOOM down the line of people as it loops around the store. It ends near a wall with a side door. ANOTHER EMPLOYEE, carrying a bag of trash, cuts through the line and opens the door...

EXT. BARNES AND NOBLE - ALLEY - DAY

...and steps out and tosses the bag in a dumpster. Parked in front of the dumpster is Tom's Tesla. Blaine sits in the driver's seat, looking at his phone.

A MAN who looks identical to Tom, but dressed in different clothes, approaches and taps on the window.

For now, let's just call him OTHER TOM HANKS. (*Tom Hanks will also play this role. Because "Double the Tom means double the fun!"@*)

OTHER TOM HANKS

Hey, Blaine, I'm going to stay another hour or so. Why don't you go grab a coffee and come back?

Other Tom Hanks SOUNDS IDENTICAL to real Tom Hanks.

BLAINE

Sure thing. See ya soon.

Other Tom Hanks watches Blaine drive off. He smiles.

EXT. BARNES AND NOBLE - ALLEY - LATER

Tom struggles to walk out the door, carrying all the homemade desserts in Barnes and Noble bags.

He sees something that makes him stop dead in his tracks.

REVEAL: Other Tom Hanks taking selfies with GERMAN FANS.

OTHER TOM HANKS

Say Jennay!

OTHER TOM HANKS/FANS

Jennay!

GERMAN FAN

Danke, Mr. Hanks.

German Fan notices Tom standing there, mouth agape.

GERMAN FAN (CONT'D)

Wow, two Tom Hankses!

OTHER GERMAN FAN

Which is ze real one? Zey look identical!

Other Tom Hanks approaches Tom, puts his arm around him, and smiles big.

OTHER TOM HANKS

I don't know. You tell me.

The fans go nuts and start taking pics with their phones.

Tom gives Other Tom an odd look, then dutifully smiles for the photos. The Fans leave, satisfied, without thanking them.

Now alone, Other Tom Hanks speaks in his real voice.

OTHER TOM HANKS (CONT'D)

(gruff, Staten Island  
accent)

Gene Carbone, professional Tom  
Hanks impersonator.

He extends his hand. Tom shakes it, impressed.

TOM

Bravo. I've met some of my  
impersonators over the years but  
wow... I mean, you're perfect. And  
you look just like me. It's like  
staring at a mirror.

GENE  
Fucking crazy, right?

TOM  
(re: face)  
Did you have to--

GENE  
Get plastic surgery? Nah, this is all me. That's why I got into the "you" business. I do parties. Corporate events. One time this weird guy paid me to fuck his wife while he took pictures.

TOM  
Really? That's bananas.

GENE  
Got the herp too. SO not worth the money.

TOM  
Well, you sound very successful.  
(looks out at street)  
Hmm. I hope Blaine's okay.

GENE  
To be honest, Mr. Hanks, business has been kinda slow lately.

TOM  
Oh no. I'm sorry.

GENE  
That's actually why I came here today. I have something crazy to ask you.

Tom is equal parts intrigued and nervous.

GENE (CONT'D)  
What if we... made a video together? Tom and Tom. You saw how those people reacted to us just now. It'd go viral. Really get my name out there.

TOM  
Ugh, I wish I could, but my assistant will be here any second. Let's schedule it for another time.

GENE

But it'll just take ten minutes.  
And I already have everything set  
up in my hotel room.

TOM

You rented a hotel room for this?

GENE

Yeah. It's just down the block.

TOM

I'm so sorry. I need to get home.

GENE

Look, I'd never ask if this was  
just for me, but I'm about to  
become a dad.

TOM

That's wonderful.

GENE

Better late than never, right? I  
just really want my daughter to  
have the best, ya know? All the  
things I never did.

Tom struggles, knowing he should say no...

TOM

I want to help, I just can't today.

GENE

You know what? Forget it. This is  
my problem. You don't owe me  
anything. You have a nice night.

Gene turns and walks off. Tom watches this sad man go.

INT. BEST WESTERN HOTEL - HALLWAY - MOMENTS LATER

Gene and Tom each carry a Barnes and Noble bag of desserts.

TOM

Wow. This is a nice hotel.

Gene stops in front of a door. He turns to Tom, stares at him  
intensely for a beat.

GENE

Promise you won't run when I open  
this door.

TOM  
I...

GENE  
Too late.

Gene opens the door. Whatever is on the other side scares Tom.

TOM  
No...

INT. GENE'S HOTEL ROOM - MOMENTS LATER

Gene and Tom stand before a GIANT FLOOR PIANO like the one from *BIG*.

TOM  
You really want me to...

GENE  
I know. I'm sorry. But how great is that? Tom and Tom on the big piano from *Big*.

TOM  
I don't even remember how to do this.

GENE  
Come on. I bet you remember more than you think.

Gene puts his old, cracked iPhone on a tripod and presses record. Gene steps onto the piano.

GENE (CONT'D)  
Just follow my lead.

Tom reluctantly joins him on the piano.

GENE (CONT'D)  
Chopsticks.

Gene plays chopsticks, slowly at first. Tom soon joins in.

GENE (CONT'D)  
Right, back to center, left, and jump. That's it!

Gene brings it up to regular tempo. Tom starts nailing it.

GENE (CONT'D)  
That's what I'm talking about.

TOM  
Not bad, right?

GENE  
Alright, next one's a bit harder.

He starts playing the first part of "Heart and Soul."  
Tom comes in, nails the first three notes, then messes up.

GENE (CONT'D)  
That's alright. Take two.

Gene starts up again. This time, Tom nails the first five notes but messes up the sixth.

TOM  
Gah!

GENE  
You just need to loosen up. How about a drink? Whiskey?

Gene moves to the mini bar.

TOM  
Sure. With a Diet Coke. Hold the whiskey.

GENE  
One Diet Coke, coming right up.

Gene pours Tom a Diet Coke and himself a whiskey as Tom practices "Heart and Soul."

Gene hands Tom the soda. They both sit. As they drink...

TOM  
This is wild. I mean, there's no bad angle. We're truly identical.

GENE  
I like you, Tom. So I'm gonna let you in on a little secret.

Gene, using a lot of force, pulls up his WIG, revealing he's COMPLETELY BALD.

GENE (CONT'D)  
Not completely identical.

TOM  
Well, I think you look great with or without it.

Gene gives him a warm smile.

                  GENE  
Shall we give it another try?

                  TOM  
Good idea. I should get going soon.

Tom walks back over to the piano, but STUMBLES a little.

                  GENE  
You okay?

                  TOM  
Yeah. My legs just got a little...  
wobbly.

Suddenly his eyes roll into the back of his head as he COLLAPSES onto the piano, inadvertently playing a few OMINOUS NOTES as he lands.

Gene nonchalantly walks over to his iPhone, humming "Heart and Soul" to himself.

He deletes the video they just filmed.

He casually undresses down to his underwear.

Gene flips an unconscious Tom over, then unbuttons and removes Tom's shirt.

Gene puts it on.

Then he yanks down Tom's pants, snagging his underwear too. We stay on Gene as HIS EYES GO WIDE.

He stops humming.

                  GENE  
Wow. Congratulations, Tom.

We PUSH IN on Tom's unconscious face, and...

INT. 1965 HOSPITAL ROOM - DAY (FLASHBACK)

Sweet Boy lies in a bed, head bandaged, IN A COMA.

After a beat, Bully enters. He sheepishly leaves an ENVELOPE on the bedside table. As he walks out, we stay on Sweet Boy, hoping he wakes up...

He doesn't.

INT. GENE'S HOTEL ROOM - THE NEXT MORNING

TIGHT ON: Tom's face as he wakes up.

TOM POV: He sees he's laying on the floor piano. He looks around, groggy.

TOM

Wha--

He slowly gets to his feet.

TOM (CONT'D)

What time is--

He looks at his wrist. His watch is missing.

TOM (CONT'D)

Huh.

His eyes keep moving up his arm, to his sleeve. Then to the rest of his body...

HE'S WEARING GENE'S CLOTHES.

TOM (CONT'D)

Gene?

He looks around. No Gene. He sees the bathroom door is shut. Tom opens it--

TOM (CONT'D)

Hey, Gene...

--But it's empty.

Tom catches himself in the mirror. HE'S COMPLETELY BALD. He looks exactly like Gene. END POV.

TOM (CONT'D)

What in the dickens?

Tom checks his pants pockets. He finds a wallet. He opens it to see Gene's DRIVER'S LICENSE.

TOM (CONT'D)

Eugene Vincent Carbone?

The only other item in the wallet is a VALET TICKET.

Tom goes to the phone on the nightstand and dials.

QUICK CUT TO:

INT. TOM AND RITA'S HOUSE - KITCHEN SAME TIME

Rita, pouring two cups of coffee, notices her phone vibrating. It's a number her phone doesn't recognize.

She clicks ignore.

BACK TO SCENE:

RITA'S VOICEMAIL

Sorry, I can't come to the phone right now. Leave a message.

Beep.

TOM

(into phone)

Hi honey. I'm okay, but something really weird happened last night. I think I got robbed. But don't worry, I'll be home soon. The man who did it was oddly nice enough to leave me his car.

(looking out window)

Oh, and I'm right near your favorite tea shop. Call me back on this number if you want anything.

EXT. HOTEL - VALET STAND - MOMENTS LATER

Tom waits by the valet stand as a filthy, badly dented 2005 Nissan Sentra pulls up.

EXT. TOM AND RITA'S HOUSE - DAY

Tom drives up to the front gate in Gene's Sentra. He tries to lower the window, but it gets stuck.

He opens the door. Punches in the gate code... it doesn't open. He punches it in again. Again, nothing. He presses the intercom button.

TOM

Hello?

TOM'S VOICE ON INTERCOM

Hello?

Tom taps the intercom box.

TOM

Is this thing echoing?

TOM'S VOICE ON INTERCOM

(to someone)

It looks like that impersonator I met yesterday. I think he's stalking me.

TOM

Who is that? Wait, Gene? What are--

The front door opens. Gene emerges LOOKING EXACTLY LIKE TOM HANKS.

GENE AS TOM

Sir, like I told you last night, please leave me and my family alone.

He meets Tom at the front gate.

TOM

Okay, whatever this is, I think you've taken it far enough.

(notices Gene's hand)

Is that my wedding ring?

GENE

(as himself, dead serious)

Listen closely because I'm only going to say this once.

TOM

Say what once?

GENE

(beat)

I'm Tom Hanks now.

TOM

What? No. That's... What? You can't be me. I'M me.

GENE

Look, you were nice to me, so I'll give you a chance to get away.

Leave. Now. And don't come back.

Tom looks at him for a beat, then chuckles nervously.

TOM

Gene, open the gate. This isn't funny anymore.

GENE AS TOM

Stop calling me Gene, Gene.

TOM

But you are Gene! You know what? I think I'm done discussing this.

Tom begins climbing the brick fence next to the gate. His shirt gets caught on some bougainvillea.

Just then, a COP CAR pulls up behind the Sentra. OFFICERS ROSS (20s, levelheaded) and HOBART (20s, bad temper) pop out.

TOM (CONT'D)

Oh, police. Thank goodness.

OFFICER ROSS

Are you okay, Mr. Hanks?

TOM

Not exactly.

GENE AS TOM

Not exactly.

OFFICER HOBART

(to Tom)

You! Get off that fence!

TOM

I'm trying to. I'm stuck.

GENE AS TOM

Where are my manners? Can I get you officers something to drink? Iced tea? Lemonade?

TOM

Hey, this is my house. I'M offering them lemonade, not you.

(to cops)

Would you like some lemonade? I can put fresh blueberries in it.

OFFICER ROSS

Thanks, but I think we'll get it from the guy who doesn't have to climb a fence first.

TOM

Officers, please. You're making a big mistake.

OFFICER HOBART

Big mistake? That's a threat!

Hobart pulls Tom off the fence and throws him to the ground.

OFFICER ROSS

Easy, Hobart. Remember what Cap said?

OFFICER HOBART

I don't care. Nobody fucks with Sheriff Woody.

(to Gene)

He's the reason I became a cop.

Rita walks out the front door.

RITA

Tom, is everything alright?

TOM

Not exactly.

GENE AS TOM

Not exactly.

TOM

Please stop doing that!

GENE AS TOM

Remember that unhinged lookalike I told you I met yesterday?

Gene motions to Tom.

TOM

Honey, you can tell it's me. Obviously he's the lookalike!

RITA

Ohmigod. He looks just like you. And that impression is spot on.

TOM

I know. It's creepy.

RITA

(to Gene)

I see why you wanted to change the gate code.

TOM

What? This is insane. Officers, you have to do something.

OFFICER HOBART

Oh, I'll do something alright.

Hobart rips off his body cam.

OFFICER ROSS

Easy, Hobart.

(admitting)

Other than the hair, he does look and sound a lot like Tom Hanks.

OFFICER HOBART  
I guess. Empty your pockets.

Tom empties his pockets. Hobart picks up the wallet.

OFFICER HOBART (CONT'D)  
(reading ID)  
Eugene Carbone.  
(holds it up to Tom)  
Eugene Carbone. I think we just  
closed our case.

He hands the ID to Officer Ross, who takes it to their car.

TOM  
Officer, that's not mine. He put it  
in my pocket.

GENE AS TOM  
(sympathetically)  
You truly believe that, don't you?

TOM  
Because it's true! Wait, I know.  
Rita, I left you a voicemail this  
morning.

Rita checks her phone.

RITA  
I don't have any voicemails.

TOM  
You don't? He must've--

OFFICER ROSS  
(halfway in the squad car)  
Hobart... we got something here.  
Carbone's file identifies him with  
a tattoo on his back. A snake.

TOM  
Great! That settles it. Because I--

Tom lifts his shirt, and to his own shock, sees his back in  
the Sentra's side mirror - HE HAS A GIANT SNAKE TATTOO.

TOM (CONT'D)  
That's not mine!

Officer Hobart slams Tom against the car. As he cuffs him--

Gene discreetly puts his hand in his pocket and pulls out  
something hidden in his fist.

He reaches just outside the gate and pretends to pick it up.

GENE AS TOM  
Oh, Mr. Carbone, I think you  
dropped this earlier.

He holds up a LITTLE BAGGIE OF WHITE POWDER. Ross takes it.

TOM  
That's not mine either!

OFFICER ROSS  
Great catch, Mr. Hanks. You just  
found probable cause.  
(to Hobart)  
Let's search the vehicle.

As Ross checks the main cabin, Hobart pops the trunk.

OFFICER HOBART  
Whoa. Wanna explain why this is in  
your trunk?

Hobart holds up a BRICK OF COCAINE.

OFFICER ROSS  
Or these are under your front seat?

Ross holds up TWO HANDGUNS.

TOM  
Oh my God, I was driving around  
with all that?

OFFICER HOBART  
So you admit this is your car?

TOM  
What? No, I was just--

Tom, hands cuffed behind his back, runs up to the gate.

TOM (CONT'D)  
Rita, you have to believe me!

ZAP! Hobart TASES Tom. He collapses, SCREAMING in pain.

RITA  
Go easy on him, Officers.

GENE AS TOM  
Yeah. He's clearly mentally ill.

Hobart tosses Tom in the back of the cop car. Slams the door.

RITA

(to Gene)

Hey, I'm proud of you. I feel like on a different day you'd have let him right into your life.

GENE AS TOM

I guess I really heard you the other night. From now on, you're going to see a new Tom Hanks.

INT. POLICE STATION - INTERVIEW ROOM - LATER

A bare grey room. Tom sits, anxiously tapping his fingers.

His PUBLIC DEFENDER (30s) trudges in with a big box of files.

TOM

How'd it go?

PUBLIC DEFENDER

Well, I spoke with Mr. Spielberg and Mr. Howard and Tom's son, Colin.

TOM

My son! My son, Colin!

PUBLIC DEFENDER

Right. None of them are willing to come down.

TOM

What? Why?

PUBLIC DEFENDER

Well, it looks like the uh, fake Tom Hanks already reached out to them and warned them about his lookalike stalker.

TOM

But you believe me, right?

PUBLIC DEFENDER

I... believe... that I am here to give you sound legal counsel, Mr. Carbone.

TOM

Wait! What about finger prints? Or DNA? Those prove I'm me.

PUBLIC DEFENDER

You'd have to request DNA from Mr. Hanks, who can deny over privacy laws. As for fingerprints, I can file a request to compare yours to previous arrest records.

TOM

Great!

PUBLIC DEFENDER

The state has a backlog right now, but the judge should consider my filing in about eighteen months. Two years, tops.

TOM

Two years? Please, you have to help me. You're my lawyer.

PUBLIC DEFENDER

No, I'm you're public defender. Biiig difference. For example, your lawyer would have time to explain that difference to you.

Tom buries his head in his hands, defeated.

PUBLIC DEFENDER (CONT'D)

Look, I will tell you one thing that is certainly true.

Tom looks up at him. A glimmer of hope in his eye.

PUBLIC DEFENDER (CONT'D)

You were definitely driving a car full of cocaine and unregistered handguns. So, whoever you are, you're looking at ten years minimum.

Through the window, we see Police escorting a CRAZED MAN YELLING GIBBERISH.

PUBLIC DEFENDER (CONT'D)

Welp. That's my next client. You two actually have a lot in common. He thinks he's Oprah.

As Tom realizes just how fucked he is...

INT. POLICE VAN - DAY

A forlorn Tom sits in a prison uniform and handcuffs.

We hear SOFT WEEPING. But it's not coming from Tom.

Tom scans the other PRISONERS sitting in the van.

Sitting right behind him, a NERDY PRISONER (early 30s), petite with thick glasses, wipes tears from his eyes.

TOM

Hey, buddy. It's gonna be okay.

Nerdy Prisoner looks at him, afraid.

TOM (CONT'D)

Look, I'm not sure exactly what's in store for us, but I do know one thing. You're gonna face it with a friend. I'm Tom.

NERDY PRISONER

Thanks, Tom. I'm Ned.

TOM

Really nice to meet you, Ned.

NERDY PRISONER

What are you in for?

TOM

I... it's complicated.

NERDY PRISONER

Mine too. The cops are saying I'm somebody I'm not. That I did something I didn't do.

TOM

Wow. That is actually--

NERDY PRISONER

That I ate somebody's face off.

TOM

Oh. Well, I'm sure you're innocent, Ned.

NERDY PRISONER

Who the fuck is Ned?

Nerdy Prisoner now has a confident, sinister demeanor.

NERDY PRISONER (CONT'D)  
I'm Johnny. Say, that's a nice face.

He licks his lips.

TOM  
Uh... thanks.

Tom turns back around.

NERDY PRISONER  
Don't turn your back on me!

Ned/Johnny uses his handcuffs to CHOKE Tom from behind. Tom struggles to get free.

The PRISON GUARD who's driving turns around.

PRISON GUARD  
Hey, cut it out back there!

With his eyes off the road, he doesn't see an SUV crossing in front of them. He turns back just in time to--

PRISON GUARD (CONT'D)  
Shit!

EXT. PRISON VAN - SAME

The van SWERVES, avoiding the SUV.

It CRASHES into a bus stop and FLIPS on its side.

INT. PRISON VAN - SAME

Tom and the other prisoners TUMBLE inside the van. Prison guard HITS HIS HEAD on the steering wheel, knocking him UNCONSCIOUS.

The OTHER PRISON GUARD's leg gets trapped by the crumpled front of the van.

A BIG TOUGH PRISONER notices the security cage is now busted, partially open.

OTHER PRISON GUARD  
Nobody move!

Big Tough Prisoner KICKS the security cage fully open.

OTHER PRISON GUARD (CONT'D)  
Hey! Stay back!

Big Tough Prisoner ELBOWS the trapped guard in the face and swipes his KEYS. He unlocks his cuffs, then tosses the key ring to a FACE TATTOOED PRISONER by the back door.

BIG TOUGH PRISONER  
Carpe diem Motherfuckers!

FACE TATTOOED PRISONER reaches through the shattered window and UNLOCKS THE BACK DOOR.

Prisoners whoop and holler as they all run out. Ned/Johnny follows the crowd, licking his lips.

Tom stands alone in silence. He glances at the open door, light streaming in.

Then back at the unconscious guards. He looks unsure.

EXT. POLICE VAN - SECONDS LATER

Still handcuffed, Tom apprehensively steps out.

He looks around. A residential neighborhood. Not a soul in sight.

He spots the prisoners' bags of personal effects, strewn across the road. He picks up the bag labeled "Eugene Carbone."

He gradually backs away.

Which turns into a jog.

Which turns into a determined sprint.

EXT. BEVERLY HILLS MANSION - DAY

A beautiful, modern, enormous mansion...

With multiple POLICE CARS and a FIRETRUCK parked out front.

EXT. BEVERLY HILLS MANSION - SIDE YARD - SAME TIME

A PAIR OF LEGS, wearing tuxedo pants and shiny loafers, stick out of a TINY BATHROOM WINDOW, flailing.

Two FIREMEN hack away at the window frame with AXES.

INT. BEVERLY HILLS MANSION - BATHROOM - SAME TIME

DETECTIVE MARTINEZ (30, small, but capable of punching above her weight... if she could only get the opportunity) stands with two PATROL COPS.

DETECTIVE MARTINEZ

Let me guess... first time breaking into a house?

REVEAL: EDDIE GOMEZ (40s, wearing a tuxedo) stuck in the tiny window. Two more FIREMEN hack at the wall with axes.

EDDIE GOMEZ

I'm not breaking in, I swear. My fiancé lives here.

DETECTIVE MARTINEZ

For the last time, Mr. Gomez, you are not engaged to Rihanna.

RIHANNA (yes, that Rihanna) walks in.

RIHANNA

How's it going?

DETECTIVE MARTINEZ

Well, on the bright side, your stalker's finally going to jail.

EDDIE GOMEZ

Or... we could get married. I love you Ri-Ri.

RIHANNA

If you really loved me, you wouldn't be fucking up my wall right now, bitch.

(to Martinez)

Why couldn't you arrest him last time when he mailed me all those Photoshopped wedding pics? Or the time before, when he left that creepy sculpture on my porch of me made out of ground beef?

DETECTIVE MARTINEZ

Trust me, I wanted to, but unfortunately the law says he had to pose a credible threat to your safety. Being great at sculpting meat, not a crime.

(Re: Eddie)

(MORE)

DETECTIVE MARTINEZ (CONT'D)  
 Breaking into your house to force  
 marriage on you, crime.

RIHANNA  
 I am so over this bullshit.

DETECTIVE MARTINEZ  
 Me too. That's why I'm trying to  
 transfer to Homicide. I did not  
 become a cop just to end up stuck  
 inside an episode of World's Dumbest  
 Criminals. No offense, Mr. Gomez.

Martinez's phone starts buzzing. She answers.

DETECTIVE MARTINEZ (CONT'D)  
 (into phone, cheerful)  
 Hi, Captain!  
 (beat, less excited)  
 Of course. On my way.

She hangs up, then sighs deeply. A Fireman turns to Rihanna.

FIREMAN  
 It's a no-go. We gotta use the Jaws  
 of Life.

RIHANNA  
 Fuck!

INT. TOM AND RITA'S HOUSE - OFFICE - MOMENTS LATER

Gene looks around Tom's impressive office, decorated with  
 typewriters, movie posters, and all of his awards.

His eyes light up when they land on Tom's TWO OSCARS. He picks  
 one up and smiles proudly. He gently kisses the top of it.

Gene looks around for a beat, considering. Silence.

As he stares at the Oscar, he slips his other hand DOWN HIS  
 PANTS. His eyes begin to flutter as he grips the Oscar tight.

**KNOCK KNOCK.**

RITA (O.S.)  
 Tom? Are you in there?

GENE AS TOM  
 Just a sec!

He quickly pulls his hand out and puts the Oscar back.

INT. TOM AND RITA'S HOUSE - LIVING ROOM - MOMENTS LATER

Gene walks out to find Detective Martinez sitting with Rita.

GENE AS TOM

What's going on?

RITA

This is Detective Martinez. She wanted us to know that your stalker escaped custody this morning.

GENE AS TOM

What?!

Rita looks at him curiously. Gene does everything in his power to suppress his anger.

DETECTIVE MARTINEZ

Are you okay, Mr. Hanks?

GENE AS TOM

It's just... bananas. Did he say anything strange when he escaped?

DETECTIVE MARTINEZ

Not that I'm aware of. But one of the guards is still unconscious.

RITA

That's horrible. I hope you catch him soon.

DETECTIVE MARTINEZ

Don't worry, I will. These celebrity stalkers are just super fans, not criminal masterminds.

GENE AS TOM

Are you sure? He did escape from prison.

DETECTIVE MARTINEZ

Nah, just a prison van. Car crash. Group thing. He got lucky.

(then)

But, if it makes you feel better, you can beef up your security.

GENE AS TOM

We've already got a gate, cameras everywhere. We're pretty safe here.

Rita looks at her phone.

RITA

Excuse me. I'm late for a meeting.

GENE AS TOM

Is that really a good idea with this psycho out there?

RITA

Honey, this is the only day I can meet with the director of Unicef.

DETECTIVE MARTINEZ

I wouldn't worry. The stalker's interested in you, not her.

RITA

See? I'll be fine.

GENE AS TOM

(at a loss)

Of course, of course. See you soon.

RITA

Nice to meet you, Detective. Good luck.

Rita walks out as Gene gives her a wave and a smile. He turns to Martinez, trying as hard as he can not to lose his cool.

GENE AS TOM

Thank you, Detective, for helping us make that decision. Most people would've minded their own business, but not you. You're different.

DETECTIVE MARTINEZ

I was just trying to--

GENE AS TOM

Help. Of course. But wouldn't it be more of a help if you actually went out and caught the guy?

DETECTIVE MARTINEZ

Are you telling me how to do my job?

GENE AS TOM

No. That would be so rude of me. And I make it a point to always be nice. In fact, I'm so nice I'd like to put up a reward for his capture. How about... a hundred grand.

DETECTIVE MARTINEZ

Are you sure? I mean, I guess some celebrities offer TEN thousand.

GENE AS TOM

That's great, except I'm not *some* celebrity. I'm Tom FUCKING Hanks. A NATIONAL GODDAMN TREASURE. You can't find a remote island on this planet where people don't know who I am. Remember Covid? Nobody gave a shit about that until I got it. So why don't you do what I say and go catch this psycho or I'll make sure the only case you solve is the mystery of how YOU got SHITCANNED!

EXT. TOM AND RITA'S HOUSE - MOMENTS LATER

As Martinez walks towards the gate...

DETECTIVE MARTINEZ

(heavy sigh)

Fucking celebrities.

She pulls out a NASAL SPRAY. Gives each nostril a squirt.

Her phone BUZZES. She checks it - a text message from MOM. "Call me. Need to talk." She stares at her phone, considering, then puts it back in her pocket and keeps walking.

EXT. SUBURBAN BACK YARD - SAME TIME

SIRENS blare in the distance...

We PAN across the grass, past prison uniform pants laying on the ground...

Past a tool shed, to find Tom hiding behind it, still handcuffed, struggling to get Gene's pants on.

He pulls Gene's shirt out of the bag of personal effects and drapes it over himself, covering as much of the prison uniform shirt as possible.

He looks one way, then the other, unsure where to go.

But then Tom remembers something. He fishes Gene's wallet out of the bag and takes out Gene's ID.

*Eugene Vincent Carbone. 1437 Castillo St. Apt 104. North Hollywood, CA.*

INT. NORTH HOLLYWOOD APARTMENT - DAY

It's cluttered and dirty. A few cats roam around.

CONNIE DEBRANSKI (late 30s, hot mess) wears a Kid Rock t-shirt that's pulled tight over her pregnant belly. She sits in front of a raggedy JUNKIE, looking annoyed.

CONNIE

Okay, crystal dream is forty dollars a gram, so that'll be... forty dollars.

JUNKIE

Awesome. Do you take cash?

CONNIE

Obviously.

JUNKIE

What about... bike?

CONNIE

Come on, dude, this is the third stolen bike you've tried to pay me with this week.

JUNKIE

Sorry, it's all I got.

CONNIE

Look, even if I can get forty bucks for it, I have to ride it all the way to a pawn shop I haven't been to yet this month. Then I gotta spend a half hour haggling over the price. Then I still have to pay to take a bus back home. All while being fucking pregnant.

JUNKIE

Alright, forget it.

As he starts towards the front door...

JUNKIE (CONT'D)

I've been meaning to quit anyway.

Connie grabs his shoulder.

CONNIE

Hey, hey, hey. I didn't say no. Just leave it in the hallway.

She pulls a small baggie of crystal meth out of her pocket and hands it to him. He walks out the front door.

CONNIE (CONT'D)  
Hey, don't let my cats out!

She follows him to the doorway, shooing the cats back inside, then calls after him--

CONNIE (CONT'D)  
And bring cash next time!

Connie slams the door. KNOCK KNOCK. She rolls her eyes.

CONNIE (CONT'D)  
(to herself)  
What now?

As she opens the door--

CONNIE (CONT'D)  
I told you, leave the bike-- Gene?

Tom stands in the doorway.

CONNIE (CONT'D)  
What the fuck? Where were you all night?

TOM  
You're pregnant. You must be his girlfriend.

CONNIE  
Whose girlfriend? Nice handcuffs, by the way. And prison uniform.

She moves aside so he can enter.

CONNIE (CONT'D)  
What the fuck did you do now?

TOM  
Look, this is going to sound crazy, but I'm not who you think I am.

CONNIE  
Why are you doing your stupid Tom Hanks impression?

TOM  
Because I am Tom Hanks.

Connie SLAPS him hard across the face.

TOM (CONT'D)

Ow!

CONNIE

You know what pisses me off the most? It's not this stupid Tom Hanks shit. It's not that the cops came by earlier and I had to hide from them. It's not even that you probably got arrested for trying to sell drugs at a strip club again. It's that you're not man enough to admit any of it.

TOM

What-- No. I'm telling the truth. I assure you, this has nothing to do with any strip club.

CONNIE

Oh yeah? Then prove it. Show me your dick.

TOM

What? I'm not gonna do that.

CONNIE

Why? Because there's stripper glitter all over it again? I know that's why you like to set up shop there.

She tries to pull down his pants. He resists.

TOM

What are you doing?

CONNIE

Show me your dick.

TOM

No!

She bites his hand.

TOM (CONT'D)

Ahhh!

As he recoils, she pulls his pants down. Connie looks up at him, horrified.

CONNIE

That is NOT Gene's dick.

TOM

I told you, it's Tom Hanks's. Gene shaved my head and changed my clothes and set me up to get arrested. He even gave me this stupid snake tattoo.

He pulls up his shirt to show her.

TOM (CONT'D)

Though I'm pretty sure it's a rub-on. It's starting to peel off.

He's right. It is.

CONNIE

So you're actually Tom Hanks?

TOM

Yes! I thought we were past that.

CONNIE

Then where is Gene?

TOM

He's being me. He stole my life.

CONNIE

That piece of shit left me?! Fuck! Of course he did.

(then)

Whatever. Fine. I don't need that asshole. Good riddance.

TOM

There no shame if you do. We all need somebody sometimes.

CONNIE

I'll tell you what I don't need - advice from the guy who let Gene waltz right in and take his life.

TOM

Let him?! That, pardon my French, knobhead drugged me. I had a drink, passed out two minutes later, and woke up with a pounding headache.

CONNIE

Goddamm Ketamine.

TOM

What?

CONNIE  
He drugged you with Ketamine. It's kind of his thing.

TOM  
His "thing" is drugging people?

CONNIE  
One of his things. Another is banging strippers, but that feels less relevant.

TOM  
Any idea why Gene wants my life?

CONNIE  
He's probably scared of being a dad. That selfish piece of shit.

TOM  
I'm sorry. I didn't even catch your name.

CONNIE  
Connie.

TOM  
Connie, I need your help. Please.

CONNIE  
Sorry, I don't do help.  
(then)  
But since you came all this way...

Connie pulls a paperclip off the table and unbends it. She sticks it into the tooth mechanism of his cuffs.

CONNIE (CONT'D)  
(to herself)  
Just stick it... 'til you click it.

CLICK. She easily unlocks Tom's handcuffs.

TOM  
I feel like that shouldn't be so easy.

CONNIE  
I know, right?  
(then)  
Okay, scram.

Connie opens the front door.

TOM

Connie, I'm begging you. You're the only one who believes I'm me.

CONNIE

So? Not to get in a pissing contest - which these days I could beat a race horse at - but my boyfriend left me, I have no money, and - oh yeah - I'm eight fucking months pregnant.

TOM

Right. All valid points.

CONNIE

Can't you just ask one of your fancy celebrity friends to help you?

TOM

They won't talk to me. Gene warned all of them about a lookalike stalker. I have nowhere else to go.

She stares at him for a beat, considering...

CONNIE

(dismissive shrug)

Too bad.

TOM

Okay, fine. Even though I'm just asking you to do the right thing, I'll pay you generously for your time. Once I have my bank accounts again.

CONNIE

I'm listening.

TOM

How about... twenty-five thousand.

CONNIE

Pass.

TOM

Really? That's a lot of money for something that should take less than two hours.

CONNIE

I want three hundred and sixteen thousand. Not a penny less.

TOM  
Why such a specific number?

CONNIE  
None of your fucking business,  
that's why.

TOM  
Okay. Done. Happy to do it.

He puts out his hand. She studies him.

CONNIE  
You're, like, a really nice guy.

TOM  
I like to think so.

CONNIE  
That wasn't a compliment.

NEWS REPORT ON TV:

KTLA reporter CHER CALVIN stands in front of Tom's house.

CHER CALVIN  
I'm reporting live from outside Tom  
Hanks' home in the Pacific  
Palisades, where a manhunt is  
underway for the legendary actor's  
lookalike stalker. According to  
police, Gene Carbone - a Tom Hanks  
impersonator and career criminal -  
escaped custody early this morning.

We PULL OUT to see we are watching this on a TV mounted on  
the wall of a waiting room.

INT. OFFICE BUILDING - WAITING ROOM - DAY

A RECEPTIONIST sits at her desk, watching the TV. A sign  
above her reads "THE GIVE HANX FOUNDATION."

**NOTE:** This is Tom and Rita's real charity. They do great  
work. Go to GiveHanx.com to donate.

CHER CALVIN (ON TV)  
KTLA has learned that Tom Hanks, in  
his typical Mr. Nice Guy fashion,  
has offered a one hundred thousand  
dollar reward for any information  
leading to the fugitive's capture.

The report cuts to a mugshot of Tom, as Gene.

EXT. OFFICE BUILDING - LATER

A 1995 Lexus LS sits parked in front of the building.

INT. 1995 LEXUS - SAME

Connie's in the driver's seat. Tom, wearing fresh clothes and a baseball cap, sits next to her, writing on a menu.

CONNIE

Alright. Let's get this over with.

She puts an earbud in and covers it with her hair.

TOM

Okay. I have a list of a bunch of memories that only Rita and I know about. The most personal stuff I can think of. When you feel like you've turned her, give me the signal and I'll come inside.

CONNIE

No, we'll come out to you. If anyone recognizes you as Gene, it's game over.

TOM

Right. So we just need a way to get you in there.

CONNIE

Get me in there? It's a boring office building.

TOM

It's a charity foundation. The only people allowed inside are the employees, colleagues, and donors. And none of them wear Kid Rock shirts.

Connie reaches into her back seat. She rummages under all the crap until she pulls out a take-out bag.

CONNIE

I got this.

INT. OFFICE BUILDING - WAITING ROOM - DAY

The Receptionist looks up to see Connie approaching her desk with a bag of takeout.

CONNIE  
Got a lunch order here for...  
(reads)  
Mrs. Wilson.

Rita, calls out from her office.

RITA (O.S.)  
I didn't order lunch.

CONNIE  
It's from your husband. It's your  
favorite--

INTERCUT WITH:

INT. 1995 LEXUS - SAME

Tom sits in the front passenger seat, on the phone.

TOM  
Beet Salad from--

CONNIE  
Gravina.

RITA (O.S.)  
Oh, that's so sweet. You can come  
leave that on my desk.

The Receptionist waves her through.

CONNIE  
(sotto)  
I'm in.

INT. RITA'S OFFICE - DAY

Connie walks into Rita's office. It's beautifully decorated and covered with photos of Tom and Rita with veterans, underprivileged kids, and the elderly.

Connie puts the bag on her desk.

CONNIE  
Damn, this is swanky. You sure you  
guys give away all your money?

INT. 1995 LEXUS - SAME

Tom notices a LITTLE OLD LADY walking down the sidewalk with her CANE. Her cane SLIPS INTO A GRATE. She pulls on it, but it's STUCK. Off Tom's concerned look...

INT. OFFICE BUILDING - SAME

Rita looks inside the bag.

RITA

Ew. This is old Chinese food.

As Connie sits down across from Rita...

CONNIE

That's not important. What's important is that--

INT. 1995 LEXUS - SAME

As Tom talks into the phone, he stares anxiously at the Old Lady, who struggles with her cane.

TOM

--in 2005, Rita and I went to Greece, where a stray dog followed us around for half the day. The dog had a bowl haircut--

INT. OFFICE BUILDING - SAME

CONNIE

--so you named it Moe.

RITA

Wait, how do you--

CONNIE

Know that? Well, that's not all I know.

Connie leans back and confidently tries to put her feet up on the desk, but struggles due to her pregnancy belly.

INT. 1995 LEXUS - SAME

Tom focuses intently on the Old Lady, who is really struggling. A teenager approaches her. Tom sighs in relief.

TOM  
Finally.

But the teenager walks right past her.

TOM (CONT'D)  
Seriously?

INT. RITA'S OFFICE - SAME

CONNIE  
I SAID that's not all I know.

EXT. 1995 LEXUS - SAME

Tom, now out of the car, bends down and frees the Old Lady's cane from the grate.

OLD LADY  
Thank you, young man.

She smiles at him. But when they make eye contact, her smile disappears. She hurries away.

TOM  
(calls after her)  
You're welcome!

INT. RITA'S OFFICE - SAME

CONNIE  
(into headphne)  
Who are you talking to?!  
(to Rita, smiles)  
Just a sec.

Rita looks at her like she's crazy.

EXT. 1995 LEXUS

As Tom gets back in the car...

TOM  
(into phone)  
Sorry. In 1996, when the pipe broke in our attic and it started raining into the living room, I took out an umbrella and re-enacted Gene Kelly's--

INT. RITA'S OFFICE - DAY

CONNIE

--entire dance number from Singin'  
in the Rain.

RITA

Who are you?

CONNIE

This is going to sound crazy, but  
I'm Gene Carbone's girlfriend.

RITA

Gene Carb--  
(realizing)  
You're the stalker's girlfriend!

CONNIE

Yes, but-- Look, it's complicated.  
Tom came to my--

INT. 1995 LEXUS - SAME TIME

Tom hears police sirens. He frantically looks around.

TOM

Oh no. Police! Connie, get out of  
there! Abort abort!

INT. RITA'S OFFICE - SAME TIME

CONNIE

Hold on! I need a minute.

INT. 1995 LEXUS - SAME

TOM

We don't have a minute! I hear  
sirens!

INT. RITA'S OFFICE - SAME

CONNIE

Sorry, Rita. Gotta run.

Connie hurries out of the office...

INT. OFFICE BUILDING - CONTINUOUS

And waddle-runs down the hall, passing the Receptionist desk.

INT. 1995 LEXUS - SAME

TOM

Wait! Tell her one last thing.

INT. OFFICE BUILDING - SAME

Connie stops at the door, turns around and screams at the top of her lungs.

CONNIE

I LOVE YOU, RITA BONITA!

Then she takes off again.

Rita pokes her head out of her office, shocked. She can't believe what she just heard.

EXT. 1995 LEXUS - SAME

Connie runs out. She jumps in the car. The sirens are getting closer.

CONNIE

How did they know we're here?

TOM

It might've been the little old lady I helped. I think she recognized me.

CONNIE

I told you not to leave the car. What is wrong with you?

TOM

Wrong with *me*? Who doesn't help a little old lady?

EXT. STREET - MOMENTS LATER

A POLICE CRUISER speeds down the street.

The Lexus pulls out of its spot. The cop car cuts in front of it, forcing it to stop.

Officers Ross and Hobart jump out the car, guns drawn.

OFFICER HOBART  
Come out with your hands up!

The Lexus driver's door opens. A TEENAGE GIRL steps out.

OFFICER ROSS  
Where's Gene?

TEENAGE GIRL  
Who? This pregnant lady and bald  
guy paid me twenty bucks to drive  
their car around while they grabbed  
pizza. Which when I say out loud,  
does sound pretty sketch.

OFFICER HOBART  
Dammit dammit dammit!

OFFICER ROSS  
(into radio)  
Yeah. We lost 'em.

INT. OLD TRUCK - DAY

Tom sits in the passenger seat, watching as Connie tries to start the car with a pocket knife.

TOM  
I really don't like the idea of  
stealing a car.

CONNIE  
You're not. I am.

TOM  
So what? Some poor innocent person  
is just gonna show up and find  
their car missing?

CONNIE  
(without looking up)  
Not if you keep distracting me.

He picks up a HANDICAPPED PARKING PLACARD.

TOM  
Oh great, and they're disabled too.

CONNIE  
Hey, you wanted my help. This is  
what it looks like.

She gets the car to start.

CONNIE (CONT'D)  
Or you can take your chances out  
there. Alone.

Tom, at a loss, doesn't move.

CONNIE (CONT'D)  
That's what I thought.

She hangs the handicapped placard and peels out.

EXT. CONNIE AND GENE'S APARTMENT - NIGHT

Martinez sits in her Toyota Rav4, eyes peeled. Coffee and snacks galore tell us she's on a stakeout.

LOUD RINGING from her car stereo STARTLES her. Her dashboard screen comes to life - call from "Mom." She clicks the on screen "answer" button.

DETECTIVE MARTINEZ  
Can we talk later? I'm working.

INT. OLD TRUCK - SAME

Connie and Tom approach Connie's apartment, mid-argument.

CONNIE  
Come on. That's a perfect plan!

TOM  
For the last time, I don't want to  
drug and kidnap my wife. She'll be  
terrified.

CONNIE  
For like an hour. Then she'll  
realize you saved her. Boom.  
Nightmare over.

TOM  
You know what? I bet our plan  
already worked. Rita will tell Gene  
about all the personal things you  
said and Gene will stumble because  
he doesn't know any of it. She  
learns the truth, calls the cops...  
I'm home by bedtime.

INT. TOYOTA RAV4 - SAME TIME

Detective Martinez and JUANA MARTINEZ (60s, somber) argue.

JUANA MARTINEZ (OVER BLUETOOTH)  
I haven't seen you all week. This  
is important.

DETECTIVE MARTINEZ  
So is my job!

INT. OLD TRUCK - SAME TIME

Connie notices Martinez camped out in her car.

CONNIE  
Shit.

Connie abruptly turns down a side street.

INT. TOYOTA RAV4 - SAME TIME

Martinez doesn't notice, still arguing with her mom.

DETECTIVE MARTINEZ  
I can't do this right now. I'm in  
the middle of a stakeout!

INT. OLD TRUCK - SAME TIME

Connie turns into an alley and stops the truck.

CONNIE  
DAMMIT! The cops are here. I assumed  
they'd think we're not dumb enough  
to come home.

TOM  
We better leave.

CONNIE  
No way. Not until I feed my cats.  
They're not gonna starve because  
you just *had* to help some old lady  
who's gonna die soon anyway.

EXT. CONNIE AND GENE'S APARTMENT - BACK ALLEY

Tom follows Connie on foot. She opens a back gate.

TOM

This really boggles my noggin. How can someone care so much about cats but so little about people?

CONNIE

Because when cats run away from home, they actually come back.

Connie climbs atop a half-open dumpster.

TOM

You're still mad about Gene leaving you. That makes sense.

CONNIE

I don't care about that asshole!

TOM

Says the person yelling.

CONNIE

Why would Gene leaving bother me? That's nothing compared to what my mom used to do.

TOM

Wait, what would she do?

CONNIE

She abandoned me like all the time. One time she didn't come home for a month because she was on a heroin bender, which she paid for by pawning my roller blades. Compared to that fallen angel, Gene leaving me is like a gentle kiss on a summer's day. I'm totally fine!

TOM

Are you sure about that?

She jumps, trying to reach a slightly open window.

CONNIE

Enough talk. I need a boost.

He climbs atop the closed half of the dumpster and offers her a boost. She pushes off Tom, who stumbles backwards...

As she pulls herself inside, he FALLS INTO THE DUMPSTER.

Tom sits up, a piece of paper stuck to his face with gum. He pulls it off, then looks at the paper, curiously.

INT. TOM AND RITA'S HOUSE - KITCHEN - SAME TIME

Gene consoles an upset Rita.

RITA

She was yelling at me. And talking to herself.

GENE AS TOM

I am so sorry. These people are sick.

RITA

But Tom, how did she know those things? Things only we could know. Like the Gene Kelly thing in our old house.

Gene thinks for a beat...

GENE AS TOM

You mean when the pipe burst?

She nods, rattled.

GENE AS TOM (CONT'D)

Oh honey, these days people can do all kinds of crazy stuff to get information. They probably went through our trash, spent months trying to guess our email passwords. They could've even paid someone on the dark web to clone our cell phones.

EXT. CONNIE AND GENE'S APARTMENT - BACK ALLEY

Connie climbs out the window. She finds Tom, sitting against the dumpster, studying documents, photos, and a laptop.

CONNIE

What is all that?

Tom shows her a smashed laptop. It still works. He plays a video on the cracked screen. We see Tom putting his shoes on, giving Rita a little peck on the lips, and walking out the door.

TOM

We have a camera in our living room to keep an eye on the dogs. He must've figured out the password. He's been watching us for months.

Connie picks up a pile of documents.

CONNIE

Whoa. Are these your texts with Rita?

TOM

Text messages. Emails. Medical records. He knows my life inside and out. No one will ever suspect he's not me. It's over.

Tom hangs his head in defeat. Connie crumples a document in her hand.

CONNIE

There's still one way to get your life back.

TOM

There is?

CONNIE

The same way Gene took it from you. By force.

Tom nods, resigned to his fate. He knows what he has to do.

TOM

You mean snatch his wig off.

...Or maybe not.

CONNIE

No. And besides, that thing's practically super-glued on.

TOM

We expose his snake tattoo?

CONNIE

Again, no. He got laser tattoo removal last month. Now I know why. What I'm talking about is much more violent.

TOM

I don't want anyone to get hurt.

CONNIE

Nobody's gonna get hurt. Just Gene.

TOM

Haven't you ever heard the saying  
two wrongs don't make a right?

CONNIE

Haven't you heard the saying if you  
fuck with me, I'm going to fuck  
with you back?

TOM

Ugh. Fine. We can try it your way  
when we get to Fiji.

CONNIE

Fiji?

INT. TOM AND RITA'S HOUSE - SAME TIME

Gene continues to console Rita.

RITA

I don't know. Maybe we don't go to  
Fiji. Not until they catch this  
guy. I don't want to put the crew  
in danger.

GENE AS TOM

Then we're letting that stalker win.  
(then)  
Besides, do you know how much last  
minute plane tickets to Fiji cost?

BACK ON TOM AND CONNIE:

Connie stares at her phone in disbelief.

CONNIE

Three thousand bucks each? You must  
have me confused with someone who's  
not broke.

TOM

But I can't spend the next six  
months on the run as a fugitive.  
While Rita's alone with that  
monster.

BACK ON GENE AND RITA:

RITA

I know, but--

GENE AS TOM  
Honey, you know how you wanted me  
to say "no" more?

She did.

GENE AS TOM (CONT'D)  
Well, no. We're going to Fiji. And  
just to spite that stalker we're  
going to make *Cast Away 2* the most  
incredible movie ever made.

RITA  
You're right. I love you, Tom-Tom.

GENE AS TOM  
I love you, Rita-Bonita.

They hug. We PUSH IN on Gene's face, smiling victoriously.

BACK ON TOM AND CONNIE:

CONNIE  
Ugh, fine. Some of my neighbors  
keep a spare key under their mats.

TOM  
No. We're done stealing. Don't you  
know anyone we can honestly ask to  
borrow the money? I'll pay them  
back.

CONNIE  
I guess I know one guy like that.

TOM  
Great.

CONNIE  
First, help me back inside real  
quick.

She climbs back up onto the dumpster.

CONNIE (CONT'D)  
I need to grab mine and Gene's fake  
passports. And pee again.

EXT. SWANKY MALIBU BEACH HOUSE - NIGHT

A huge, modern piece of architecture right on the water.

Tom and Connie pull up in the stolen old truck.

INT. OLD TRUCK - SAME TIME

Connie uses the pocket knife to turn off the car.

TOM

There must be someone else who can help us.

CONNIE

Sor-ry, Mr. I'm-only-friends-with-famous-people. Some of us have to live in the real world.

TOM

There are plenty of real people who aren't drug dealers.

CONNIE

He's not a drug dealer. He's a drug supplier. It's way scarier.

Connie starts to get out of the truck.

CONNIE (CONT'D)

Oh. And you're cool pretending to be Gene, right?

TOM

Wait what?

CONNIE

You can't walk in there claiming to be Tom Hanks. He'll think Gene lost his mind. And I don't think the dick thing is gonna work on him. But you can try.

TOM

Why didn't you lead with this?

CONNIE

What's the big deal? You have me. I'm an expert on that piece of shit.

TOM

Look, even if I wanted to be Gene, I have a whole process. Normally I spend months preparing for a role.

CONNIE

Months? I thought you were supposed to be good at acting.

Tom did not like hearing that. He notices his very Gene-like reflection in the car window.

INT. SWANKY BEACH HOUSE - LIVING ROOM - MOMENTS LATER

ALBIE (Albino surfer) leads Connie and a nervous Tom into a room best described as surfer-chic.

FAT CARL (fat, bald, tatted up) sits at a table counting STACKS OF CASH. He stops to do a line of COCAINE, between a BONG made out of a buddha statue, and TWO GUNS.

RICK BUDS (think Matthew McConaughey), super chill dude, comes out in slippers and a silk robe, smoking a blunt.

RICK BUDS

Well if it isn't Connie and Clyde.  
(to her belly)  
And the little bandito inside.

TOM AS GENE

And if it isn't Rick the prick.

Rick stares at him, caught off guard. A tense beat.

He cracks up laughing.

RICK BUDS

Aw man, I remember when you gave me that nickname. You haven't used it in a while though.

Tom eyes Connie, who shrugs.

TOM AS GENE

Well, I thought I'd bring it back.

RICK BUDS

Love it, bro. Love it. And it is so great you're here.

TOM AS GENE

It is?

RICK BUDS

I could really use your help with something.

TOM AS GENE

Sure. We moving a desk?

RICK BUDS

Something like that. Come on.

TOM AS GENE  
 Connie should come too, right?

RICK BUDS  
 Nah, this is just a you thing.

Rick leads Tom away. He nervously looks back to Connie who nods encouragingly.

INT. SWANKY BEACH HOUSE - BACK ROOM - MOMENTS LATER

Tom looks TERRIFIED.

REVEAL: PRETTY BOY (20s, very handsome), tied to a chair, beaten and bloody. Rick stands over him.

RICK BUDS  
 (to Tom)  
 Do you know what this is?

TOM AS GENE  
 A... very bloody person?

RICK BUDS  
 It's a rat. You know how much of a loyalty guy I am.

TOM AS GENE  
 I-- I do.

RICK BUDS  
 So it really grinds my tamales that Pretty Boy's a mole for the cops.  
 (to Pretty Boy)  
 I treated you like family.

PRETTY BOY  
 We are family! I married your sister.

RICK BUDS  
 Then how could you do this to me? You're my pickle ball partner! Now who am I gonna play with?

PRETTY BOY  
 I ain't no rat! You got no proof.

RICK BUDS  
 I don't need proof. I trust my gut.

PRETTY BOY  
 This is insane!

RICK BUDS

Save it. You're screwed now. I know nobody else could get you to talk, but then destiny knocked on my door. Gene "The Pain Machine." This guy's legit crazy.

Tom's face goes white, realizing why he's here.

RICK BUDS (CONT'D)

When he's done with you, even YOUR pretty face won't be pretty no more. Gene, the usual?

Rick holds out pliers for Tom. Tom just looks at them.

RICK BUDS (CONT'D)

Something wrong with the pliers?

TOM AS GENE

Oh. No. Yeah, these are great. I was just-- yeah, these work.

FAT CARL (O.S.)

Rick! You gotta feel the baby kick!

RICK BUDS

Aw, cute.

(to Gene)

Find out what he told the fuzz. By the time I get back, I want the truth or a tooth.

(beat)

Oh, wow. That was good. I didn't even mean to do that.

Rick puts the pliers in Tom's hand and eagerly scampers out.

Tom nervously approaches Pretty Boy.

TOM AS GENE

Look, no one has to get hurt. Just tell me what you told the cops.

PRETTY BOY

Fuck you, Gene. Do your worst.

Pretty Boy spits in Tom's face.

TOM AS GENE

Okay. Here I go.

Tom slowly inserts the pliers into Pretty Boy's mouth.

TOM AS GENE (CONT'D)  
 You can stop me any time by just  
 telling the truth. No one will  
 think less of you.

Tom tries to psych himself up to pull a tooth. Then--

TOM AS GENE (CONT'D)  
 (hopeful)  
 Did you say something?

PRETTY BOY  
 (mouth full)  
 Nope.

RICK BUDS (O.S.)  
 Be right there, Gene! Just grabbing  
 a kombucha.

Tom panics. He realizes what he has to do.

Tom pulls the pliers out of Pretty Boy's mouth and puts them  
 in his own. He tugs as hard as he can.

PRETTY BOY  
 What the fuck?!

Tom SCREAMS at the top of his lungs and PULLS OUT HIS OWN  
 TOOTH.

Rick reenters, drinking a kombucha.

RICK BUDS  
 I like what I'm hearing in here.

Tom quickly swallows the blood in his mouth, then grimaces.

Tom shows Rick the bloody tooth.

RICK BUDS (CONT'D)  
 My man.

TOM AS GENE  
 He's tough. Even if I pull out all  
 his teeth, he'll never talk.

RICK BUDS  
 Okay. You're the expert.

He SHOOTs PRETTY BOY IN THE HEAD. Blood splatters on them.

RICK BUDS (CONT'D)  
 (upbeat)  
 Good try though.

Tom takes in the most disturbing moment of his life.

INT. SWANKY BEACH HOUSE - LIVING ROOM - MOMENTS LATER

Connie sits on the couch. Fat Carl feels her stomach.

FAT CARL

Wow. The miracle of life.

Tom and Rick enter, covered in blood. Tom is lost in thought.

CONNIE

What happened to you two?

TOM AS GENE

Huh. What? Uh, we should go.

RICK BUDS

Wait, why'd you come by?

Connie gives Tom a look that says "just do it."

TOM AS GENE

Well... we were hoping you could possibly lend us money for plane tickets to Fiji. Or not. No biggie.

RICK BUDS

Relax, bud. I'd be happy to front you some cashola.

TOM AS GENE

Really?

RICK BUDS

If you didn't already owe me 30K for the kilo of coke and guns I fronted you three days ago.

TOM AS GENE

Wait, that's all the stuff the cops found.

CONNIE

Gene! Hah. This guy. What a joker.

RICK BUDS

The cops caught you with that? And you came to my drug operation compadre? That is very un-compadre-like.

Rick points his gun at Tom.

RICK BUDS (CONT'D)  
You wearing a wire?

ALBIE  
(re: phone)  
Doubt it. Gene's a fugitive. The news says there's a 100K reward.

RICK BUDS  
Ooh. Cha-ching! I take it back.  
Thanks for coming by, compadre.  
Consider us square.  
(to Albie)  
Stuff them both in the closet.

TOM AS GENE  
Rick, wait. We can talk this out.

CONNIE  
Or... we can shoot it out.

Connie grabs a gun off the table and points it at Fat Carl.

RICK BUDS  
Hey. Easy. Fat Carl's like family.

CONNIE  
Then lower your gun.

RICK BUDS  
No way. I had mine pointed first.

TOM AS GENE  
Why don't you both lower your guns  
and let me lead us in a peaceful  
discussion?  
(to Connie)  
Trust me. No one has to get hurt.

CONNIE  
You know who I trust? This gun.

She grabs the other gun off the table and points it at Albie.

CONNIE (CONT'D)  
And this gun. Drop it, Rick. You're  
out gunned.

Rick puts down his gun.

CONNIE (CONT'D)  
Get in the closet. All of you.

Rick, Albie, and Fat Carl get in the closet. Connie shuts the door and jams a chair in front of it.

TOM  
 (as himself again)  
 What about borrowing money?

Connie grabs two fat stacks of cash off the table.

CONNIE  
 We're good.

TOM  
 Great, now we're stealing from a drug dealer.

CONNIE  
 Again, drug supplier. It's way scarier.

EXT. FIJI - DAY

A drone's eye view of the archipelago. We fly over several islands until we land on the small, uninhabited island of Modriki. This is where they shot the first Cast Away movie, and it's fucking paradise.

EXT. ISLAND BEACH - CAST AWAY 2 BASE CAMP - DAY

Crew members hustle about, doing a variety of jobs.

An airstream trailer sits at the edge of base camp.

EXT. ISLAND BEACH - FILMING LOCATION - DAY

Gene, dressed like Tom in Cast Away, stands on the shore, nervously studying the script on Tom's iPad.

Grips and Gaffers adjust bounce boards, etc.

GENE AS TOM  
 Whatever our fate is... it's together.  
 (different inflection)  
 Whatever our fate is... it's together.  
 (then)  
 Fuck. That's terrible.

Rita approaches him.

RITA  
You okay? You seem nervous.

GENE AS TOM  
I'm fine. Just rehearsing.

ROBERT ZEMECKIS (O.S.)  
We're losing the light. Let's shoot this.

RITA  
Don't worry. You're gonna be great.  
You always are.

Rita takes his iPad and walks into video village, joining ROBERT ZEMECKIS, a CINEMATOGRAPHER, SCRIPT SUPERVISOR, various ADS, and Blaine.

Rita sits down in a director's chair labeled "PRODUCER." She closes the script on the iPad.

It reveals a web browser... Opened to a website advertising PENIS ENLARGEMENT SURGERY.

RITA (CONT'D)  
What the--? Why would...

Rita eyes Gene, pacing in tiny circles. She turns to Blaine.

RITA (CONT'D)  
(sotto)  
I know this sounds crazy, but have you noticed anything off about Tom?

BLAINE  
What do you mean?

ROBERT ZEMECKIS  
(calls out)  
Action!

Gene takes a deep breath, closes his eyes, and summons a side of himself that we've never seen before.

GENE AS TOM  
(as Chuck Noland,  
emotional)  
I'm sorry. It's my fault. I was just angry. People... people get angry sometimes. But I swear I will never, ever leave you behind. If I go, you go. You hear me? We both live... Or... We both die. Whatever our fate is, it's together.  
(MORE)

GENE AS TOM (CONT'D)  
(tearing up)  
Do you hear me, Matt? Together!

REVEAL: Gene speaks to a WELCOME MAT, laying on the sand.

ROBERT ZEMECKIS (O.S.)  
Cut!

A tense beat of silence. Then Zemeckis and the rest of crew erupt in applause.

ROBERT ZEMECKIS (CONT'D)  
That, my friends, is how it's done.

BLAINE  
Seems like the same amazing Tom to me.

Rita stares at Gene, then reluctantly nods in agreement.

INT. POLICE STATION - CAPTAIN'S OFFICE - DAY

CAPTAIN JACKSON (50s, gruff) examines a file. Martinez enters.

DETECTIVE MARTINEZ  
You wanted to see me, Captain?

Captain Jackson hands her the file.

CAPTAIN JACKSON  
Vice had an undercover stationed inside some local drug supplier's op. This morning, he turned up dead.

DETECTIVE MARTINEZ  
What's that got to do with my case?

CAPTAIN JACKSON  
Don't get too excited, but they also recovered his phone, which recorded the audio of his murder. It puts Gene Carbone at the scene.

DETECTIVE MARTINEZ  
I'm chasing a murderer? That's great! Not great, that came out wrong. I just mean now I can prove to you that I'm ready for Homicide.

CAPTAIN JACKSON  
There's more. The audio also suggests Carbone's headed to Fiji.

DETECTIVE MARTINEZ  
Tom Hanks is there shooting Cast  
Away 2. He's in danger. Put me on  
the next plane.

CAPTAIN JACKSON  
Sorry, this is way out of your  
league now. I want you send all  
your files over to the FBI.

DETECTIVE MARTINEZ  
No. Please. I can do this.

CAPTAIN JACKSON  
I told you not to get excited.

Martinez starts to walk out, then turns back.

DETECTIVE MARTINEZ  
You know, I stay up all night and  
take anxiety medicine all day  
because I can't wrap my head around  
why you won't promote me to  
Homicide. I've applied ten times.

CAPTAIN JACKSON  
Twelve by my count.

DETECTIVE MARTINEZ  
Cap, my dad worked Homicide for  
*thirty years*. I've wanted this  
since I was in diapers. Please,  
just give me a shot.

CAPTAIN JACKSON  
It means that much to you, huh?

DETECTIVE MARTINEZ  
And to my Dad. It would make him so  
proud.

CAPTAIN JACKSON  
Well, if it'd make your dad proud.

DETECTIVE MARTINEZ  
Really?

CAPTAIN JACKSON  
No! That's not why we promote  
people. Get the hell out of my  
office. And email your report to  
the FBI ASAP.

INT. POLICE STATION - BULLPEN - MOMENTS LATER

Martinez walks out of Captain's office, furious. She takes a few squirts of her NASAL SPRAY.

She moves to her desk, sits, and opens her laptop. As she's about to start typing--

BUZZ. She gets a text from her Mom. "Get here NOW."

EXT. COMMERCIAL JET - DAY

Establishing shot of a plane soaring through the sky.

INT. COMMERCIAL JET - ECONOMY SECTION - THE NEXT DAY

Connie sits, wrapped in a blanket, watching a movie.

Next to her, Tom holds an ice pack on his jaw. He fidgets, trying to get comfortable, but he just can't relax.

CONNIE

What's wrong?

TOM

I can't sleep. My jaw's killing me, and I can't shake the image of that poor man's brain splattering all over the floor.

CONNIE

You should watch this. It'll put you right to sleep.

Tom looks at her screen.

TOM

You're watching *Cast Away*?

CONNIE

Yeah. Your Gene performance was so good, I figured I'd check out one of your movies. But this is boring as shit.

TOM

You've never seen it before?

CONNIE

Nope. Honestly, not a big fan of your movies.

TOM

Oh. Huh. Not even *Forrest Gump*?

CONNIE

What? No! That's the worst one. The mom tells Forrest his dad's on vacation and he never asks about him again? No kid just forgets about their missing parent. Trust me.

TOM

Connie, have you ever thought about forgiving your Mom?

CONNIE

Hey, we're not talking about my Mom. We're talking about movies and why yours all suck.

TOM

I don't know. It kinda seems like everybody likes them.

CONNIE

Nah. More like nobody hates them.

TOM

Wait, what do you mean?

CONNIE

They're too much like you - afraid of offending anyone. A good guy does a good thing. Everyone ends up happy. What's fun about that?

TOM

Okay, what movies do you like?

CONNIE

I don't know. Something with a car chase. Or a cool shoot out. Like *Bad Boys*. Now that's a good movie.

TOM

You like action movies? But they're so silly and over the top.

CONNIE

Yeah. That's what makes 'em good.

TOM

I actually wanted to be in an action movie once.

(MORE)

TOM (CONT'D)

But the studio wouldn't cast me because they said it wouldn't be believable.

CONNIE

They're right. But if you want to beat Gene, you're gonna have to be a lot less like a Tom Hanks movie and way more like an action movie.

As Tom considers this...

INT. HOSPITAL - HOSPICE ROOM - DAY

CARLOS MARTINEZ (60s, once strong and larger than life, now frail and nearing death) lies in a hospital bed.

Detective Martinez sits in a chair at his bedside, fidgeting with the paper bag she's holding, afraid to look at him.

CARLOS

I'm so glad you're here. It's been a minute, huh?

DETECTIVE MARTINEZ

Sorry, just focused on work. I didn't know you'd gotten so bad. Want a *galleta*?

CARLOS

*Gracias, mija.* I wish I was hungry.

She gets up to put the bag of cookies on the table.

CARLOS (CONT'D)

Speaking of work, did you talk to your Captain? Is he promoting you?

Martinez gets choked up, ashamed of her failure.

CARLOS (CONT'D)

What's wrong, *mija*?

DETECTIVE MARTINEZ

I'm just...

She finally looks at him. She can't bear to break his heart.

DETECTIVE MARTINEZ (CONT'D)

I'm just so happy. I got it, *Papi*. I got Homicide.

CARLOS

You did?

DETECTIVE MARTINEZ

Cap told me this morning.

CARLOS

I am so proud of you! I knew you could do it. Give me a *galleta*.

DETECTIVE MARTINEZ

I thought you weren't hungry.

CARLOS

No, but we are celebrating! Detective Martinez, Homicide. Doesn't it just sound right?

She hands him a cookie. Carlos COUGHS, but chokes it down. She holds up a water cup and straw so he can feebly drink.

DETECTIVE MARTINEZ

I'm sorry, but I can't stay. My perp just skipped town.

CARLOS

Then what are you doing here? You got a murderer to catch.

DETECTIVE MARTINEZ

I love you, *Papi*. I'll make you proud. I promise.

He beams. She walks out, a tenacious look on her face.

EXT. BEACH - CAST AWAY 2 SET - SAME TIME

Gene, in his Cast Away costume, is mid-scene.

GENE AS TOM

...The real question is never how. It's why.

Video village is captivated by his performance.

ROBERT ZEMECKIS

And... cut. Great stuff, Tom. Really. That's the last take I need.

GENE AS TOM

Do you mind if I do one more? I'd love to play with the levels a little. Really dig into the pathos.

ROBERT ZEMECKIS

Sure. Why not?

Rita walks into video village.

RITA

Hey, Tom. The kids from the local community center are here to meet you. You ready?

GENE AS TOM

Now? We're in the middle of a scene.

RITA

Well, according to the call sheet, we're supposed to be in the middle of lunch.

(to Zemeckis)

Is there any way we can break now?

ROBERT ZEMECKIS

Fine by me. I'm ready to move on.

GENE AS TOM

Bob! I thought we were gonna play with the scene. Don't you think it's missing something? Something people can really connect with?

ROBERT ZEMECKIS

(shrugs)

I connected with it.

GENE AS TOM

Oh, did everybody hear that? Bob connected with it. The guy with only one Oscar connected with it. Well maybe you could connect with your brain because that's clearly not happening!

Gene storms off the set. Zemeckis gives Rita a look. *What was that all about?* Rita follows him.

RITA

Hey. Hold up.

Gene stomps into Tom's trailer. Rita follows.

INT. TOM'S TRAILER - CONTINUOUS

A luxurious, customized airstream Tom brings to every movie set. A laptop and typewriter sit side-by-side on the desk.

As Gene changes out of his costume...

RITA

What is this really about? The stalker?

GENE AS TOM

What? No. This has nothing to do with that loser.

RITA

Then why are you so riled up?

GENE AS TOM

I just... I need this to go well, okay? I want to blow people away. Have 'em say, wow, that might be Tom's best performance ever.

RITA

Oh Tom-Tom, they will. I know it.

Rita gives Gene a hug.

RITA (CONT'D)

You're doing amazing out there. I think you've just had a long, crazy week.

GENE AS TOM

Maybe you're right.

RITA

But as your producer, can I suggest you show Bob just a bit more respect? He is the best.

GENE AS TOM

What?

Gene pulls away from her.

GENE AS TOM (CONT'D)

I'm just standing up for myself. I thought that's what you wanted.

RITA

Tom...

Gene walks out of the trailer in a huff, slamming the door. The force causes a small BOTTLE to dislodge from the underside of Tom's desk.

It hangs from a piece of tape. Rita notices it.

She pulls it off the tape. The label says--

RITA (CONT'D)  
"Wrecking Balm."

She looks at it, confused.

EXT. FIJI DOCKS - DAY

Tom and Connie walk along the dock past small yachts.

TOM  
Come on, we don't need a yacht.

CONNIE  
Why not? We can afford it. Rick  
does well for himself.

EXT. FIJI DOCKS - BOAT RENTAL SHACK - DAY

Oars, life jackets, and other equipment everywhere. Various  
*Cast Away* posters hang on the back wall.

Behind the counter, MA'AFU, 40s, relaxes in a Laz-E-Boy,  
watching a Fijian soap opera on a teeny tiny TV.

Tom and Connie enter.

CONNIE  
Hi. We'd like to charter a yacht to  
Modriki.

MA'AFU  
Sorry, friend. Cannot go to Modriki.

TOM  
What?

MA'AFU  
Closed to film movie. *Cast Away 2*.

CONNIE  
Really? But it's our honeymoon.  
(re: belly)  
Slash babymoon.  
(re: Tom)  
And he's dying in two weeks.

MA'AFU  
No can do. I could lose my license.  
Let us take you to another island.  
I know some very romantic spots.

LORRAINE (50s, Ex-Pat) joins them, smoking a cigarette.

LORRAINE  
I'd trust him. That's how my one  
week trip turned into 24 years of  
living in paradise.

She smacks her arm.

LORRAINE (CONT'D)  
Goddamn mosquitos!  
(to Ma'afu)  
I thought you were going to buy  
more spray!

MA'AFU  
After this episode!

She rolls her eyes to Tom and Connie. Then--

LORRAINE  
(taken aback)  
Wow. Has anyone ever told you you  
kind of look like Tom Hanks?

TOM  
Actually, I'm... a Tom Hanks  
impersonator.

LORRAINE  
Whoa. You sound like him too.

MA'AFU  
We are big big fans of Mr. Hanks.

He points out all the *Cast Away* posters.

MA'AFU (CONT'D)  
His movie brings us so much tourist  
business.

LORRAINE  
God, it's like looking right at him.

Lorraine is now straight up eye-fucking Tom.

LORRAINE (CONT'D)  
Can I confess something to you?  
I've always had a big crush on Tom.  
Ever since I saw *Sleepless in  
Seattle*, I just...

She shivers.

TOM

Really?

MA'AFU

Oh yes. Tom Hanks is even her hall pass. Mine is Mindy Kaling. Cute and funny. Such a combo.

TOM

He's your hall pass, huh? Well I think I just had a crazy idea.

Lorraine and Ma'afu are intrigued. Connie gives Tom a quizzical look.

CONNIE

You did?

EXT. BEACH - BASE CAMP

Rita watches from afar as Gene meets LOCAL IMPOVERISHED KIDS.

KID

Say "To infinity and beyond."

GENE AS TOM

That wasn't even my line in the movie.

All the kids boo.

Rita turns and steps into the make-up trailer.

INT. MAKEUP TRAILER - FILM CREW BASE CAMP - DAY

ANGEL, a makeup artist, sits in a makeup chair, staring at his phone. Rita enters.

ANGEL

Hey, Rita. Do you need me on set?

RITA

Nope. Not yet.

ANGEL

Good, cause I'm trying to make this Wordle my bitch.

(re: phone)

Ugh. First letter F, fourth letter U? No word is spelled like that.

Rita pulls the bottle of Wrecking Balm from her pocket.

RITA  
Hey, did you give Tom this cream?

ANGEL  
Nope. Why?

RITA  
It's probably nothing. It's just that Tom's using it and I wanted to know if you thought it was a good product.

ANGEL  
Tom's using it? That's weird.

RITA  
Why is that weird?

ANGEL  
Because it's a healing serum you apply after you get laser tattoo removal.

RITA  
But Tom doesn't have a tattoo.

ANGEL  
At least not anymore. Fraud! Yeah bitch!

RITA  
Wait, what'd you say?

ANGEL  
Fraud.  
(re: phone, proud)  
Got the Wordle.

As Rita's mind begins to race...

EXT. YACHT - DECK - LATER

Connie sunbathes, slowly nursing a cheese board.

CONNIE  
This is the life.

INT. BELOW DECK - STATE ROOM - SAME TIME

Lorraine, in lingerie, lies on the bed suggestively. Ma'afu puts his phone on a tripod.

LORRAINE  
 (to Ma'afu, intensely)  
 I love you so much.

MA'AFU  
 (equally intense)  
 I love you more, babe.

LORRAINE  
 I know this isn't technically my  
 hall pass, but it's the closest I'm  
 ever gonna get. So if you ever get  
 the chance to fuck a Mindy Kaling  
 lookalike, you have my blessing.

TOM (O.S.)  
 Ready?

Lorraine and Ma'afu both giggle with excitement.

LORRAINE  
 Come innnnn....

Tom opens the door and enters wearing only a SPEEDO.\*

\*Yes, he has a giant bulge.

LORRAINE (CONT'D)  
 Lay down... *Tom*.

Tom slowly lowers himself to join her on the bed.

EXT. DECK - SAME TIME

Connie sits up. She looks around. No one in sight. She casually strolls into the bridge.

INT. BELOW DECK - STATE ROOM - SAME TIME

Ma'afu snaps photos of Tom and Lorraine in suggestive poses.

LORRAINE  
 Ooh, Captain Miller, you're so  
 naughty. I want you to save my  
 private Ryan.

TOM  
 Wait... how would you like...  
 (as Victor Novorsky)  
 To be massaged by Victor Novorsky?

He starts massaging her.

LORRAINE

Oooh. From The Terminal! I think I  
might cry.

TOM

(as Jimmy Dugan)

Hey! There's no crying in baseball.

Lorraine moans in ecstasy.

INT. BRIDGE - SAME TIME

Connie eyes the controls, unsure. She then chooses two levers  
at random and simultaneously pushes them in opposite  
directions. The control panel makes a WHIRRRRRRING sound.

INT. BELOW DECK - STATE ROOM - SAME TIME

Tom does the David S. Pumpkins dance.

LORRAINE

You're so sexy.

TOM

(as David S. Pumpkins)

I'm David Pumpkins and I'm gonna  
bang the hell out of you.

LORRAINE

Enough foreplay. Sully me, Sully.

Lorraine plants a big fat KISS on Tom, catching him off  
guard. She eagerly wraps a leg around him.

MA'AFU

Okay. Switching to video.

TOM

You sure? I could do Forrest Gump.

(as Forrest Gump)

Mama always says sexy is as sexy  
does.

LORRAINE

No more stalling. Let's get nasty.

(to Ma'afu)

Honey, get the box.

Ma'afu reaches into the closet behind him and pulls out one  
of those old plastic VHS boxes for...

TOM  
Toy Story?

LORRAINE  
Exactly. Time to bring out the toys.

Ma'afu opens the box, revealing TWO DILDOS.

LORRAINE (CONT'D)  
Say hello to Woody and Buzz.

She turns on Buzz. It vibrates intensely. She rubs it on Tom's cheek.

TOM  
Okay... That's nice...

But then, she moves it lower and lower. Out of frame...

TOM (CONT'D)  
Oh wow, that actually feels good on my lower back. Kind of like a--

But then...

TOM (CONT'D)  
Whoa. No no no. That's where I draw the line.

LORRAINE  
What? We had a deal.

MA'AFU  
You promised my wife freaky sex. Or we turn this boat around.

Tom looks really unsure.

LORRAINE  
How about I let you pick which one?

Tom knows he has to do this to save Rita.

TOM  
...Okay. Woody.

Lorraine takes Woody and slowly circles behind TOM. He shuts his eyes tight.

LORRAINE  
(leans close, into his ear)  
I'm the Captain now.

Suddenly, the POWER FLICKERS as the entire BOAT SHUDDERS.

Connie bursts in.

CONNIE  
Hey, is it bad if there's smoke  
coming from the bridge?

MA'AFU  
Oh my god! Smoke?

LORRAINE  
Our boat!

They both run off, springing into action.

TOM  
Took you long enough.

CONNIE  
I wanted to see how far you'd take  
it.

INT. BELOW DECK - HALLWAY

They leisurely walk through the lower deck of the ship. We  
hear FIRE ALARMS going off.

CONNIE  
I gotta admit, I'm impressed. How'd  
you know it would work?

TOM  
Oh, I've known Lorraine since '99.  
She was one of my first stalkers.

CONNIE  
Really?

TOM  
Yeah. Showed up to the *Cast Away*  
set every day. She's probably why  
the area's off limits.

They pop out to...

EXT. YACHT - CONTINUOUS

...The swim platform, where a DINGY loaded with SNORKELING  
GEAR sits waiting for them.

TOM  
You didn't do too much damage to  
their boat, did you?

CONNIE  
No, not at all.

We hear a small explosion from the engine room.

CONNIE (CONT'D)  
But just to be safe, let's hurry.

EXT. ISLAND BEACH - FILM CREW BASE CAMP

Rita stops a passing Blaine.

RITA  
Have you seen Tom?

BLAINE  
In his trailer, taking a break.

He mimes that Tom is sleeping. Rita looks at the trailer, sensing an opportunity.

INT. TOM'S TRAILER - CONTINUOUS

Rita quietly walks in, finding Gene asleep. The floor creaks, she pauses, then continues to Gene.

She gently pulls back his waistband, but Gene rolls over, ALMOST WAKING UP. She freezes.

Gene settles back down.

Rita tries again, this time even more gently. She slowly, carefully pulls back his waistband...

Rita looks down his pants... and gasps.

CLOSE UP: A FLOPPY, LITTLE PENIS.

GENE (O.S.)  
Hi, honey.

Rita looks over to see Gene, awake, staring at her. A sinister smile grows on his face.

Rita RUNS FOR THE DOOR. Gene catches up and GRABS HER.

Rita reaches out, but Gene drags her away from it.

RITA  
HEL--

Gene covers her mouth to muffle the scream.

EXT. ISLAND BEACH - LATER

Tom's trailer sits at the edge of the beach, with waves creeping up almost to its back tires. After a beat:

SLOW MOTION: Tom and Connie emerge from the water, wearing snorkels, masks, and fins.

They remove their masks, looking very cool.

EXT. TOM'S CUSTOM AIRSTREAM - MOMENTS LATER

Snorkel gear removed, clothes back on, Tom and Connie crawl along the sand until they reach the side of Tom's trailer.

Connie pulls a GUN from her bag.

TOM

Um... where'd you get that?

CONNIE

I took it from Rick's, obviously.

TOM

How'd you get it on the plane?

CONNIE

Please, TSA is all talk.

TOM

Well, that's frightening.

CONNIE

Can we stay focused? I'll hold Gene at gunpoint while you duct tape him to a chair. I only shoot him if he tries something. Man, I hope he tries something.

TOM

Hopefully he just apologizes and we can both forgive him.

CONNIE

Yeah, that part's all you. I don't forgive people that ruin my life.

She hands Tom a roll of duct tape from her bag.

CONNIE (CONT'D)

Know the rest?

TOM

I put on his wig. I tell security I caught this guy breaking into my trailer. Swap complete.

CONNIE

Gene gets arrested. I get my three hundred and sixteen thou. Any questions?

TOM

Nope. Let's go get my life back.

Tom gets on his belly and crawls under the trailer.

Connie looks at her belly, then digs at the sand to create a bigger opening. She rolls onto her back and crawls under.

INT. TOM'S TRAILER - SECONDS LATER

A hatch in the floor slowly opens. Connie pops out, pointing her gun. It looks like Gene is in the bed.

She mimes to Tom that he's asleep.

She crawls in, followed by Tom.

Tom slowly, quietly inches toward the bed.

Gene is fully covered by a blanket.

As Connie covers Tom with her gun, he quietly unfurls a gag-sized piece of duct tape.

Tom takes a deep breath and... RIPS OFF THE BLANKET.

To find WILSON THE VOLLEYBALL and some rolled up clothes.

CONNIE

It's a trap.

DETECTIVE MARTINEZ (O.S.)

(via megaphone)

LAPD! Come out with your hands up!

EXT. TOM'S TRAILER - SAME TIME

Martinez, gun drawn, scans the trailer for movement.

DETECTIVE MARTINEZ

(into megaphone)

I know you're in there.

Just then, AGENT STANTON (40s, clean cut) walks up, followed by a SQUAD OF FIJI POLICE who surround the trailer.

AGENT STANTON  
Cover the exits.  
(to Martinez)  
Agent Stanton, FBI. Who are you?

Martinez takes out her NASAL SPRAY. As she anxiously hits it--

INT. TOM'S TRAILER - SAME TIME

Tom and Connie look out windows on both sides.

CONNIE  
Shit! We're surrounded.

TOM  
Okay, but you break the law all the time. You must have a go-to escape plan.

CONNIE  
I'm a meth dealer not a magician!

EXT. TOM'S TRAILER - SAME TIME

Agent Stanton takes Martinez's megaphone.

AGENT STANTON  
I'll deal with you after I make this arrest, Detective.  
(into megaphone)  
This is the FBI. Come out now.  
Final warning!

Stanton looks at the trailer. Considering his options.

INT. TOM'S TRAILER - MOMENTS LATER

Agent Stanton kicks open the door and enters, gun first. He's followed by six Fijan police.

Wide shot - the trailer's empty. No Tom or Connie in sight.

Stanton spots the HATCH on the floor - it's open.

AGENT STANTON  
They got out. Search everywhere!

Agent Stanton and the Fijan police hurry out. After a beat, the BENCH CUSHIONS on both sides of the trailer pop off.

CONNIE

Clear.

Tom and Connie emerge from their hiding spots.

CONNIE (CONT'D)

Let's get back to our boat.

Tom spots a piece of torn cloth on the floor.

TOM

Wait... Rita has a dress just like this.

He picks it up and inspects it.

TOM (CONT'D)

I think something happened to her.

CONNIE

Can we talk about it later?  
Something's about to happen to us  
if we don't get out of here.

TOM

But--

CONNIE

Later. Okay?

EXT. ISLAND BEACH - MOMENTS LATER

Tom and Connie crawl out from under the airstream.

A bunch of Fijan Police notice them and pursue.

CONNIE

Shit! Run.

Tom sprints towards the forest. Connie waddle-runs after him.

Tom turns back, puts his arm around Connie, and helps her move as fast as she can.

The police shoot at them.

AGENT STANTON

Don't let them get away!

EXT. FOREST - DAY

Tom and Connie run through the forest.

More and more Fijan cops spot them and pursue.

Connie almost steps on a big snake. Tom stops her.

TOM

Careful. Those bolo snakes are all  
over the island. They're just as  
deadly as a bullet.

A bullet whizzes by, hitting a tree near Connie. CRACK!

The splinters go flying.

CONNIE

Ah, shit! My eyes.

TOM

Come on! We have to keep going!

CONNIE

I can't see anything.

Tom spots a big boulder.

TOM

Come here.

He pulls her behind it.

Fijan police search the forest, passing their hiding spot.

EXT. BOULDER - SAME TIME

Tom looks out through the trees to the water. Their dingy  
sits on the shore, unguarded.

TOM

Wait. I see our boat. The tide  
must've brought it in.

Agent Stanton steps between them and the boat, scanning the  
forest.

CONNIE

What are we waiting for? Let's go.

Tom ducks down, pulling Connie down with him.

TOM  
That FBI guy's in our way.

Connie holds out her gun.

CONNIE  
Then you're gonna have to use this.

TOM  
No way. I'm not killing anyone.

CONNIE  
Just shoot him in the leg.

TOM  
He could still bleed out. Or his  
wound could get infected.

CONNIE  
(whisper yell)  
Then just shoot near him!

TOM  
What if I miss and hit him?

She grabs him by the collar.

CONNIE  
Listen to me. If you want your life  
back, if you ever want to see your  
wife again, you are going to have  
to use this gun.

Tom takes the gun.

He aims at Agent Stanton... Takes a deep breath...

INT. ELEMENTARY SCHOOL - 1965 - DAY (FLASHBACK)

We're right back to where the movie started.

SWEET BOY  
Sorry, I don't hurt people. I only  
help them.

BULLY  
Come on. Fight!

Bully SHOVES Sweet Boy, who STUMBLES, losing his balance...

SLOW MOTION: As he falls backwards, the back of his head  
SLAMS into the water fountain. CRACK.

BUT THIS TIME WE DON'T CUT AWAY.

Blood starts appearing around Sweet Boy's head.

A TEACHER, hand over her mouth, steps up beside Bully.

TEACHER

Ohmigod.

(turns to Bully)

Thomas Hanks, what have you done?

We stay on Bully's face - YOUNG TOM HANKS' face - for a beat.

MATCH CUT TO:

EXT. BOULDER - PRESENT DAY

Tom, eyes full of tears, puts the gun down. He can't do it.

After a beat, two Fiji Cops run up and grab them.

Connie thrashes, but it's no use. Tom, on the other hand, doesn't even fight back.

EXT. ISLAND BEACH - LATER

Tom hangs his head in shame.

He and Connie, in handcuffs, sit in a police boat, watched by Agent Stanton. Connie's eyes are still red, but it looks like she can see a little.

CONNIE

(sotto)

I can't believe you didn't take the shot.

TOM

I wanted to. I just... couldn't.

CONNIE

This is why I never rely on other people. They just let you down.

Gene walks up to Connie.

GENE AS TOM

I really don't understand it, Miss. Gene came after me because he's crazy, but why'd you get involved? Doesn't seem very smart. Or the right thing to do for your baby.

CONNIE

You motherfucker! I'm going to kill you!

GENE AS TOM

Great work, Agent Stanton. I'm glad someone was finally able to catch these monsters.

TOM

Where's Rita?

GENE AS TOM

My wife? She's on a phone call with the studio, explaining why there was a shoot-out on her set.

TOM

Then how'd her dress get torn? She figure out the truth?

GENE AS TOM

I don't know what you're talking about.

TOM

(To Stanton)

Please, you have to check on Rita.

AGENT STANTON

Knock it off! That's enough.

(to Gene)

Good luck with your movie, Mr. Hanks. And tell Rita the same.

A Fijan Cop puts the boat into gear and they take off. As Tom and Connie look back at Gene, smugly waving at them.

INT. CAVE - DAY

Rita is tied up and gagged. Gene strolls in.

GENE

(in his normal voice)

You know, this is my bad. I really thought I could fool you. That I had my Tom down to a T. And speaking of Toms, yours is going to prison for life. No way around that now. So the big question is, what do you want your life to be? I did you a favor by getting rid of that pushover.

(MORE)

GENE (CONT'D)

But I get why you don't want to be married to some imposter.

Rita spits out her gag.

RITA

Not one with a baby dick.

GENE

That's uncalled for.

He reties her gag, tighter this time.

GENE (CONT'D)

What I'm saying is, I can be reasonable. Let's get a divorce. I won't put up a fight. You take the house, all the money, I'll even stay away from the kids and grand kids. All I want is Tom's name and career. You give me that, you get everything else. Pretty sweet deal, considering the circumstances.

She looks at him, unsure.

GENE (CONT'D)

What do you say?

She tries screaming for help, but the gag does its job.

GENE (CONT'D)

I'll take that as a no.

He pulls out a syringe and sticks her in the neck.

INT. FIJI AIRPORT - TERMINAL - DAY

Tom is lost in thought as Stanton leads him and Connie, both in handcuffs. He plops them down at the gate and sits across from them.

AGENT STANTON

Don't try anything funny. We've got a long trip ahead of us.

Stanton focuses on his phone and his cup of coffee.

TOM

I'm so sorry, Connie.

CONNIE

Don't be. It's my fault for agreeing to help the most helpless person in the world.

TOM

Don't say that. This is all my fault.

CONNIE

Yeah. I know.

TOM

No, you don't know. Not everything.

Tom doesn't want to keep going, but he knows he has to...

TOM (CONT'D)

Once, a long time ago, I really really hurt someone.

CONNIE

Yeah, what'd you do? Accidentally steal their parking spot?

TOM

When I was a kid, we moved around a lot, so I never had any friends. I was so desperate for attention, I became a bully. A real... knobhead. But one day, I went too far. I almost killed someone.

CONNIE

(astonished)  
No fucking way.

TOM

I ended up writing the kid a letter. A vow. That if he lived, I would never hurt anyone ever again. And that night, he woke up. It was a sign.

CONNIE

I always assumed you were so nice because of some kind of brain injury. But I never guessed it was you injuring someone else's brain.

TOM

I've never told anyone that story. Not even Rita.

(MORE)

TOM (CONT'D)

But I thought you deserved to know  
why I let you down.

CONNIE

You know, for someone so good at  
forgiving everyone else, you really  
suck at forgiving yourself.

TOM

What? No I don't.

CONNIE

Um, you walk around letting  
everyone bully you because you were  
a bully a hundred years ago.

TOM

How old do you think I am?

CONNIE

Old enough to know you should stop  
living in the past.

TOM

It's not that simple. This isn't  
something I can just let go of.

GATE AGENT (OVER PA)

Final boarding call for flight 502  
to Los Angeles.

AGENT STANTON

That's us. Come on. Move.

They stand up and get in the back of the boarding line.

Stanton's phone rings. He answers it.

AGENT STANTON (CONT'D)

(into phone)

Yes, sir. We're boarding now.

Stanton remains on the phone as they slowly move toward the  
entrance to the jetway...

Connie gets an idea. She SLAPS Tom hard across the face.

TOM

Ow! That hurt.

CONNIE

So? What do you want me to do? I  
can't unslap you.

TOM

No. You can't.

CONNIE

Exactly. Let me tell you something. Do you know how much bad shit I do? I sell drugs to people trying to quit. I steal cars. Break people's fancy yachts just because it helps me. And for the last eight months, I've been planning to clean up my life for this baby and every single day I've found a way to fuck it up. I should hate myself. But I don't. Because it won't change those mistakes. All I can do is live in the present. Just forgive myself and try to do better today.

Tom takes this in. The line lurches forward. They're almost to the door.

Connie tries to slap Tom again. This time he ducks.

CONNIE (CONT'D)

There you go. Now you're living in the present.

Tom finally gets it. He nods.

TOM

You're right. About all of it.

CONNIE

So what are you gonna do about it?

Tom gets a determined look in his eye.

TOM

I'm gonna make a run for it.

Connie looks at Agent Stanton, distracted by his phone call.

CONNIE

No way. He'll catch you.

(beat)

You need my help.

TOM

No. I don't want you getting any more jail time. Not for me.

CONNIE

Then you better pull this off.

Tom smiles at her.

TOM

Thank you.

CONNIE

Like I said, all I can do is try to do better today.

Tom gives her a look that says "let's fucking do this."

CONNIE (CONT'D)

I got this.

Connie SCREAMS, getting Agent Stanton's attention.

AGENT STANTON

What's wrong?

CONNIE

Contractions. The baby's coming.

AGENT STANTON

(into phone)

Sir, I will call you right back.

(to Connie)

Really? That's awfully convenient.

CONNIE

Ahh! I swear! I'm in labor.

AGENT STANTON

Sure you are.

They get to the GATE AGENT. He hands her boarding passes.

AGENT STANTON (CONT'D)

Hello. Party of three.

The Gate Agent eyes them all, curiously.

GATE AGENT

Uh, you can't get on this flight if she's actively in labor.

AGENT STANTON

Oh, don't mind her. She's faking. Probably afraid of going to prison.

CONNIE

Please, do you know how many times I've been to prison? Ahhh! Another contraction.

TOM

I think they're getting closer together.

GATE AGENT

You are not setting foot on this plane until she gets checked out.

AGENT STANTON

Fine. We'll go to the emergency med center, but we'll be right back.

(to Tom)

Wait here.

He uncuffs one of Tom's hands and recuffs it to a chair. He puts his Starbucks cup down next to Tom and escorts Connie away. She gives Tom a sly wink.

Once they're gone, Tom reaches over and grabs Stanton's Starbucks cup. He takes out the little green splash stick.

TOM

Stick it til' you click it.

He sticks it into the tooth mechanism, just like Connie did.

EXT. FIJI JUNGLE - DAY

Gene carries an unconscious Rita through the brush. He stops when he reaches a PIT OF BOLO SNAKES.

He puts her down and unties her, then rolls her into the pit. Snakes begin to slither on top of her.

As Gene walks away, he rehearses:

GENE

Anyone seen Rita? She went on a hike an hour ago.

(different inflection)

Anyone seen Rita? She went on a hike an hour ago.

INT. FIJI AIRPORT - BAR - SAME TIME

Martinez sits at the counter, pretty drunk. She fumbles with her nasal spray. She squirts each nostril.

The BARTENDER (40s) walks over.

BARTENDER

I think I have to cut you off.

DETECTIVE MARTINEZ  
As long as you're doing it for the  
right reasons...

He looks at her curiously. "*Why else would I do it?*"

DETECTIVE MARTINEZ (CONT'D)  
Screw it.

She takes out her phone and dials, trembling with dread.

BARTENDER  
Oh. I don't think you should be  
calling anyone right now...

DETECTIVE MARTINEZ  
(into phone)  
Hey, Mom. Can I talk to Dad?

INTERCUT WITH:

INT. HOSPITAL - HOSPICE ROOM - SAME TIME

Juana hands Carlos the phone. He raises his bed to sit up.

CARLOS  
*Hola, miya.* How's the case going?

DETECTIVE MARTINEZ  
Not great, actually.

CARLOS  
What? Why's that?

DETECTIVE MARTINEZ  
Because... I didn't really make  
Homicide.

CARLOS  
You didn't?

DETECTIVE MARTINEZ  
No. And then I chased after a case  
to try to force Cap to promote me.  
And now I may lose my job.

CARLOS  
I'm so sorry, *miya.*

DETECTIVE MARTINEZ  
 No, I'm sorry. I just... I had to  
 make sure the last thing I said to  
 you wasn't a lie. Even if that  
 means you're not proud of me.

CARLOS  
 Why wouldn't I be proud of you?

DETECTIVE MARTINEZ  
 Because Homicide is all you've ever  
 wanted for me. And now you'll never  
 see me get it.

CARLOS  
 I wanted that for you because I  
 thought YOU wanted that for you.

DETECTIVE MARTINEZ  
 I did. I do. I think.

CARLOS  
 All I really want for you is to  
 never stop fighting for what you  
 want. And you never have. *That's*  
 why I'll always be proud of you.

Martinez, fighting back tears, opens her mouth to speak when  
 she sees TOM RUNNING THROUGH THE AIRPORT.

DETECTIVE MARTINEZ  
 What the--

CARLOS  
 You okay?

DETECTIVE MARTINEZ  
 Yeah.

She nods to herself, suddenly sober.

DETECTIVE MARTINEZ (CONT'D)  
 I just have to go finish a fight.

Carlos smiles. Martinez hangs up, slaps cash on the bar, and  
 takes off after Tom.

EXT. FIJI AIRPORT - MOMENTS LATER

As Tom runs, he passes a JANITOR CART, swiping a TOOL BOX.

Tom jogs past a row of nice, new cars until he gets to a 1955  
 Ford Thunderbird convertible. He jumps in.

INT. 1955 FORD THUNDERBIRD - CONTINUOUS

Tom uses a SCREWDRIVER to start it just like Connie did.

It roars to life. Jay-Z's *Public Service Announcement* blasts from the stereo.

JAY-Z (FROM STEREO)  
*Allow me to reintroduce myself.*

Tom peels out, a man on a mission.

INT. FIJI AIRPORT - EMERGENCY MEDICAL CENTER - SAME

Agent Stanton stands by as a NURSE examines Connie.

AGENT STANTON  
Can you hurry this along? We have a flight to catch.

NURSE  
Okay then. All done.

AGENT STANTON  
Thank you. Let's go.

NURSE  
Oh, you're not going anywhere. She is definitely in labor.

CONNIE  
What?! I am?

EXT. FIJI DOCK - LATER

Tom's stolen car skids to a stop. He hops out. And runs full speed down the dock.

EXT. YACHT - MOMENTS LATER

Ma'afu and Lorraine, now docked, tie a NEW DINGY to the back of their boat. They head into the ship.

After a beat, Tom runs up, unties the dingy and jumps in. He gets it started and takes off.

Ma'afu and Lorraine run back out, watching Tom drive off.

MA'AFU  
Not again! What an asshole.

LORRAINE  
He's the Captain now.

EXT. OCEAN - MOMENTS LATER

Jay-Z kicks back in. But now it's not coming from the scene. It's the mood in Tom's world.

VROOOOOOM! Tom speeds across the ocean in the dingy.

The wind hits hard. It rips the front of his shirt open. As his open shirt flaps in the wind, Tom looks like a badass.

He's officially in an action movie.

EXT. FIJI JUNGLE - SAME

The music is gone.

Just the sounds of the bugs, the birds, and the snakes slithering on Rita.

She starts to wake up. She realizes where she is and SCREAMS and FLAILS. But her sudden movements make the snakes angry and one BITES her.

Then another.

EXT. FIJI SHORE - DAY

Gene, in his loin cloth, stares out at the open water.

                  GENE AS TOM  
That's it. That's our way home.  
                  (then)  
And... cut! Okay, people. Let's try  
that one more time.  
                  (to cinematographer)  
Can we get a wide shot now?  
                  (to script supervisor)  
And I'm gonna play around with the  
words. They feel flat.

Cinematographer steps out of video village.

                  CINEMATOGRAPHER  
Hey, Tom. Uh, where's Bob?

                  GENE AS TOM  
I fired him. I'm directing now.

CINEMATOGRAPHER

But--

GENE AS TOM

I'd hate for anyone else to go.  
Wouldn't you?

Cinematographer shakes his head obediently.

GENE AS TOM (CONT'D)

By the way, anyone seen Rita? She  
went on a hike an hour ago.

INT. TOM'S TRAILER - LATER

Gene walks inside. He looks in the mirror and smiles,  
satisfied.

Just past him, Tom steps out of the bathroom holding his  
TYPEWRITER.

He cocks it back and swings it at Gene's head.

BLACK.

INT. TOM'S TRAILER - LATER

Gene wakes up to find himself in a chair, his hands zip tied  
behind his back. Tom stands over him.

GENE

Wow. They should've made *Catch Me  
If You Can* about you.

TOM

Where's Rita?

GENE

Oh yeah, her. I'm afraid I can't  
tell you that. While nobody  
believes you, people might believe  
her.

TOM

Tell me where she is. Now.

GENE

Or what? You'll ask again with a  
"please?"

Tom reaches into his pocket and pulls out a pair of pliers.  
Gene smiles.

GENE (CONT'D)

You and I both know you don't have it in you. I studied you for months. You really are the nicest sap in Hollywood.

Tom sticks the pliers in Gene's mouth and in one quick motion--  
HE PULLS OUT A TOOTH!

GENE (CONT'D)

Ahhh!

TOM

Not anymore.

EXT. FIJI JUNGLE - SAME

Rita, fighting the effects of Ketamine and snake venom, CLIMBS OUT of the snake pit. She CRAWLS through the woods with every ounce of strength.

But HER BREATH GETS QUICKER AND SOFTER. Her eyes flutter.

INT. TOM'S TRAILER - SAME

Tom, enraged, YANKS out another tooth. He throws it on the ground. It lands near a few of its friends.

TOM

WHERE IS SHE?!

GENE

(mouth full of blood)  
Okay, okay. I'll tell you.

TOM

Spill it! Or I'll pull out more than teeth.

GENE

March, 8th, 1984.

TOM

What?

GENE

That's the day I got cast as the title role in *Fletch*.

TOM

*Fletch*? The Chevy Chase movie?

GENE

I was an actor. But unlike you, classically trained. Juilliard. The Royal Academy. The works. Got a few small roles and then bam! My agent got me in for the biggest movie of the year. And they fucking loved me. Even made an offer. I was about to be a star.

Gene discreetly but furiously rubs his zip tie against the back of the wooden chair.

GENE (CONT'D)

But the next day, *Splash* hit theaters and you became a household name. So they backed out. Said we looked so alike it'd be confusing. Like they purposely cast the poor man's Tom Hanks.

(scoffs)

Poor man's. I can act circles around you. After that, nobody wanted to hire me. The auditions dried up. Agent dropped me. It was over.

This lands on Tom. He actually feels bad for this guy.

TOM

That's awful. I'm sorry I hurt you.

The fire returns to his eyes.

TOM (CONT'D)

But you need to let go of the past. And you're gonna start by giving back the life you stole from me.

GENE

You stole mine first. I just took back what I deserve.

TOM

You don't deserve my wife. Where is she?!

Gene cuts the zip ties, freeing his hands.

GENE

Alright, fine. I'll tell you.

He discreetly pulls another syringe out of his back pocket.

GENE (CONT'D)

She's where you're about to be.

The trailer door flies open. Martinez enters, gun drawn.

DETECTIVE MARTINEZ

Freeze!

Gene slips the syringe back in his pocket.

GENE AS TOM

Took you long enough.

TOM

Wait. It's not what it looks like.

GENE AS TOM

It's exactly what it looks like.

Martinez takes out her cuffs and pulls Tom's hands behind his back.

DETECTIVE MARTINEZ

Gene Carbone, you're under ar...  
under a...

Martinez drops to the ground, unconscious.

Tom whirls around to see Gene, holding the syringe.

TOM

What did you do?

GENE

I can't let her arrest you. You've  
already escaped twice. You'll just  
do it again.

Gene picks up Martinez's gun. Points it at Tom.

GENE (CONT'D)

You need to die, Tom.

TOM

(backing up)

Wait. You don't have to do this.

GENE

I didn't. But now you've forced my  
hand.

Tom throws the pliers at Gene, who bats them away.

This gives Tom the chance to quickly pick up the typewriter.

GENE (CONT'D)

Bye, Tom.

Gene SHOTS. Tom BLOCKS it with the typewriter, which takes the bullet, cracking down the middle.

Tom's left holding a piece in each hand, fully exposed.

Gene smirks.

GENE (CONT'D)

Hanks for the memories.

Gene raises the gun...

BANG!

Tom flinches. He opens his eyes. He's not shot.

Gene touches his back. Checks his fingers. They're covered in blood.

Gene falls face first to the ground REVEALING Martinez, holding a smaller gun, holster on her ankle exposed.

DETECTIVE MARTINEZ

Let me guess, Ketamine? Pretty hard to drug someone with their own anxiety meds.

She takes a hit of her Ketamine nasal spray.

DETECTIVE MARTINEZ (CONT'D)

Their tolerance is way too high.

(then, to Tom)

Mr. Hanks, I presume.

Gene SCREAMS as he comes back to life. He raises his gun to Tom and--

SMASH!

Tom hits Gene on the head with one of the typewriter halves.

Gene collapses again in a heap. Martinez nods approvingly.

EXT. ISLAND FOREST - DUSK

As the sun sets, an exhausted, dirty, and bloody Rita continues to crawl. She PANTS, gasping for breath.

As she succumbs to the venom, her crawl slows to a stop.

She COLLAPSES on the ground.

Her breathing slows until it appears to stop.

After a beat...

Tom, Martinez, and the ON-SET MEDIC run up to Rita. Tom cradles her in his arms. His eyes well up.

TOM

Rita! Rita please! Wake up.

Martinez inspects the snake bite wounds.

DETECTIVE MARTINEZ

She needs antivenom. Now.

The on-set medic whips out a syringe and injects her.

TOM

Come on, come on, come on.

After a beat... Rita wakes up.

RITA

Tom... Is it really you?

TOM

It's me, honey. It's me.

Tom holds her tight.

INT. PETCO - DAY

Various CUSTOMERS stand in the checkout line. One LADY holds a CAT. We slowly PAN until we reach the back of the line.

Tom walks up, holding a twenty pound bag of cat food.

**TITLES:** ONE YEAR LATER

A MALE CUSTOMER (30s) in line in front of him turns around, starstruck.

MALE CUSTOMER

Oh my gosh. You're... you're...

TOM

(big smile)

The one and only.

This draws the attention of everyone in the Petco.

MALE CUSTOMER

I'm a huge fan. Would you mind  
taking a quick a selfie with me?

Tom leans in. They take a selfie. He begins to get bombarded.

YOUNG CUSTOMER

Hey, can I get one too?

TOM

Of course.

OLD CUSTOMER

Can you sign this chew toy?

TOM

Love to.

He signs it, then steps up to the cashier.

TOM (CONT'D)

Hi. Just this.

A RUDE FAN approaches and GRABS Tom's shoulder.

RUDE FAN

Yo let me get a photo.

Tom pulls away sharply.

TOM

Hey!

He turns to Rude Fan. Looks directly at him, and with a cool confidence we've never seen in him before...

TOM (CONT'D)

I'm paying, okay? Back off.  
(then, a little satisfied)  
And now you're not getting a photo.  
(to cashier)  
So sorry about that.

INT. TESLA - MOMENTS LATER

Rita sits in the driver's seat. Tom gets in with the cat food.

RITA

I got her some flowers too.

She picks them up.

RITA (CONT'D)  
Aren't they beautiful?

TOM  
Not as beautiful as you, Mrs.  
Wilson.

She smiles, smitten.

RITA  
I love you, Tom-Tom.

TOM  
I love you, Rita-Bonita.

EXT. CAT CAFE - DAY

A sign reads "Connie's Cat Cafe." A banner below it reads  
"Grand Opening."

INT. CAT CAFE - DAY

It's bustling. Cats and customers everywhere. Connie works  
behind the counter, followed around by a 1 YEAR OLD TODDLER.

Tom and Rita walk in with the flowers and cat food.

CONNIE  
You guys made it!

TOM  
We were in the neighborhood.

Rita hands her the flowers.

CONNIE  
Aw. You shouldn't have.

TOM  
The cat food was my idea.

Tom plops the cat food down on the bar.

CONNIE  
What can I getcha? Coffee? Cat?

TOM  
Coffee please.

RITA  
Neither. You know what I want.

Connie smiles and hands Rita her daughter, who lights up. She pours Tom coffee.

RITA (CONT'D)

You love your *Yiayia*, don't you?

As Rita cuddles and dotes on the child...

CONNIE

Okay, so last night I watched *The Burbs* and wow. That's a movie you should've won an Oscar for.

TOM

Totally agree.

CONNIE

Still not as good as *Money Pit*. You should fall through the floor in every movie. So glad you turned me onto your whacky 80s comedies. Now those are fun.

Tom looks around her successful business.

TOM

Hey, speaking of money pits--

CONNIE

Watch it, gramps.

TOM

I'm obviously kidding. I mean, look at this place. I still can't believe this is what the three hundred and sixteen thousand bucks was for. My guesses were way off.

CONNIE

What can I say? I'm full of surprises.

Tom looks at Rita holding Connie's daughter. A WOMAN (late 50s) waves a RATTLE in front of the little girl.

TOM

I see you even had enough left over to hire a nanny.

CONNIE

That's not a nanny. It's my mom. I decided if you can let go of the past and forgive yourself, maybe I can do the same and start forgiving other people.

(off his smile)

I told you I'm full of surprises.

Tom holds up his coffee to cheers...

TOM

To always surprising each other.

They clink coffee cups.

CONNIE

Oh. And congrats on Cast Away 2. I just saw it's the number one movie on Apple.

SMASH CUT TO:

EXT. SAN QUENTIN PRISON - DAY

A huge, maximum security prison.

INT. SAN QUENTIN PRISON - TV ROOM - DAY

Thirty or so chairs are set up. PRISONERS file in, including Gene. He sits. After a beat, Rick sits down next to him.

RICK BUDS

Hey, buddy.

GENE

Rick? What are you doing here?

RICK BUDS

Having the time of my life.

GENE

What?

RICK BUDS

The yard has pickle ball courts. I play all day sometimes. Plus, no more looking over my shoulder, worried about cops. I wish I got pinched years ago.

GENE

I... guess that makes sense.

RICK BUDS

Oh. And I forgot the best part - I found a new pickle ball partner. Well, technically two new partners.

Ned/Johnny - from the van - sits down next to Rick.

NERDY PRISONER

(as Ned)

Hey, it's my old friend, Tom.

GENE

Who are you?

NERDY PRISONER

(suddenly Johnny)

Oh, you know who I am.

Johnny glares at Gene, licking his lips.

The lights dim as a screen comes down. The Apple TV+ logo appears, followed by the home screen. At the very top of the screen it says "Now Playing: Cast Away 2." The trailer starts to play automatically.

GENE

Wait. Let that play.

He watches the trailer. And so do we.

It starts with footage of--

INT. CARGO PLANE - DAY

Tom is on the phone.

TOM

(into cell phone)

Love you honey. I'll see you soon.

Suddenly, the plane shakes. Tom looks around, nervous.

EXT. ISLAND - DAY

Tom is stranded as he looks out at the horizon.

TOM

I did it before, I can do it again.

EXT. OCEAN - NIGHT

Tom sails a raft into a storm.

EXT. SUBURBAN HOUSE - DAY

Tom knocks on the door. HELEN HUNT opens it.

TOM  
I'm home, Kelly. I'm home.

A beat.

HELEN HUNT  
Wait, what's going on?

She moves aside, revealing a TOM HANKS LOOKALIKE (played by Tom Hanks).

INTENSE MUSIC.

From this point on, this might as well be the trailer for a *John Wick* movie. Tom kicks ass and takes names. He shoots at DRUG DEALERS, fights his lookalike with kung fu, and jumps out of a helicopter... into another helicopter.

TOM HANKS

AND TOM HANKS

ARE IN...

CAST AWAY 2

BECAUSE DOUBLE THE TOM MEANS DOUBLE THE FUN!©

Tom, in a crazy stunt, kills five GANGSTERS in five seconds.

TOM  
Sorry...  
(looks into camera)  
But no more Mr. Nice Guy.

FADE OUT.

THE END.