

WRONGFULLY ACCUSED

By

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LOGO

DISSOLVE TO:

SUPER: "The following dramatization is true, based on real events, from other actual movies."

Building underneath the super:

SOUND: A PRISON SIREN off in the distance.

DISSOLVE TO:

EXT. HILLSIDE - DAY

CASS LAKE hears the sirens. Beautiful, cool, in control, the girl next-door with the body of a Victoria's Secret model. And an air of mystery about her. She grabs her binoculars.

ANGLE - HER PAINTING

The penitentiary with a person jumping over the wall. Cass looks through her binocs.

EXT. UTILITY ROAD - PRISON TRUCK - DAY

The side of the truck reads: "A Prison Truck". In the b.g. off in the distance is the penitentiary where a break has just been discovered. In the flatbed are barrels, overstuffed, and marked "Recycled Paper", "Recycled Cans", "Recycled Plastic", and "Recycled Cycles", which is full of old bicycles. One barrel, which is marked "For Escaping", has a pair of hands holding onto the rim. The person inside starts to rock the barrel until it falls off the truck.

ANGLE - BARREL

Rolls down a hill. Passes a sign: "The Steepest Hill In The Whole World".

POV FROM INSIDE BARREL

The world is spinning as we roll downhill.

EXT. HILLSIDE

Cass is packing up her paints. Delicate brushes and big paint rollers.

EXT. CREEK - DAY

The barrel comes to a halt in the creek. Our PRISONER crawls out of the barrel, we don't see his face. Dizzy, on very unsteady legs, he staggers all over, banging into tree, a bridge embankment, then bumps heads with a BEAR who is just rounding a corner, ow! Beast and man fall backward out of frame, leaves flying back up into view as they strike the ground.

GO TO BLACK:

FADE UP:

INT. BACK ROOM - PRISONER'S POV OF CEILING

A moan, and we stare at the ceiling. Look to the wall. A doctor's license hanging on the wall for "Dr Yanock Savack" has a big red circle with a red bar through the middle on it. We turn back and we look into the face of DOCTOR SAVACK. Tired, worn-faced drinker and smoker. He wears a white pharmacist's type coat. Cigarette dangles from his lips. A little smoker's cough. He's going through a wallet.

ANGLE - SAVACK

SAVACK

I'm Yanock Savack.

Our escaped prisoner, the young, handsome cameo is our escapee, ROBERT DECKER. Tries to get up off the barber chair, but he's too woozy.

SAVACK

Ssh. You're safe, Mr Robert Decker. I found out who you are.

Savack looks at several photos of a woman, Mary Kelley, red hair, very pretty. She holds onto, and stands behind, a picket fence. Another photo and we see she is actually holding onto a small section of a fence, which is about the size of an accordion. Is Savack taken by her beauty, or does he recognize her?

SAVACK

Girlfriend?

Decker grabs the photo.

DECKER

Mary Kelley. I loved her. She set me up. I'm innocent. I

never smuggled guns into
Northern Ireland.

SAVACK
Guilty, not guilty, it doesn't
matter to me. Someone found
you. Brought you here.

DECKER
A bear?

SAVACK
She left no name. But did give
me thirty-five hundred
dollars. I'm a self taught
cosmetic surgeon.

Savack washes his hands in the greasy water of a sink full of
dishes.

SAVACK
I'll make you so your own
mother won't recognize you.
(to his dog)
Right, boy?

ANGLE - DOG

He woofs. His face is the spitting image of Richard Nixon.

ANGLE - SAVACK

Wipes his hands on the dog's tail.

SAVACK
I used to be a butcher, and
then I worked on the "Mr.
Potato Head" design project.

Swigs from the "Whiskey" bottle.

SAVACK
So I know noses, ears, and
mouths.

Puts on a pair of rubber gloves. One shoots off of his hand.

SAVACK
The "Savack Procedure" takes
no more than four hours.
(checking his
equipment, all in
order)

Yes. Oh. I'll get the cotton balls.

DECKER

No! I'll stick with the balls I came in with. Just do the face.

SAVACK

I'll alter your voice by wiring your vocal chords through a pez dispenser implanted in your neck.

(very special)

No more fingerprints. They'll never give you away. The downside is fingerprints act as non-skid treads. This means when you pick your nose, the finger just might slide all the way into your brain, causing instant death. Let's begin.

He turns on a tank labeled "Nitrous Oxide Lite".

ANGLE - DECKER'S POV

"Before and After" pictures hang on the wall. Before is Abe Vigoda. The after is Tom Cruise. Then a before of Michael Jackson from his "Jackson Five" days. Then a series of four after pictures, taking us through his various changes. Savack places the mask over Decker's face.

SAVACK

Take deep breaths...deep... that's it.

FADING TO BLACK

SAVACK

When you fall asleep, you're going to be my bitch.

Breathing becomes excited.

SAVACK

Only kidding...

Savack's laugh echoes into:

DISSOLVE TO:

INT. DR. SAVACK'S OFFICE - DECKER'S POV - HOURS LATER

SLOWLY FADING BACK UP again. Things are just starting to get into focus. Dr. Savack is standing over Decker, in the midst of a big whisky swig. He's very unsteady on his feet. On the instrument table is a bag of cement and a trowel. A timer DINGS.

SAVACK

Those bandages can come off now.

He starts to unravel the bandages.

SAVACK (Cont'd)

You're going to feel a stinging sensation under your arm. I had to take some skin there for your upper lip. A bit from your penis for the eyelids. I wouldn't rub them or they'll swell up...to around seven or eight inches in length. And I had to borrow a little skin from my dog's ass for the jaw area.

Knocking over instruments as he hands Decker a mirror. We see the new face. RYAN JACK HARRISON is born.

RYAN

(frightened)

Aw!

CREDITS BEGIN:

TITLE: LESLIE NIELSEN IS LESLIE NIELSEN in:

Letters swivel out to us ala "The Fugitive" movie, "WRONGFULLY ACCUSED". VANNA WHITE turns around the last letter, and styles to it, applauds. Under it all a forceful piece of music heralds the titles. It rumbles under the remaining action and credits.

INT. SAVACK'S OFFICE.

Ryan looking into the mirror at himself.

RYAN

This is the best face you got?

SAVACK

It says intelligence, common sense, a man whose lived a vigorous life.

RYAN

We're going with this nose?

Savack hands him a jar of pills. He almost loses his balance.

SAVACK

Take eight of these pills
every hour. Or...

(holds up a huge
softball sized
pill)

one of these a day, rectally.

RYAN

I'll go with the pills.

SAVACK

(can barely speak)

Documents.

Ryan opens the passport. The picture is of Ryan's face wrapped in the bandages.

SAVACK

To save time, I took the
picture while you were asleep.

Ryan reads:

RYAN

"Ryan Jack Harrison".

SAVACK

A new man. A new face. A...

He crumbles into Ryan's arms. Ryan sees a knife sticking in Savack's back. He pulls it out. Helps Savack to the barber chair. In the process, the knife is now in Savack's chest. Ryan, "oops" . Pulls it out. Savack calls Ryan closer. Lips to ear.

SAVACK

Ow.

RYAN

Who did this to you?

SAVACK

It was her. BUT...she hasn't
seen your new face.

He's dead. Ryan panics! He turns off the lights. Goes to the door. Opens it a crack to look outside. In the process, the

tip of the knife he holds enters an electrical socket. Sparks! "AW!" He drops the knife. Skulks into the dark night.

ANGLE - SAVACK'S FILES

A mess, the "Mary Kelley" file is empty.

DISSOLVE TO:

MONTAGE - RYAN ON THE RUN AGAIN

RYAN (V.O.)
Murder! I'll be to blame for another crime I haven't committed. What to do? Where to go?

Ryan's feet walking mile after mile of sidewalk, up stairs, down stairs, circular stairs, trying to walk up an escalator. All the while pages are falling off a daily calendar. We start in July. We eventually reach July 32nd.

A motorcycle cop looks his way.

RYAN (V.O.)
A cop. Be safe Ryan. Don't draw any attention to yourself.

Ryan acts casual and stands behind an outdoor fruit stand. His positioning makes it look like the banana and pears are his exposed genitalia. No one can help but stare at him.

RYAN (V.O.)
Everyone's staring. Quick, lose yourself in a crowd, blend in.

Ryan is morphed into footage of the Million Man March crowd. As the crowd listens to Farakan, Ryan looks over his shoulder for the cop. All heads turn to this one shiny white face in the middle of the crowd.

RYAN (V.O.)
You have to get off the streets. Wait, steady man, this is a new face. No one knows you. Find work. Start a new life.

"Help Wanted" sign after "Help Wanted" sign are plucked from windows, one is in Hebrew, another "Help Wanted" sign is in the window of the "Help Wanted Sign Store".

Ryan takes a "Help Wanted" sign from the window of the impressive "Columbia Heights Symphony Hall".

INT. SYMPHONY HALL

Ryan assists the percussionist tighten the timpani skin.

RYAN (V.O.)

That's right Ryan, lose yourself in the meticulous care of each instrument. Life is starting anew.

Ryan tightens, straining hard to draw it very taut. There. The percussionist strikes the timpani with his mallet. Ryan tightened it too tight, "boing!". The mallet bounces back with great force, hitting the percussionist in the face.

Ryan is sharpening the conductor's baton in a pencil sharpener.

Ryan carrying a harp. He doesn't realize it's too big for the doorway opening. It jams in the door. Ryan keeps walking into the strings, "sproing", he's shot backwards out of frame.

Sound of a mechanic at work, hammering, drilling: "Clang! Weez weez! Crank". Ryan in greasy overalls, slides from under a piano on a crawler. Lifts the piano top, oils a hinge, but in the process clipping Mr "Shine" himself, DAVID HELFGOTT, smoking, shirtless, wearing long coat, walkman in ear, and wearing headphones, acting very hyper, on the chin. He falls into the piano. Ryan drops the piano top back down, leaving Helfgott entombed.

Emptying trash from after a rehearsal. He sees a violin in a trash can. He reverently picks it up. It feels right, it feels so natural. "Wonder Boy" is wood-burned on the back. He picks up a bow.

RYAN (V.O.)

You studied violin as a boy.
You played in the prison orchestra. It kept you sane.

ANGLE - ON DECK CIRCLE - BASEBALL PLAYER (CAMEO)

Kneeling, he's applying resin to his bat. Ryan gestures for the resin. He resins his bow. Hands the resin bag back to the ball player.

RYAN (V.O.)

You must play. It's in your blood. It's your destiny. But will it give you away?

Ryan cradles the violin as he readies to play.

ANGLE - THEATER SEATS

Cass, carrying a portrait, hears a short burst of fantastic violin music.

CASS
(to Ryan)
That was wonderful.

There's something about him. Something about his eyes.

CASS
You should audition for the orchestra.

RYAN
I'm afraid you can't make a sow from a pig's ear.

CASS
(so attracted to him)
Would you like to get a cup of coffee?

CREDITS END

SONG: Our Whitney Houston-ish song begins. (Lyrics that feel like this:)

FEMALE VOCALIST (V.O.)
(very Whitney Houston)
You are my special one.
The lover I seek.
My husband's gone,
you did me for a week.
My heart felt a tug
as you nailed me on the rug.
I'm so sore
from the hardwood floor.
We did a three way in a bar.
And on the freeway in a car.
I loved you all the while
we did it doggie style.
In this our montage.
In this our montage of love.

MONTAGE OF LOVE:

INT. COFFEE SHOP - DAY

Ryan and Cass both have huge coffee cups. They chat.

EXT. FIELD - DAY

Very "Legends of the Fall", parasol in Cass's hand. Ryan, very Brad Pitt-ish, tips the brim of his cowboy hat, a lot of water splashes up from the brim, more than is physically possible.

EXT. POOL - DAY

Cass sits on a pool chair. Ryan applies suntan lotion, a lot more comes squirting out than he anticipated. He rubs it on her back, it runs all over. She leans back in the chair, but due to the greased-up back, she slips off the chair, and down a hillside.

INT. ELEVATOR AT SYMPHONY HALL

Ryan and Cass enter. She is all over him. Kissing, working her way down his chest, then out of frame. We can only imagine what she is doing as he reacts in total ecstasy, flailing his arms, pounding his fist on the wall, banging his head.

ANGLE - CASS

Is just tying his shoe for him. He lifts her up. They kiss madly. He swings her around, romantically drapes her backward, goes to kiss her, but the elevator doors have opened and they slam on her head. She goes limp. Oops.

INT. CASS'S BEDROOM

Cass's back to Ryan, she takes off her blouse. He unhooks her bra. Like a slingshot it shoots off of her, O.C. "twoing", it bounces off a far wall. They duck as it comes at their heads, and lands with the SOUND of an O.C. lamp CRASHING to the floor.

INT. CASS'S BEDROOM

CAMERA MOVES OVER THE FLOOR, an empty champagne bottle, one bottle of "Yoo Hoo" and two glasses, clothes on floor, his and hers, his shirt, her underwear torn to shreds, his shoes are ripped in half, all laying on a Twister game mat. Onto the foot of the bed, where we encounter a series of lit road flares. We come upon Ryan with Cass in his arms.

INT. GOODHUE BEDROOM - BED - SERIES OF DISSOLVES

Cass is gently laid down, Ryan on top of her. She turns over on top of him. In a very gymnastic move, he, while holding

onto her, flips up, and falls on top of her again. They kiss. He lays on her, and kisses her from behind. Then she lays on him and kisses him from behind. They hold hands on the pillow.

C/U PILLOW

Now his toes are entwined in her fingers.

ANGLE - RYAN AND CASS IN BED

Passionate, very physical love making, the bed is rocking. At climax, air bags deploy from the headboard. They are both in ecstasy. They now lay side-by-side.

DISSOLVE TO:

Cass plays with a huge tuft of hair on Ryan's chest, twisting it, French braiding it.

RYAN

You mean so much to me, you're that sister I never had. I haven't had a lot of kindness in my life.

She starts to cry.

CASS

Ryan, please leave. There's someone else.

He gets out of bed.

RYAN

(sad)

Well...I don't know what to say. Thank you for getting me the audition.

CASS

Don't be angry. I'd still like to see you.

RYAN

(hurt)

Sure, why buy the bull when the milk is free. This isn't new for me. But why me? I'm everyone's toy boy. Meat on the hook. King Salami. Tonight's fallacio du jour.

(near tears)

Well, I'm not some roast you
carve a piece off of when
you're hungry. I'm a whole
meal.

He exits.

The sound of a stirring, powerful, violin and orchestra piece
over:

EXT. SYMPHONY HALL - A SUMMER'S EVENING

SUPER: THREE MONTHS LATER

What a night! The musical event of the year. A sign proudly
proclaims: "Mr. and Mrs. Hibbing Goodhue Present the Concert
Debut of Ryan Harrison". A poster of the handsome,
distinguished Ryan Harrison, the former Robert Decker, is
posed playing his violin. A "Sold Out" banner is placed over
the poster.

ANGLE - SYMPHONY HALL ENTRANCE

Late, stepping from a cab, is Cass. She's dressed elegantly.
Including long opera gloves. She goes past several black
SCALPERS, who approach her.

SCALPERS

I got loge, I got center
aisle...

INT. SYMPHONY HALL - ANGLE ON CASS

Loads of sparkling jewelry, formal gowns and tuxedos, the
cream of society. Cass is taken to her seat by an usher, who
flicks on his flashlight which emits the static hum and the
florescent light of Darth Vader's sword. He points to her
seat. She opens her handbag, a small gun inside. She takes
out a note addressed to "Hibbing Goodhue". The usher gestures
to the empty theater box, giving her the note back. She draws
a glance to Goodhue's theater box. We can't help notice that
Abraham Lincoln and Mary Todd Lincoln are sitting in the
adjoining box, watching happily. Cass is drawn to the music.

ANGLE - RYAN

A confidant, mature, debonair Ryan. He's playing flawlessly.
It's so obvious the hands do not belong to our actor. He
plays so vigorously that he jabs his bow into the eye of a
fellow orchestra member, "Aw!". Then an angle reveals several
musicians behind Ryan are wearing an eye patch. One woman is
in a football helmet with dark visor.

ANGLE - CASS

Loves his playing. Their eyes meet.

ANGLE - RYAN

It's her! He's not happy to see her. It affects him, he unintentionally hooks his bow in a violin string, it draws back, the bow acts like an arrow, it flies O.C., "Pingggg!". Up and into the orchestra. Without missing a beat, Ryan takes another bow from a quiver on his back, doesn't miss a note. He's back to total concentration.

ANGLE - CASS

Cass checks her watch. One last look to the box. Angry, she tears up the note.

ANGLE - RYAN FROM BEHIND

Playing. We see Cass leaving. In the f.g. the percussionist, with Ryan's bow lodged in his chest, staggers by camera.

ANGLE - RYAN

His hair, and a huge amount of hair, is flopping to and fro as he plays. He sees a rather upset Cass exit the theater.

EXT. GOODHUE SEASIDE HOME - SHORELINE - SIMULTANEOUS - NIGHT

WE HEAR the faint sound of Ryan's playing from the house. HIBBING GOODHUE, handsome, mustached tycoon, dressed in formal wear, a successful British businessman, sips his tea. Looks out to sea. A storm is brewing on the horizon. Seals swim off in the surf, lie on the rocks. But there's something else about this stretch of water. He consults a map. He's discovered a secret. He looks through a pair of binoculars. We see an image reflected in the lens, a small sub rises out of the water. Hibbing lowers the binoculars. He heads back to the house.

EXT. GOODHUE TRAM - NIGHT

Hibbing is riding it up to the house. The music becoming louder. He crumples Ryan's concert tickets. Faint THUNDER.

INT. GOODHUE HOME

Hibbing is annoyed by the music. He turns the radio station.

NEWSCASTER (RADIO)

The UN Secretary General, Sir Robert McKintyre, will be in Columbia Heights to give his anti-terrorist speech.

Hibbing smiles, how fortuitous, this only confirms his suspicion.

NEWSCASTER (RADIO)

Sir McKintyre is instrumental in getting the UN to actually do something. He's advocating that the world body form an international military action force, whose sole objective is to wipe out terrorist training bases around the world. He will be arriving on the twelfth of this month.

Hibbing looks to the calendar. It reads: "This Month" and the number "10". He tosses down the map. A red circle indicates a point offshore where the sub surfaced, and the word: "Hylander". And a series of numbers.

ANGLE - BAR

Hibbing mixes a drink. The station is turned back to Ryan's concert. Surprised, he turns. Sees someone O.C.

HIBBING

You've deceived me, haven't you my dear? The murder of the plastic surgeon meant nothing to me. He deserved it. But you never loved me. I was just being used for my status and connections. You're going to kill the UN Secretary General, the assassin is coming off a sub out there on my quiet shoreline. But you're not going to get away with it.

The radio is cranked up loud, louder.

HIBBING (Cont'd)

Turn that damnable radio off!

EXT. GOODHUE SHORELINE - NIGHT

A dark figure, SEAN LAUGHREA, craggy faced, powerfully built, lands ashore in a Zodiac. WE HEAR the faint sound of the Goodhue's RADIO and Ryan's concert, and a GUNSHOT. The dark figure pulls a long knife from his sheath. His move brings a tiny "squeak" from his elbow. He speaks into a headset.

SEAN

(Irish accent,
urgent)
Caledonia to Mother. Baby
chicks stay home.

ANGLE - SUB

A second terrorist, in black balaklava, scurries back inside. He pulls a huge bathtub stopper over the hatch opening. Water rushes over it as the sub submerges.

ANGLE - SEAN

He's angry about the turn of events. He flips down his night vision goggles. They're activated by a lamp-like pull chain. An infrared glow from the lens.

ANGLE - SEAN'S POV THROUGH NIGHT VISION GOGGLES

Sees Goodhue reacting to the bullet, he's been hit. We can't see the killer.

INT. GOODHUE HOME - NIGHT

Hibbing is shot again. Again and again. Shot some more. Bang, bang, bang, bang, bang...he staggers. His glass is leaking from multiple gunshot holes. At the bar he gets a box of Johnson & Johnson band-aid strips. He is about to open them when he is hit with very rapid single fire. He slumps against the bar. More shots as if from an automatic weapon. He leans on a chair. It's on wheels. He slides across the floor. More shots. Turns and slides the other way. More shots. Slides back again. Finally the bullets run out. We hear the firing pin, "click, click". Boy is he relieved. He takes a cork from a bottle and plugs up a bullet hole. A beat. Then he's hit by a succession of arrows. He drops to his knee. After a beat, a huge cartoon-like sledgehammer raps him on the head. He drops to the floor.

C/U SNOW

A blizzard?

DISSOLVE TO:

C/U SNOW SCENE GLOBE

The snow is falling on a miniature chalet inside.

C/U HIBBING FROM MUSTACHE TO CHIN

HIBBING
(hoarse whisper)
Rosebud.

C/U HIBBING'S HAND

The snow globe falls from his grasp.

C/U SNOW GLOBE

Hits the floor and shatters. On the surviving globe base is written: "Been Shot? Call Rosebud Hospital". Through the distorted POV through a broken hunk of glass, we see a WOMAN exit the house. WE HEAR a CAR SPEEDING OFF.

INT. SYMPHONY HALL

Ryan plays brilliantly. The music is soft, sweet, romantic, sad, so damn sad. We HEAR SOBBING from the audience and orchestra. Ryan too is overtaken by emotion. His chin quivers, tears start to roll down his cheek, they fall onto the violin strings, causing the strings to vibrate with a "plink, plink". It came at the perfect time in the music selection.

EXT. PACIFIC OCEAN BLUFF - MERCEDES - NIGHT

THUNDER rumbles. The car door is open, the RADIO ON to Ryan's performance. As we PAN, we see we are at an isolated spot overlooking the ocean. An opera gloved hand tosses a pistol into the dark waters. Several beats and we hear "Plunk". A moment passes as our person stands in reflection, contemplating the questions, "Is life over?", "Has life begun?" Unfortunately the splash of the gun is quite formidable. It's traveled several hundred feet, and it douses our person.

ANGLE - CASS

Revealed to be our mystery lady. She spits out a stream of water.

INT. SYMPHONY HALL - RYAN

On his knees Jimmy Hendrix style...putting lighter fluid on his burning violin. A big orchestra finish and...

ANGLE - AUDIENCE

All rise for a standing ovation. Even a SEAL is applauding. One tuxedoed male stage-dives, and is passed around, heavy metal concert style.

ANGLE - STAGE

Ryan is spent. He's given the debut of a lifetime. Several sets of room keys are tossed onto the stage. From the

audience, exclaims of "Bravo!, Bravo! He looks up triumphantly to the Goodhue theater box. He's surprised to see it is empty. He has little time to dwell on it. A bouquet of flowers is handed to Ryan by an usher. A Japanese gardener hands him a birch sapling. A white aproned butcher hands him a side of beef. Oh the adulation.

INT. BACKSTAGE

The applause still brings down the house. Ryan comes off stage, he has a towel around his neck. Famous boxing corner men, LOU DUVA and BURGESS MEREDITH as his "Rocky" character, carrying water and a stool, accompany him. He passes by a scene from "The Godfather II", the white suited local mafia don, FANUCCI, has the theater owner's daughter at knife point, her father pleading for her life. Fanucci takes time to congratulate Ryan, "Bravo". But Ryan has something on his mind. He approaches HARRY, the old Stage Manager, who is cleaning out his pipe.

RYAN

You're Harry, right?

HARRY

I used to be, but I've gone through extensive electrolysis.

RYAN

There's a message for me from Mrs. Goodhue.

Harry hands him a note.

INT. RYAN'S CONVERTIBLE - MINUTES LATER - NIGHT

A concerned Ryan driving.

LAUREN (V.O.)

(troubled)

Ryan darling, Hibbing knows about us. He's angry. He's left the city. I desperately need to see you. I'm frightened. And I'm out of milk. Can you pick up a half gallon?

He looks on his dashboard where an 8x10 of Lauren Goodhue sits. It's signed, "Yours in adultery, Lauren." Ryan thinks back:

DISSOLVE TO:

FLASHBACK

EXT. GOODHUE SEASIDE ESTATE - DAY

Breathtaking piece of property with a unique glass home built in the hillside. A gathering of "The Friends of the Symphony" on the lawn. Wealthy diplomats, dignitaries, everyone is dressed casual but upscale.

SUPER: THREE MONTHS AND ONE DAY AGO

ANGLE - RYAN

An innocent, naive Ryan, in a worn suit and shoes. He carries a beat up violin case. Wearing glasses, conservative, shortish hairstyle, he drinks a beer from a mug. Finished, he sets the mug on a tray, the weight causes the tray to fall out of the hands of the waiter, dumping the contents on the lap of a socialite.

ANGLE - CASS

Playing croquet, hits a shot. Back-up to add body finesse, and bumps into Ryan. He's not happy to see her.

CASS

Ryan, about this afternoon...

RYAN

I've already forgotten our afternoon of love making and you dumping me and breaking my heart because you love someone else.

Trying to get him to forgive her.

CASS

Join us, please.

RYAN

I haven't played since the '92 Olympics.

He picks up a mallet, tests it. His backswing knocks over a table, startling the party goers. The mallet head is loosened, he swings forward, it flies off and hits a man in the head, he drops like a rock. Ryan rests the mallet on his shoulder, klunking a man in the back of his head, he's out cold. Cass has finished another shot.

Ryan walks to the ball. On the way he gets a number of wickets stuck around his ankles.

ANGLE - LAUREN AND HIBBING GOODHUE

We meet LAUREN GOODHUE, the raven-haired, sexually charged wife of Hibbing. They chat with guests.

FEMALE GUEST

Hibbing, have you spoken with Robert McKintyre now that he's been named UN Secretary General?

HIBBING

We've been in constant touch since our days at Ticklewood Upon Buttocks.

Lauren spots Ryan.

ANGLE - LAUREN'S POV - RYAN'S BUTT

Removing the wickets, he's bent over. And that butt is soooo tight.

ANGLE - RYAN

Now the wickets are entangled around his hands. As Lauren approaches, we see the coldness between Cass and Lauren.

CASS

Mrs Goodhue, this is the man I told your husband about.

RYAN

Mrs Goodhue.

Shaking hands.

LAUREN

Lauren.

RYAN

Ah, no, Ryan.

Hibbing approaches. Cass smiles when she sees him. It's obvious she and him are having a hot relationship.

LAUREN

My husband, Hibbing Goodhue.

HIBBING

Mr Harrison. After the party, we'll make music.

He makes a point of putting his arm around Lauren. A calculated gesture, cutting off his relationship with Cass. She is crushed.

In the process of setting down his mallet, Ryan rams it into the crotch of a member of the Arab Consulate. The ABAB DIPLOMAT folds in pain and drops to his knees.

ARAB DIPLOMAT

AAAeeeeeeaaa.

RYAN

(to Lauren)

Muslim prayers.

INT. GOODHUE LIVING ROOM - DAY

Ryan playing his violin. Hibbing accompanies on the piano. He runs down the keys, and the keyboard is very long, really long, will it ever end? As Ryan plays, he sees Lauren, lovely, sensual. During a piano solo, Ryan emphasizes the music by whipping his bow in the air, "Whoop, whoop". The whipping movement makes Lauren tingly. She takes a cigar from an ornate cigar box. Rolls it in her fingers. Then over her thighs. Now starts to lick the tip suggestively. Ryan becomes a bit aroused. He is standing behind an end table, the drawer slowly starts to open. He watches carefully as she bites off the tip of the cigar. Aw, Ryan can feel that in his happy zone. The drawer quickly closes. She loves the effect she has had on him, she smiles coyly, tobacco in her teeth.

ANGLE - RYAN

Finishes the audition to nice applause.

ANGLE - LAUREN

Cranks a wheel, which has rubber hands attached to it, wearing white gloves. They slap, more like a baseball card in the spokes sound, against a stationary hand, "clap clap clap".

LAUREN

I felt every finger movement.
Hibbing, what do you think?

She hands her husband the cigar. Hibbing seems uninterested. He picks up his brandy snifter, fish swim in it, walks to the bar. His back now to us. Ryan's sense of it is he has failed.

LAUREN

Hibbing and I have only been
married for two months. I'm
afraid I can't read his moods.

RYAN
 No need to apologize.
 (heartbroken)
 I...I'll be going. Thank you
 for your time.

He opens his violin case, he takes out a London Fog coat, hat, and rain boots. Puts his violin inside.

LAUREN
 Ryan...

RYAN
 Don't bother. I'll show myself
 out. Good day.

He walks off. We HEAR a series of O.C. CRASHING SOUNDS and GLASS BREAKING.

ANGLE - HIBBING

Turns around. He's been steeped in thought.

HIBBING
 Ryan, just a moment. When
 you've been in the porta-potty
 game as long as I have, you
 can always smell a winner.

- He's mixed cocktails, with little umbrellas in them.

HIBBING (Cont'd)
 It appears my wife was right,
 we have ourselves a musical
 protégé.

He hands drinks to Lauren and an overjoyed Ryan, who is shaking a wastebasket from his foot. Lauren takes Ryan's drink from him.

LAUREN
 Ryan wants a real man's drink.

Lauren removes flowers from a vase.

LAUREN (Cont'd)
 Congratulations.

She pours a bottle of vodka in the vase. Opens and sticks an actual umbrella in the vase.

LAUREN (Cont'd)

I hope you will join me.
Bottoms up. I know mine will
be.

See chugs her glass.

HIBBING

I think this deserves a kiss,
don't you?

Ryan puckers up. Quickly realizes the kiss is meant for Mrs. Goodhue. He unpuckers. Hibbing takes one step toward her and she wants nothing to do with him, she quickly holds up a lot of luggage. A plane ticket in her mouth.

LAUREN

Don't miss your flight.

EXT. GOODHUE HOME - DRIVEWAY - MINUTES LATER

Lauren and Ryan wave as Hibbing drives off. Lauren turns to Ryan. She's hot for this guy.

RYAN

Will I be signing a contract?

LAUREN

A simple handshake will do.

He goes to shake her hand. She takes it, sensually licks between his fingers.

RYAN

I spilled a root beer.

She cradles his hands.

LAUREN

So soft. Yet so powerful.
They could crush me like a
Marine in heat.

He removes his hands. She wants to kiss. He'd love to, but he pulls back.

RYAN

Please, no. My head is
spinning like a dreidel in a
sandstorm. I should go. It's
hot out, and the leather seats
are burning up.

He gets in his convertible.

LAUREN

I'm wearing a thin skirt, let
me cool that seat off for you.

INT. RYAN'S CAR - DAY

Ryan takes off the "bear trap" device ala "The Club" from the steering wheel. Lauren gets in next to him. Kisses him. Her tongue actually comes out his ear.

LAUREN

That's some kiss.

RYAN

I won a contest in the army.

He opens the car door. He can't go on.

RYAN

You're a married woman, and
I'm not.

LAUREN

You don't know what you're
missing. I used to lick
envelopes for a living. Those
long manila ones.

As Lauren slides out of the car, the envelope imagery sizzles in Ryan's key erogenous zone, we see the car antenna slowly rising.

ANGLE - LAUREN

Walking toward the house. Ryan's hand gently rests on her shoulder. She knew he couldn't let her go.

ANGLE - RYAN

He's fifteen feet away, that's one long arm. She runs into his arms.

RYAN

This is so wrong. But it feels
so right.

They kiss.

RYAN (Cont'd)

(a sensual whisper)
I'm not wearing any underwear.

LAUREN

(near orgasm)

Oh...

They kiss. Camera does a 360 around them, and around them... the cameraman gets dizzy, staggers, leans over, places down a bucket. As the camera is held from his face, and shooting his and Ryan and Lauren's feet, we HEAR him VOMITING.

THE FLASHBACK ENDS:

DISSOLVE TO:

INT. RYAN'S CAR - NIGHT

Ryan driving. He's on his car phone. As he drives, the cord gets tangled in the steering wheel.

LAUREN (ANSWER MACHINE)

Lauren or Hibbing aren't in.
Please leave a message. BEEP.

RYAN

It's Ryan, I got your note.
I'm minutes away.

The phone cord is hopelessly caught on the wheel. He just lets it hang.

INT. GOODHUE LIVING ROOM - NIGHT

THUNDER. Sean is checking the murder scene. Lightning illuminates Sean's black-gloved hand grabbing the map off the bar. Lights from a car. He ducks out of sight.

EXT. GOODHUE HOME - NIGHT

Ryan drives up. Cell phone wrapped around and dangling from the wheel. He exits the car, his coat draped over his shoulders, very continental, and wearing a hat befitting a true musical maestro and carrying his violin case. He notices only one light on in the house. He doesn't notice a shadowy figure hurry by the window as he heads around the back of the house.

EXT. POOLSIDE DOOR - NIGHT

Ryan finds the door is ajar.

RYAN

Hello?

No one in sight. He enters. The WINDCHIMES TINKLE in the breeze. A crash of LIGHTNING and THUNDER as he enters.

INT. GOODHUE LIVING ROOM - NIGHT

Sean stands in the shadows. He freezes when he hears:

RYAN (O.C.)

Lauren?

ANGLE - RYAN

RYAN

Darling?

Sean jumps him from behind. For a moment Ryan feels good in his arms:

RYAN

Mm, it feels good. But we
can't live like this anymore.

He soon realizes it's an intruder. A struggle ensues. The map with "Hylander" falls from Sean's hand. Ryan sees it float into the lit fireplace.

THE FIGHT:

During the fight Sean is in the shadows. In fact, no matter where he goes or ends up, he's in a shadow. Ryan finds that quite amazing. So Ryan can't make out who it is. LIGHTNING casts light into the room off and on during the struggle. Ryan is swung around and slammed against the glass window, from the EXTERIOR we see he looks like a human Garfield suckered to the window, his face mushed up against the glass. He's pulled off, but his lips, acting like suction cups, stick, stretch, then snap. Ryan is spun against the wall, nose to nose with a painting, then dragged to the floor. The map has been stomped on, and all the scuffling causes it to be kicked under the couch, and out of sight.

ANGLE - FLOOR - RYAN AND SEAN

Sean is on top of Ryan. Ryan grabs the guy's arm. In the struggle, Ryan is mortified as he ends up with an artificial right arm. Lots of wires, sparking, pulleys. Sean stands up as does Ryan. Sean throws a left. Ryan blocks it. Sean throws what would be a right. Ryan ducks the "missing arm" punch. Sean snatches the arm back and runs. Ryan dives and tackles him. An artificial leg comes off in his hands. And he sees he is face-to-face with the deceased.

ANGLE - HIBBING

Ryan is startled. Jumps to his feet. Sean snatches his leg back. Throws a cushion at Ryan who struggles with it mightily as Sean hops away. Ryan finally throws off the cushion, gets to his feet. Catches up with Sean.

ANGLE - SEAN

Has hastily put his leg and arm back on, however...the arm is where the leg should be and the leg is jammed into his shoulder. It looks dumb. Ryan punches him in the face, an eye, attached to a spring, falls from Sean's head. Ryan thinks he has the upper hand until he is hit on the head from behind with a fireplace shovel, "twang!" He falls to the ground. He starts to stir when a coffee table is tipped over on him. Sean starts to rearrange his parts. He speaks to a person O.C.

SEAN

(annoyed)

Where the hell where you?

(indicating to
Hibbing)

This is a mess.

He holds up the map.

SEAN

He found out, I see. Just as well, I would have had to kill him anyway. As for this sorry bastard...

ANGLE - RYAN

Out cold. His image outline is visible ala Hans Solo's encased in carbonite.

SEAN (O.C.)

Our patsy is ready for the taking.

DISSOLVE TO:

INT. GOODHUE HOME - FRONT DOOR - NEXT MORNING

We HEAR a KEY TURNING in the door. (The following events occur at a quick clip). The housekeeper, MARCIE, enters. Before she can close the door, she is startled, she puts her hand to her mouth in the classic "woman screaming" mode, and lets out a bloodcurdling scream. The room is ransacked. Two bodies on the floor, the dead Goodhue, and the unconscious Ryan. She HEARS a bigger and more bloodcurdling SCREAM.

ANGLE - LIVING ROOM

Lauren is standing at the top of the stairs. Marcie, startled, screams. Lauren, not seeing Marcie, is startled, and she screams.

LAUREN
 Marcie, call the police!

ANGLE - MARCIE

Speed dialing.

POLICE (ON PHONE)
 Police.

ANGLE - FRONT DOOR

The door is opened. The MAILMAN sees the body and screams. Startling Marcie then Lauren, and we HEAR the cop on the phone SCREAM. Ryan moans. Everyone screams at once.

INT. GOODHUE LIVING ROOM - MOMENTS LATER

Ryan lays on the floor. He starts to come to. Goodhue's body lays beside him. A vulture sits nearby.

ANGLE - SGT ORONO

SGT ORONO, a young hot-shot, with other police and a coroner, are on the scene. They help Ryan to the couch.

RYAN
 I feel dizzy.

ORONO
 Put your head between your legs.

Ryan drops his head between his knees. Unfortunately he rams his head on the coffee table. He goes limp.

EXT. GOODHUE HOUSE - FRONT DOOR - LATER - DAY

Orono and a paramedic escort Ryan from the home. He's been taken into custody by the confident, precise, all business LT FERGUS FALLS. He has a slight Southern lilt to his voice.

FERGUS
 (to a cop)
 Van Atter, bring the blood sample to the lab. And don't go carrying it around all day.

The female special agent, SGT BAGLEY, approaches.

BAGLEY

He has no fingerprints, and there are no fingerprints on any of the weapons.

FERGUS

And no fingerprints on the knife that killed the plastic surgeon Yanock Savack. I think we just might have us a serial killer.

(to the gathered)

Back, give us room here.

Neighborhood types back up and fall off a cliff.

ANGLE - NEWS MEDIA

Hordes of TV, radio and newspaper reporters.

ANGLE - RYAN

Fifty microphones come out of nowhere, left, right, from under frame, from the top of frame, of all types and sizes, including a vintage 30's radio-type microphone, several boom microphones, and one large turkey leg. All are thrust at him, all hit him in the head, "thumb, bump, boop", he drops out of sight. The cops help him to his feet and walk him through this gauntlet. The one question shouted out time and time again is, "Why did you murder Hibbing Goodhue?" Ryan is confused, scared. Fergus and the cops get Ryan through the mob.

ANGLE - AMBULANCE

Lauren is questioned by Sgt Orono.

LAUREN

(tearful)

Ryan and I were having sex for months. Hot, steamy, sweaty sex. Every part of my body tingled. Orgasm after orgasm...

ORONO

(taken aback)

I just asked for your name.

LAUREN

Oh, Lauren Marie Goodhue, Mrs. Hibbing Goodhue. I was weak to Ryan's charms. He wanted me to leave Hibbing...he said he

would talk to him. I didn't
dream he'd kill him.

The body bag containing Hibbing Goodhue is zipped up.
Revealing it's an Armani garment bag. Lauren falls apart,
consoled by Marcie.

LAUREN

Why, why? Now I'm going to
have to start dating again.

Lauren bursts into tears.

ANGLE - POLICE CAR

RYAN

You have to believe me. I've
been wrongfully accused.

FERGUS

Guilt or innocence, it's not
my job. My duty is to bring in
scum-sucking punks, like
yourself, who are accused of a
crime. A jury of twelve really
stupid people who are easily
swayed by rich, fat cat, self
serving, asshole lawyers, who
will do anything but tell the
truth, will sit in judgment of
you...it's as American as a
burrito.

Fergus does that hand on the prisoner's head as he leads Ryan
into the backseat of the patrol car, only the door is shut.
Ryan raps his head, the door is opened in his face, he flops
inside the car. They drive off. The trunk has one of those
signs you see on the back of a "Just Married" car. But this
homemade sign states: "Just Murdered Someone". Tin cans and
old shoes hang from the bumper.

SOUND: GAVEL

Bleeds over:

EXT. COUNTY JAIL - NIGHT

Ryan, scared, hands cuffed, along with other prisoners, is
marched to a prison bus.

JUDGE (V.O.)

Ryan Jack Harrison of Jones,
Indiana, you have been found
guilty of murder. On August

twelfth, at Stillwater Federal
Prison, you shall have your
sentence carried out.

He watches as the bus's "destination sign" is changed from
"Disneyland" to "A Hellish Prison". A GUARD, a big, thick
necked, tough, nose tackle kind of guy, (however his name tag
reads: "Mrs. Austin"), pokes him with a trenchant to get on
the bus.

INT. PRISON BUS - NIGHT

Ryan puts the correct fare in the meter. Goes to his seat.
The bus drives off.

JUDGE (V.O.)

You shall be executed buffet
style, electrocuted, lethally
injected, and placed before a
firing squad, and may God have
mercy on your soul, you
bastard you!

We HEAR the SLAMMING of a GAVEL. The gavel impact startles
Ryan and ECHOES in his ears as he sits down. The bus pulls
out. In the b.g. an airline stewardess is handing out bags of
almonds. He can't believe this is happening.

EXT. PRISON BUS WINDOW

Ryan in a deep funk. Stuck onto the window is a bouncing
Garfield dressed in prison clothes.

RYAN'S POV - ROAD SIGN

"Food/Lodging/Executions--Next Exit".

INT. BUS - ANGLE ON RYAN

How can this be happening? Wait! A ray of hope?

ANGLE - RYAN'S POV OF "McCARTY HOSPITAL"

A blinking sign reads: "We Specialize in Artificial Limbs".
Another sign: "Lose Two Limbs, Get One Free!".

ANGLE - RYAN

Perks up.

RYAN

The one-armed, one-legged,
one-eyed man!

ANGLE - GUARD

Sitting behind the driver.

GUARD

Shut up!

RYAN

(trying to reason)

I was set up by Lauren. Just like that time I was arrested for smuggling cocaine into Columbia. Don't you see that?

GUARD

Quiet!

He jabs him with his nightstick. Ryan has finally had enough.

RYAN

How dare you, sir.

GUARD

How dare you.

RYAN

No, how dare you.

GUARD

No, no, how dare you.

RYAN

How dare you "no, no".

GUARD

You dare to dare me?

RYAN

How dare you how dare me when I how dare you.

The Guard is about to clunk Ryan on the head.

INT. PRISON BUS - DRIVER

Name tag says "Yorick", looks back at the altercation for only a few seconds. As he turns his attention back to the road, horror strikes him. A banana peel in the road.

He honks. Panics. Screams. Shields his eyes with his arms.

EXT. RURAL COUNTRY ROAD - PRISON BUS FRONT TIRE

Runs over the peel. The bus swerves, it's out of control.

Goes through the guardrail, tumbles down a hill. It rolls, and rolls, and rolls, and rolls...

INT. PRISON BUS

Guys tumbling around like rag dolls (they are limp rag dolls).

INT. PRISON BUS

Last roll, the dust settles. Ryan, wearing a seatbelt, is sitting in his seat, hanging upside down. After a beat, he undoes the belt. He forgot about this gravity thing. He falls head-first to the ground.

ANGLE - RYAN

Pops into frame. A wastebasket on his head. He pulls it off. Views the damage. We hear a con moaning.

CON (O.C.)

God no! I'm all wrinkled.

INT. PRISON BUS

Everyone is alive, but because of all the tumbling, the Tough Guard, the driver and the cons have been knotted together. They're human pretzels.

ANGLE - TOUGH GUARD

TOUGH GUARD

(to Ryan)

Untie us.

(desperate)

Help.

Holds up the keys. Ryan takes them.

ANGLE - RYAN

Unlocks his handcuffs. Lots of locks on each cuff. One cuff is kept on by one of those slide bolt and chain door locks. He's finally free of his chains. As he bends down to help the victims, something out the window catches his eye, a LIGHT off in the distance, he thinks nothing of it. He unties legs that have been French-braided together. Then he remembers the light. He springs to his feet. The light has gotten closer and he HEARS a TRAIN WHISTLE.

RYAN

(familiar, but what is that sound?)

Woo woo?

(thinking)
Hm. Woo.
(Aw!)
Train!

EXT. PRISON BUS - NIGHT

It's right on the railroad tracks. The bright light of the train is off in the distance. The TRAIN'S WHISTLE sounds a warning.

INT. PRISON BUS - RYAN

He stuffs victims out of the busted-out windows. He looks to the outer side-view bus mirror. The train light is getting closer. The sound louder, more ominous. On the mirror is written: "Objects Are Closer Than They Appear. Move Your Ass!" Yipe! He has to move faster. All the time the sound of the train is getting closer and closer. The light shines brighter, illuminating the interior of the bus. The last victim is out the window.

EXT. PRISON BUS - RYAN - NIGHT

The train is only several yards away.

EXT. TRAIN - WHEELS

Lock, screeching, sparks flying. WHISTLE blaring.

EXT. PRISON BUS - RYAN

Ryan jumps free just as:

INT. PRISON BUS

Train light blinds us as the train hits the bus. Pushing it down the track.

EXT. TRAIN - WHEELS

It derails. Tumbles off down the steep hill.

EXT. STEEP HILL - RYAN

Rolling. Finally gets to his feet. Looks back only to see:

ANGLE - STEEP HILL - TRAIN

Out of control, coming at him. The bright light obscuring the engine.

ANGLE - STEEP HILL - RYAN

Running like crazy, the train just behind him. He takes a sharp right turn, the damn train does the same, "Naw!" He takes a diversionary left turn, the train does the same, and stays right on his butt. How could this be possible? He dives behind some boulders.

ANGLE - BOULDERS - RYAN

Covers his head, awaiting the train. Doesn't hear anything. All is quiet. Ryan peeks around the boulders. The train peeks around some boulders nearby. They see each other. The train WHISTLES out a warning. Takes off toward Ryan, "Cripe!" Ryan runs. The train back in hot pursuit.

EXT. COUNTY HIGHWAY - NIGHT

Ryan leaps onto the road. The train right behind him. At a railroad crossing, he runs along the tracks.

EXT. TRAIN WHEELS

As luck would have it, the train hops back onto the tracks with loud SQUEALS and SQUEAKS, and sparks flying.

EXT. RAILROAD TRACKS - RYAN

Can't run anymore. He stops. Turns.

ANGLE - RYAN

Looking into the glare of the train light. We HEAR the hyper DINGING of a close-by crossing gate.

ANGLE - RYAN AND TRAIN

Just as it approaches him, it takes a turn.

ANGLE - TRAIN

It follows a bend in the tracks, and is heading off into the night.

ANGLE - RYAN

Relieved, tired, safe at last. He starts to laugh. He beat the train. And he's free! As the laugh builds, from out of nowhere the crossing gate comes down, hitting him on the head. Laughs stop. He drops like a rock.

EXT. WOODS - PRISON BUS WRECK - HOUR LATER

Tow truck and road crew are cleaning up the wreck. Ambulance and paramedics are tending to the injured cons, driver and Tough Guard. State Police are also on the scene.

ANGLE - BYSTANDERS

Watching from behind yellow police tape. Pushing herself to the front of the lookie-loos is Cass. At one point the yellow police tape ends, and barbed wire and World War II German soldiers stand guard.

ANGLE - POLICE CAR

Pulls up. Lt. Falls gets out, as do his assistants, Sgt Orono and Sgt Bagley. They take notes, snap to it when he gives orders. Police photographers are doing their job. Fergus catches a quick look at Cass as she walks off. Does she look familiar?

FERGUS

What have I got?

Listening is a trooper wearing one those "Smokey" hats. A hat that has a brim twice the size of the others. Fergus can't help but focus on that stupid hat.

SGT ORONO

(holds up empty
cuffs and chains)

One prisoner is missing,
Ryan...

FERGUS

(remembers him)

Harrison. Damn! He's killed
the driver.

SGT BAGLEY

Yorick.

FERGUS

Poor Yorick, I knew him well.
(to all)

We got us a murderer on the
loose. Listen up!

ANGLE - BYSTANDERS AND CASS

Cass seems relieved to hear Ryan is free. She heads for her car.

ANGLE - FERGUS

On the move.

FERGUS

Our man will be on foot, and running. A man that tired, a man possibly hurt, would have a stride of four feet, two and three quarter inches if wearing boxer shorts, four feet even with the restrictions of a brief. He's in prison garb, t-shirt, shoes weigh two pounds three and one half ounces. We're looking at a

(wets and holds up his finger)

five mile wind from the north. Humidity fifty-seven percent. Which means he will cover four miles in one hour. He's had a one and three quarter hour lead on us. Bagley,

(to Bagley)

get me roadblocks around a ten mile radius.

(to trooper in big hat)

Set up communications with all law enforcement, that's state, county, and city.

(to Orono)

Get me Governor Carlson, I may need the National Guard.

(stops a cocktail waitress carrying a drink tray)

Diet Coke, no ice.

(to all, looking to the sky)

The sun'll be up in twenty-one minutes, eighteen seconds.

People, I want this Harrison before noon!

EXT. AREA BACKYARDS - MORNING

Ryan running through a series of backyards, plucks clothes off a clothesline. Grabs an apple from a tree. While running, he's eating the apple and changing his clothes. Hopping out of his pants. Hopping into another pair. While pulling a shirt over his head, he loses sight of where he is and bangs into a tree. We get a look at his stolen clothes, a woman's blouse and a pair of jeans a few inches too small in the waist. He quickly regains his senses. A dog comes at him, snarling, barking. Ryan jumps over a fence. Good. A man's

jacket hangs from a garden shed. Takes a step, right on a rake, it comes up and hits him in the head.

EXT. "ROMAN'S" GAS STATION AND BAIT SHOP - MOMENTS LATER

A tired, sweaty, thirsty Ryan, jacket now on, approaches. He's trying to pull himself together. He calls out to the station owner, ROMAN, who is working on the engine of a car.

RYAN

My car broke down a bit up the road. I'm a little thirsty, can I get some water out of your hose?

ROMAN

(nods to pump area)
Right over there.

ANGLE - RYAN

Puts the hose in his mouth.

ANGLE - ROMAN

Adding a can of oil to the car. We HEAR a RUSH OF AIR filling what seems to be a huge balloon. Curious, Roman turns to see:

ANGLE - RYAN

Hose in his mouth, his cheeks puffed out to almost bursting.

ROMAN

(never saw this before)
That's the air hose.

Ryan pulls the hose from his mouth. As he does, the air escapes, with that deflating balloon sound, his lips flapping, "Pppppppp". Roman sees this is a really strange guy.

A police squad car is driving down the street. Ryan enters Roman's to duck out of sight.

INT. "ROMAN'S" - DAY

Bait, live and artificial, lots of fishing gear, poles, etc. FRED is waiting to pay for a new lure. Ryan quickly looks over the poles. Tests the play in them. He whips the pole behind his head and brings it forward as if he's casting. The line has caught onto poles, hip waders, lures, a sunglass display; they go whipping over his head and into the far wall.

RYAN
Has a good feel to it.

ROMAN
(jibe to Fred)
Still fishing off Gray's Bay?
(snickers)

FRED
I did see a man get off a sub
and head for the Goodhue
place.

ROMAN
After how many beers?

Ryan finds this very interesting.

RYAN
The night of the murder?

FRED
Yeah.

Ryan realizes he's drawn attention to himself. Roman checks Ryan out. Ryan spots his "Wanted" poster on the wall. A dead ringer picture of himself, staring right at him. Yipe!

RYAN
I'll take this rod. I'll write
a check. You have a pen?

Roman warily hands him one. As he gives Fred his change, Ryan draws big, Buddy Holly glasses, a long ZZ Top beard, and blacks out a few teeth on the "Wanted" poster. He finishes as Fred exits.

Roman, drinking a cup of coffee, approaches.

ROMAN
I've never seen you in
Columbia Heights before,
Mr...?

Ryan looks past him to the corkboard. We see a few of the brand names he starts ticking off for his story.

RYAN
Waxworms. I was born along the
shores of the Euro Larvae
river in Rapala.

Roman glances at the strange looking "Wanted" poster.

RYAN (Cont'd)

Couple of husky jerks brought me to Spoon Plug, South Dakota, near Timberdoodle. Zebco brothers, Smitlick and Fat Cat. The Swiss and baby lunger they call them, real jitterbugs. I just remembered I can't go fishing today. I have a big meeting in Menzrum.

(pronounces mens
room: "menzrum")

I'd forget my genitals if they weren't superglued between my legs.

(explaining)

Water-skiing accident.

He starts to leave. Roman pulls a gun.

ROMAN

Don't move, Harrison!

Ryan is about to raise his hands when Roman pushes him aside. Roman's gun is trained on:

ANGLE - MAN

Big Buddy Holly glasses, long ZZ Top beard, and a few blacked out teeth. He looks exactly like Ryan's alterations on the poster.

ANGLE - RYAN

Quietly exits.

ANGLE - ROMAN

As he dials 911 his eyes focus on a corkboard, and as in "The Usual Suspects", it holds Ryan's story. Names of lures, rods, bit and tackle: Waxworms, Euro Larvae, Floating Rapala, Husky Jerks, Spoon Plug, Timberdoodle, Zebco, Smitlick, Fat Cat, Swiss Lunger, Baby Lunger, Jitterbugs, and Mens Room, which Ryan pronounced "Menzrum".

Roman drops his coffee cup in slow motion. It crashes to the floor. He's been handed a story.

EXT. GOODHUE HOME - DAY

As a bus pulls away, Ryan cautiously approaches the house. A van, "Davey's Lawn Care" is parked, no lawn person in sight.

We HEAR the sound of MOWING from the shoreline lawn. Ryan makes sure no one is watching. He peeks in a window. Then looks for a huge key, inside which conceals a small rock. He takes the rock and throws it through the door glass, unlocks the door. Enters.

INT. GOODHUE HOME - DAY

Ryan looks around.

FLASH OF BRIGHT LIGHT

A quick moment of the Ryan and Sean fight.

RYAN

Remembering the horror of it all.

FLASH OF BRIGHT LIGHT

More fight. Tussling, grappling. Two of the positions Ryan and Sean are in look rather sexual, a rolling on the floor 69er, and doggie style.

FLASH OF BRIGHT LIGHT

A woman skip-roping naked from the waist up.

RYAN

Has no idea what the hell that flashback was about.

FLASH OF BRIGHT LIGHT

Piece of paper burning in the fireplace.

RYAN

From the fireplace he takes out fragments of a charred map, with the red circle spot.

RYAN

Submarine.

And the name Hylander. And that series of numbers. A noise of a key in the door. Ryan hides.

ANGLE - FRONT DOOR

Cass enters. She's grabbed by the arm and swung face-to-face with Ryan. A harder, wiser Ryan.

CASS

It's you!

RYAN
Geshundteit.

He grabs her wrist.

RYAN
A key!

CASS
Oh, yo no sabe usted hable
espanol.

RYAN
Cut the French. You let
yourself in.

CASS
I'm a friend of Lauren's.

RYAN
Friend? She's just the person
I want to talk to. Your Popeil
pasta maker is grinding out
fettuccini laced with lies. I
may be a pirate, a poet, a
pawn and a king, I've been up,
down, over and out, but I'm no
chump. Why are you here?

CASS
No one's been in the house
since Hibbing's death, so...

RYAN
The killer always returns to
the scene of the crime, that's
what you're thinking, isn't it
toots?

CASS
I never said that.

RYAN
Someone said it.

CASS
You just did.

Ryan with a, "Oh yeah, right" look.

CASS
I wanted to look for clues.

RYAN

That and a cup of coffee will
get you a dime.

CASS

I think you're innocent.

RYAN

I've let my guard down twice
in my life. Twice bitten and a
penny short.

He covers our view of Cass. The actress leans around him
awkwardly to be included in the shot.

RYAN (Cont'd)

All I had was a one way ticket
to Palookaville, but then this
oyster was at my feet. People
stood, bravoed, they ovated. I
was somebody, I was a
contender. Now I got white
flashes and bits of burned
paper to clear my name.

CASS

You've got more than that,
Ryan, you have me.

RYAN

I've been Mr Doormat long
enough. A woman has wiped her
feet on me for the last time.
And from where I'm standing,
you're a woman, from your tips
to the top of your head. And
lady, this pooper scooper is
through being stuck with all
the crap. This petting zoo for
chumps is closed for good.
Stay away. This rooster
doesn't crow for anyone.

He exits. She quickly runs to the answering machine. Pops out
the tape.

EXT. GOODHUE HOME - DAY

We HEAR a SIREN! It's Fergus, lights flashing. Blocks the
drive.

ANGLE - DRIVE

Fergus, Bagley and Orono burst out of the car. On the side of the car is the big police emblem with the motto "To Swerve and to Protect". The car rolls forward as Fergus talks.

FERGUS

The bus stop in front of Roman's is the 550 Express to the Public Access Beach. Scour every inch of the area. Orono, chase the car, put it in park.

Orono runs off.

FERGUS (Cont'd)

Bagley, I want everyone interrogated. Surname, nicknames, last names, confirmation names. Do footprint analysis, DNA, throat cultures...

An amply endowed lady rollerblades by. He barely looks at her.

FERGUS (Cont'd)

Bra sizes. I'll see who belongs to those trucks. Go! Go! Go!

EXT. GOODHUE HOME - DAY

Fergus is looking in the trucks as Ryan, his back to us, wearing a "Davey's" jacket and cap, is working away with a weedwhacker.

Ryan works his way around the back of a fence, he cuts down each picket one by one, then a lamppost, a mailbox, a stand of flowers. He notices he's cut the tips of his shoes off. The frayed leather exposes his socks.

ANGLE - FERGUS

FERGUS

(into cell phone)

I'll need further units, a road block, and a copter.

Fergus notices the cut up fence.

FERGUS

Harrison?

(could he have been?)

Where's that gardener?

Ryan is nowhere in sight. Fergus draws his gun. Runs down the drive. Cass bolts from the house, unseen.

EXT. HIGHWAY - DAY

Ryan runs across the busy street.

ANGLE - RYAN

A truck sounds its horn, will he stop in time? Ryan lays down. The truck passes over him. He's unscathed. But a closely following street sweeper comes by and he gets caught up in the brushes. He twirls around from brush to brush. Finally the ordeal is over. He stands.

ANGLE - FERGUS

Calling out to Bagley and Orono:

FERGUS
That is our man!

He, Bagley and Orono converge on a dizzy Ryan.

INT. CASS'S CAR - DAY

Cass sees Fergus and his gang almost on top of Ryan, who is too dizzy to run straight.

EXT. STREET - DAY

Cass drives, purposely cutting Fergus, Bagley and Orono off. They stop as she passes by. Fergus gets a quick look at the car. And now no Ryan.

ORONO
She meant to do that.

BAGLEY
Women.

ANGLE - FERGUS

Sees a manhole cover is off, HEARS SPLASHING of feet.

FERGUS
Gotta gopher.
(as he enters the
manhole, he's
snapping orders)
Spread out, see where this
comes out.

(he's out of sight,
but pops his head
up for one more
thing)

Call the Department of...

Never gets to finish. Orono tosses the manhole cover back on, clobbering Fergus on the head. We HEAR an ECHOING "Flannggg!"

INT. CASS'S CAR

Cass has observed. She takes out a "Sewers of the City" guide map, peels out.

INT. DRAINAGE TUNNEL

Fergus is holding his head, gun in hand. He's wearing his official police water-wings as he runs through the tunnel. Splash, splash, splash.

CAMERA IS LOCKED OFF. We have Fergus and Ryan running up and down the tunnel, back and forth criss-crossing, always just missing each other. A lot of splashing in the water. At one point, Ryan slides down a tunnel, laying on his back, his arms folded, it's like a waterslide. He ends up at a wired off end of the tunnel that is piled high with debris. He tears off the fencing, freeing the jam up, a huge boulder rolls at him. Ryan runs, the boulder on his heels. He grabs onto a root and swings as the boulder passes under him and rolls O.C. to the SOUND of HUGE BOWLING PINS being knocked down.

Fergus hears this, runs.

ANGLE - TUNNEL

Ryan running, pulls up just in time.

ANGLE - RYAN'S POV

The tunnel drains into the dam spillway. We see his feet hanging over the edge of the pipe. His toes rip through his shoes and grip the pipe edge. To check the situation out, he leans forward, at an impossible angle. He slowly straightens up.

ANGLE - RYAN

He's trapped.

FERGUS (O.C.)

Hands up!

Panic. He raises his hands.

ANGLE - FERGUS

Gun trained on Ryan. He reaches behind his belt, we expect handcuffs, but he pulls out a large pair of leg shackles, and ball and chain.

FERGUS

It's over, Harrison.

RYAN

I've been wrongfully accused!
It's the one-armed man. He
could have been in a sub off
Goodhue's shoreline. There was
a map. The name Hylander...

FERGUS

(not interested)

You've been convicted of
murder and have killed twice
since then. I'm taking you in.

Ryan looks over the edge.

RYAN

No...

Fergus comes toward Ryan. Ryan fills with resolve.

RYAN

No...I'm not going back.

Ryan turns around.

ANGLE - RYAN

Gains a bit of courage. Holds his nose. Leaps, but having forgotten about the low height of the tunnel, he jumps up instead of forward. He bangs his head into the tunnel ceiling, he's unconscious on his feet, he wobbles, falls. Fergus runs to the edge and sees:

EXT. HUGE DAM

Ryan inside the torrent of water which roars into the spillway.

ADVENTURES OF RYAN IN THE RIVER:

He pops up, a fish is in his mouth, he spits it out. With a salmon at his side he tries to wriggle up the spillway. The raging river is too strong, it takes him down stream. He slams into and is dragged over every possible rock and log in

the river, including head-first into a buoy. (It's so obvious it's a dummy). Finally he goes over "Big Mutha Falls", an enormous drop.

EXT. LIFEGUARD STAND AT RIVER'S EDGE - DAY

There sits a Female Lifeguard ala "Baywatch". The young, nubile beauty points out into the river. Grabs her life buoy, runs. We now do a shot-for-shot parody of the "Baywatch" opening. But add a lot more gratuitous butt, breast, and pec shots. Ryan is nowhere to be found.

EXT. SPILLWAY - LATER

We see Fergus and his people. Fergus is upset.

FERGUS

This river empties into Sullivan Lake, which has four islands, an average depth of 23 feet and a playland with a merry-go-round not unlike the one in the 1973 delightful Redford, Newman romp, "The Sting". Winner of seven Oscars. The sequel didn't have the heart nor the story. And Mac Davis, please. I want cops up and down this river. A dozen divers. Sheriff's boats thick as gators on a drowning man. People, find this fugitive!

(aside to Bagley)

What the hell was all that Hylander and sub stuff about?

(hmm)

Orono, get me the Coast Guard.

Orono stands by one of those WWII signal lights that communicated between ships. He flashes off a signal.

FERGUS

Hylander?

INT. DANK APARTMENT

Ala the "get ready for the kidnapping" montage from "Ransom". Quick cuts to: Bed with handcuffs attached to the bed post. Drilling a peep hole through the door. Space heater is turned on. A spice rack is put on the wall. A hand with "B-o-b-b" tattooed to the fingers putting up insulation. That hand we reveal belongs to BOB VILA, who is hard at work.

INT. KIDNAP ROOM

Sean is ready. He snaps on the TV.

ANGLE - TV

We see The UN's ROBERT MCKINTYRE, waving to a crowd. Sign reads: "Welcome UN GUY". Greeting a few dignitaries. A newscaster, DON, is on the scene.

DON (TV)

Cindy, as you see, the UN Secretary General, Sir Robert McKintyre, has arrived in Columbia Heights. He'll be speaking tomorrow at Husset Park, in the "Celtic Days" celebration.

ANGLE - SEAN

He dials a phone. Places his "voice box scrambler" over the mouthpiece.

SEAN

(female voice, very Jennifer Tilly, it's wrong)
It's Shamrock.
(he adjusts the sound to a deeper masculine voice)
It's go. One hour. And counting down.

He hangs up. Turns to:

ANGLE - LAUREN

Slips into a red wig. She looks beautiful, and deadly. In a micro-second she assembles her automatic weapon, loads, and cocks the bolt. A stove timer goes off "ding". She turns to the stove and, oh so Martha Stewart, bastes beautifully prepared cornish game hens. What a woman! Sean reaches for a bird leg. Lauren snaps back to the hardened terrorist, and butts him with her weapon. He falls out of frame.

EXT. ISOLATED ROAD - HALF HOUR LATER

Ryan is wet, exhausted but free. Or is he? A car pulls up in front of him, cutting him off. It's:

EXT. CASS'S CAR

She throws open the door. Several maps all over the interior. Ryan is startled.

CASS
(urgent, to Ryan)
There's a police helicopter in
the sky.

The SOUND of a HELICOPTER off in the distance. He jumps into Cass's car. She drives off.

INT. CASS'S CAR

She drives and hands him:

CASS
(hands him pants,
shirt, jacket)
Change into these. I'm sure
they're your size.
(hands him shoes)
They don't go with the shirt
but I think they'll do.
(wearing an oven
mitten, she hands
him a steaming
casserole dish)
Tuna casserole. I thought you
might be hungry.
(hands him a
flaming dessert)
I hope you'll have room for
dessert.

ANGLE - RYAN

Really beat. Fish flopping up and down off his lap.

RYAN
I need someone to believe in,
Cass. I need a friend.

She kisses him. He puts his arm around her. Water pours from the sleeve.

RYAN
I can't tell your lips and
tongue think the same thing.

EXT. CASS'S CONDO - DAY

Cass's car pulls into the parking garage.

INT. CASS'S 10TH FLOOR CONDO - DAY

We HEAR the KEY TURN in the lock. Cass opens the door, Ryan scoots inside. Locks and bolts the door. Then he looks out the window. Pulls the shade. Pulls the shade on a second window. Pulls a shade over a landscape painting. Pulls a shade over the front door. He looks the place over. Her paintings are framed around the room, mostly of wildlife, lakes, landscapes.

CASS

Make yourself comfortable.
(lightening the
moment)

If you feel like buying a painting, make an offer. Or if you care to pay my rent, feel free. Things have been a bit slow lately.

Ryan has been checking into and behind everything.

CASS

I still live alone. There's nothing to be afraid of.

She takes him out on the patio.

EXT. BALCONY - DAY

The city and bay lay before us.

CASS

We're ten floors up. No one can see you.

Ryan starts to relax.

MALE VOICE (O.C.)

(from street)

Hi, Cass. Who's your new friend?

Ryan draws back from the rail.

RYAN

(frustrated)

I can't relax. I'm the hunted one. Every time I think I'm out, they pull me back in. No, I can't do this to you.

CASS

I want you to do this to me. You can't face this alone.

She puts her hand on his. He turns to her. Gee, she looks great.

CASS

Ryan, I can help. I took this tape from Hibbing's answering machine. Lauren said she never wrote a note, you never called her. This is proof you did.

He goes to take it. But she pulls it back.

RYAN

To the cops there's no proof in this pudding. I'm a cornered badger, I'll live by my wits, I'll eat my young. I have to clear myself. I have to find the one-armed, one-legged, one-eyed man.

CASS

We will. What did you find at the house?

He places the burnt map on a patio table. She sits. He joins.

RYAN

This refers to a sub. Hylander...

CASS

A code. Here, these...

The numbers: 051297.

CASS

License number? Lottery ticket? Wait.

She makes slashes with a pen: "05/12/97".

CASS

A date?

RYAN

Jermaine Jackson's birthday?

CASS

I'm not sure.

A whisp of hair hangs over her forehead. He gently pushes it off her forehead. A like lock of hair hangs from Ryan's head. She brushes it back.

RYAN

I have to move on. Here's looking at you, kid. You're the thing dreams are made of. But me and women, we're like fire and water, flammable and wet.

He kisses her on the forehead, leaving a big red lipstick mark. He enters the condo. She follows.

INT. CASS'S CONDO - DAY

Ryan collapses from exhaustion, he swoons. She grabs onto him.

CASS

You're exhausted. I'll give you a sponge bath, a bracing enema, and make you something to eat. Put your weight on me and I'll take you into the bedroom.

He does. No way she can hold him. They fall out of frame. A candy dish from a coffee table flies into the shot.

EXT. ISOLATED ROAD - DAY

It's where Cass picked up Ryan. The squad car is parked nearby. Fergus, Bagley and Orono search the roadside.

BAGLEY

A picnicker said she saw a man, wet and dripping, walk this way.

FERGUS

Gather all the leaves for trace evidence. Shoot and gut every animal in the park, the stomach contents might contain droppings, something that could be a clue. Donate the meat to charity. The hides are to be made into warm socks for the poor. The bones ground into dog food. I want nothing wasted. Here we are. Fresh tire tracks, of a kind found

on the new Mercedes sedan, a car of choice for a pretty, young, professional woman. Someone cool, calm, beautiful, someone in the arts, photographer, painter. A woman who has a mysterious past. I feel it. I'm as sure about that as I am that's an anaconda.

A huge snake attacks Bagley. They wrestle. The others keep moving on. She finally shoots it.

FERGUS (Cont'd)

A man's footprint, depth of print indicating the height and weight of Harrison. Imprint there indicates he's carrying change in his right pocket, a dime and a quarter. I was right. Woman's prints. Slender, firm thighs, in her 20's.

(of course)

The woman in the Mercedes that cut us off fits her to a tee. License number was JLD738. Davy Crockett died for our sins, he's had someone helping him all along. Call Motor Vehicles, get her address.

ORONO

We'll pick her up.

FERGUS

No, there's a better way to find out what a woman knows.

ORONO

Take her to dinner and a movie, lie to her and say you love her?

Bagley answers her cell phone.

FERGUS

That works, but not in this case. We stake out her place. She'll lead us to Ryan Harrison.

Bagley offers Fergus the phone.

BAGLEY

Cass Lake. Says she knows where Ryan is. With her.

INT. CASS'S BEDROOM

Ryan sleeping. Opened phone book on the nightstand. He wakes as he hears a door quietly closing. Startled, he sits up. It must have been Cass. He notices carved into the headboard, "Ryan (heart) Cass". He feels comfortable being here. He notices Cass left a change of clothes. And food is on a tray. Spaghetti, his favorite. He turns on the TV. He does the fork twisting in the spoon thing as he watches.

ANGLE - TV

A commercial. The images are elderly people, slipping and falling in an arena ice rink.

ANNOUNCER (O.C.)

Henningsen and Sachs Present
"Old People on Ice" now
through November at the Marnie
Ice Arena.

Newscast comes up. With key graphics. Our newscaster, CINDY:

CINDY (TV)

For thirty-six hours Ryan Harrison, three time murderer, has been a fugitive. Lt. Fergus Falls is heading the world-wide manhunt. Police helicopters, dogs, psychics, and thousands of police are involved. Plus millions of average citizens who would give their left nut to come up with that fifty-thousand dollar reward. And who couldn't use that income? A couple on a fixed income. A teacher. Especially a struggling artist. I personally wouldn't trust one of those for a million dollars.

ANGLE - RYAN

"Artist?"...he's heard enough. Why wouldn't Cass turn him in? He's twisted the spaghetti around his fork, the whole plate of spaghetti, it's all the way up his arm. It's like a

spaghetti muff. He slips out of it. The bedroom door is almost shut. He opens it. Cass is speaking softly on the phone. It's a hushed conversation. He can't hear. He grabs the remote. Mutes the set. As he does, we see the Newscaster, Cindy continue talking. Then realizes no sound is coming out of her throat. She yells. Still she can't hear anything. She panics. She yells for help. The Stage Manager comes onto the set. As he talks to Cindy, he too realizes he has no voice. They both panic.

Ryan has heard Cass say "No, he's alone." He closes the door quietly. He has to know more about Cass. He searches her dresser drawer. Under a lot of very racy underwear, he finds a scrapbook. Looks through it.

INSERT - SCRAPBOOK

Articles about her paintings. Clippings about Ryan: His rise to stardom. His murder conviction. A wedding announcement of Hibbing Goodhue and Lauren, and a society column headline: "Successful Businessman and Worthless Shit Wed". Finally a page from "The Other Daily Newspaper".

ANGLE - RYAN

Looks it over. We see an article headlined: "This Isn't The Story You Want". Another headline reads: "Story You Want Is At Bottom Of The Page". He sees it.

C/U PAPER - ARTICLE ON:

Brody Kelley, inventor of large print alphabet soup for senior citizens, former Riverdance dancer, and accused murderer and smuggler, was found hung in his cell last evening. Well, not hung in the anatomical sense, but actually hung, as in killed himself. Kelley was convicted when his boat, containing guns and ammunition destined for Northern Ireland, was blown up in Bey Bay. A second man was injured, but never found, presumed dead.

ANGLE - RYAN

RYAN
 (to himself)
 Second man was blown up.
 (could it be?)
 The one-armed, one-legged,
 one-eyed man?

Back to the article.

C/U ARTICLE

"That's all you have to know. So you don't have to read any more of this article." Another picture in the story. It's Mrs. Kelley, he can't make her out. But it's a red haired woman in a crowd at graveside. Could it be:

RYAN
Mary Kelley?

ANGLE - RYAN

He can't believe it. He takes out his picture of Mary Kelley. It's her! He also finds letters from Mary Kelley to Cass Lake. Letters postmarked from Northern Ireland. And surprisingly articles and pictures of his first trial and the escape, under his real name Robert Decker. What he doesn't see is an article that falls to the floor.

C/U ARTICLE ON FLOOR

"Dr. Yanock Savack was arrested for performing surgery enabling noted criminals to..."

Cass's foot accidentally steps on the story. As she:

ANGLE - CASS

Enters. She has a gun. Ryan panics. Before anything is said, there's pounding on the front door.

CASS
It's the police!

Ryan believes he's been betrayed. To make a quick exit, he tosses a jar of face powder at her. But it blows back in his face as he has tossed it in the direction of a fan. He scoops up the answering machine tape from the dresser, and the cloud masks his retreat into the bathroom, passing the TV where paramedics are tending to the Newscaster and Stage Manager's throats. Of course the paramedics can't hear each other talk. They keep gesturing, "What! I can't hear you!".

INT. BATHROOM

A window is a bit out of reach. He walks O.C. We HEAR a mighty RIPPING SOUND, a SPLASH OF WATER. Walking into frame is Ryan, carrying the toilet. Cass is pounding on the door.

CASS (O.C.)
Ryan, you can't get away,

Ryan places the toilet under the window, steps on it, climbs out the window.

INT. CASS'S LIVING ROOM - DAY

Fergus, Orono and Bagley burst in, guns drawn.

EXT. CASS'S BATHROOM WINDOW - DAY

Ryan sees a large hamper containing rags below. He has no choice. He jumps.

EXT. CASS'S CONDO - FRONT YARD - HAMPER

Ryan flops inside. The lid clamps shut. Two men in protective suits, complete with hoods, gas masks and rubber gloves, wheel the hamper to the back of their truck. In the b.g. we see "Bell Day Care Center". The hamper is dumped into the truck.

INT. TRUCK

Ryan tumbles out. He emits a big sigh of relief and then: "Blaa!" He's in a mound of brownish, yellowish, stained white cloths. Whoa and the stink! The doors are closing. Leaving us with a panicked look on his face.

EXT. TRUCK - MEN

The sign on the door reads: "Rosener Diaper Service --You Shit 'Em, We Clean 'Em!"

The truck drives off.

INT. CASS'S BEDROOM - DAY

Fergus breaks in. But no Ryan, no Cass.

FERGUS

We throw a shoe each time we start to gallop.

Grabs a framed photo of Cass.

FERGUS

This is Cass Lake. Face of an angel. Tag and log everything. I want carpet fibers, people. Vacuum!

EXT. ROSENER DIAPER BUILDING - DAY

The truck pulls up. The men, still masked and gloved, open the back door. We don't see Ryan as they grab a bundle of diapers and head for the building. Ryan, blue from holding his breath, hops out from under the pile. Bolts out of the truck.

ANGLE - RYAN

Takes his first breath. A huge gasp of air. Plants sway in the intake. He hurries away from the truck.

He smells mighty powerful. Flowers wilt as he passes by them. As he passes under a tree, a bird, still holding on to a branch, flops into view from above. Ryan passes an outdoor newsstand.

ANGLE - NEWSSTAND

As he walks by, he grabs magazines. Each magazine he passes bursts into flame. Ryan ducks into an alley.

EXT. ALLEY

Ryan tears out the perfume adds and rubs them over his body. Then he sees:

EXT. "McCARTY HOSPITAL" - DAY

A rather large complex. A blinking sign reads: "We Specialize in Artificial Limbs". Another sign: "Lose Two Limbs, Get One Free!". "Legs Legs Legs!" The perfect place to search for the killer.

ANGLE - RYAN

As he crosses the street, we see a car drive into the hospital parking lot. Lauren at the wheel of the car.

Banners welcoming the UN General Secretary hang from lampposts.

EXT. "McCARTY HOSPITAL" - AMBULANCE ENTRANCE - DAY

Nearby is an "Amundson Glass Co." truck. The "Sperm Donor Night Deposit Box" is very visible to us. Very little activity.

ANGLE - RYAN

Sees a way in. Grabs a white paramedic's coat from a cab of an ambulance...or so he thinks it is. He enters the hospital. A sign on the door reads: "No Shirts. No Shoes. No Surgery" We see he has a lab coat with "Hemak Meat Co." on the back.

INT. EMERGENCY ROOM

Nothing going on. Ryan walks in. Puts a stethoscope around his neck. He reads the call board: "Records" is on floor 5. Suddenly we HEAR multiple SIRENS, sounds of TIRES SCREECHING. Paramedics wheel in what seems like an endless stream of

patients. Ryan is caught in the middle of the rush. The place is a madhouse. A NURSE runs up to Ryan.

NURSE

Thank God you're here...
 (reads his Meat Co
 coat name badge,
 "Sanchez", she
 assumes:)
 ...Dr Sanchez. Because of
 cutbacks, you're the only
 person on duty.

RYAN

No, no...

A huge SECURITY GUARD looks at him askew. Ryan feels he better play along. Tosses out TV doctor things...sort of.

RYAN

Start me fifty V.C.s of
 demilitarized Veldilhum. Save
 the helminium for the NFL pre-
 op sodium chloride multi-grain
 aldagram.

A paramedic is administering a drip.

RYAN

(regarding the IV
 drip)
 Let me adjust that.

He adjusts the drip rate. The damn thing empties in seconds. liquid pours from the patient's ears.

RYAN BOUNCES FROM PATIENT TO PATIENT

Making his way to the elevators. The security guard watches him very closely. Ryan places the stethoscope on odd parts of the body as he orders:

RYAN

'Appendectomy. Tonsillectomy.
 Lance that.
 (indicating a man)
 To maternity. To O.R.
 (indicating old
 lady)
 To Drug Rehab.
 (running out of
 hospital places)
 Ah, to cafeteria. To gift
 shop.

PARAMEDIC

This man's been shot five times.

RYAN

Over there in the ten bullets or less lane.

(to another patient)

Nurse, administer 200,000 cc's of adrenalin.

NURSE

But...

ANGLE - RYAN

Speaks to the O.C. Nurse.

RYAN

But? Damn your "but!" This is a human life! 200,000 cc's!

A huge bucket of water douses the patient.

PARAMEDIC 2

Doctor, you'd better see this.

A woman, covered in a sheet, is in stirrups.

RYAN

Ah, no thanks.

He's at the elevator.

ANGLE - SECURITY GUARD

Stops Ryan. Everyone is so busy in ER, they don't see:

SECURITY GUARD

I'd like to speak with you.

RYAN

Yes. Just let me take off this...

Ryan casts out the stethoscope, it hooks in the Security Guard's ears, Ryan yanks him toward him, punches him in the face. Grabs his gun, sticks it in the back of his waistband. Drags him in the elevator. Doors close.

EXT. 5TH FLOOR ELEVATORS

Ryan gets off. The Security Guard is gagged with his tie, and handcuffed. Elevator doors close.

ANGLE - SECURITY GUARD 2

Saw the guard in the elevator. He comes at Ryan.

SECURITY GUARD 2

Hey you!

Ryan reaches for the gun in his waistband, but it falls into his pants. A fight starts. During it, the gun hangs in the seat of Ryan's pants. It looks like he's carrying a major accident in his underwear. He makes repeated dips into his pants to retrieve it, but can't fish it out. He finally unzips his pants and shoves his hands around inside his shorts, trying to grab the thing. A very odd sight to Security Guard 2. The best Ryan can do is stick the barrel out of his fly hole. Security Guard 2 finally has the drop on Ryan but:

ANGLE - CASS

Knocks him out with a bed pan, "Twangggg".

CASS

Quick.

They drag Security Guard 2 into an examining room.

INT. EXAMINING ROOM

Ryan has the gun from his pants.

RYAN

Of all the hospitals in all the world, you've got to walk into mine.

She holds up the yellow page she ripped from the phone book. McCarty Hospital has been circled in pen..

CASS

It's lucky you left this behind.

RYAN

(sweet, tender)

Don't speak. Ssssh. Put your hand in my pocket.

CASS

What am I looking for?

RYAN

Nothing, I just missed you,
baby.

CASS

I hoped you'd say those words.
Ryan, I...love you.

He claps his hands, backs away, with a smug, "Aha, got you"
feel.

RYAN

(sarcastic, very
Bogart in attitude,
snapping out the
dialogue at a
breakneck speed)
You believed me just now,
didn't you? You were lit up
like Dennis Rodman at
Christmas.
(mocking)
"I love you." You're good,
you're very good.

Grabs her by the shoulders.

RYAN

Your shamus bloodhounds can't
be far off.

CASS

I didn't call the police.

RYAN

You eat with that mouth?
You're dealing with my heart.
And my heart isn't just an
aviscus of cardiac muscle that
maintains the circulation of
my blood and is divided into
four cavities, two atria and
two ventricles. It's that big
red, bloody thing that holds
my love. You said you believed
me innocent at your condo.
Then you made a call, pulled a
gat and sicced Johnny Law on
me.

CASS

The gun was for your
protection. And I called the

airlines. I wanted to get you out of the country. Chile.

RYAN

Put on a sweater. Airlines she says, my protection she says. I wish I had a Quarter Pounder with cheese every time I've heard that old chestnut. Lies are like bananas, they come in big yellow bunches. Well, I've got the blender on liquefy, and I'm making you up a good old fashioned dose of reality smoothie. You knew IRA gunrunners.

CASS

No, no, not really...

RYAN

One got blown to bits. And he's the one-armed, one-legged, one-eyed killer!

The guard moans. She whacks him without looking, "fwannng".

CASS

You read an article about a man named Brody. I thought he might be my father. I was abandoned as a child. I never knew my mother, I never knew my father, I never knew my dog. I never knew I had a mother, a father, or a dog. It's not what you think

RYAN

Me, think? I quit thinking days ago. But the wheels are spinning up here, baby,
 (pointing to his head)
 and they're kicking up crushed rock as I peel out and speed toward you, Princess. You see, I'm Robert Decker, Kitten, the little nutcracker whose been dancing to your suite.

In a gesture of affection, she places her hands on his head, unfortunately over his ears. He can't hear.

CASS
Yes, of course, it was in your
eyes, I knew I knew you.

RYAN
Netenyahu?

She removes her hands.

CASS
I knew I knew you. I thought
you'd been set up. I followed
your story. I found you. I
took you to Savack. But when I
went back, you were gone.

RYAN
This is all so confusing. So
far it seems to me, no one
seems to be who they seem to
be.

CASS
Huh?

He has her shoulders.

RYAN
I have so little time to get
this job done. Where I go, you
can't follow. I'm not trying
to be noble but it's like
one big hill of beans. Either
way, I'm going to trust you.

Cass had a hard time following that. Moan from the Guard.
Another "wannng".

INT. HOSPITAL - OUTSIDE RECORDS ROOM

Ryan and Cass see a sign hanging on the door: "Back In Ten
Minutes". He tries the door. Locked. An idea. He gestures for
Cass to give him a hairpin. She acts as the lookout as he
sticks the pin in the lock. Jiggles it around. The knob and
door plate crash to the floor. The damn thing is still
locked. Cass points out the duct work in the ceiling. Ryan
sees two workmen carrying a pane of glass to replace a
viewing window in the nursery. They're using those hand
suction cups. An idea begins to stir in Ryan's brain.

ANGLE - WORKMEN

Joined by Cass. She stands in front of them.

CASS
Guys, do I need breast
implants?

Whips open her blouse. The workmen block our view. But
"Zowie!"

ANGLE - RYAN

Sees they are distracted. Ryan dislodges the suction devices. He walks off with them. On the way, he accidentally suckers onto the wall. In pulling it off, he suction onto a food cart. A janitor throws open a door. As it swings open, to block it from hitting him, Ryan holds up the suction, and he suckers onto the door. Pulls them off and suction onto his crotch, yank, yank, yanks. The janitor watches, it's very strange looking. Ryan yanks some more, the janitor moves on. Finally the suction are freed, "Pop!" Aw. Ryan enters: "To Air Conditioning".

INT. EXAMINATION ROOM 2

DR SEE, white haired, half glasses, lab coat, enters with an artificial leg.

DR SEE
Here we are. Sorry you had to
wait.

Closes the door. We see it was all a show for the people in the hall. See's demeanor changes. He's covert, all business. And why?

ANGLE - SEAN

Sits on an examining table. Removes his leg.

SEAN
It's ready?

DR SEE
A work of art.

He hears a sound from the duct work, clip, clop, clip, clop. On closer exam, we see the new leg is more in the shape of a rifle. That's because it is a rifle. Take off the foot and there's the barrel. Sean savors this new weapon.

SEAN
Yes, very good.

DR SEE
The price is now twenty
thousand.

SEAN

Twenty?

DR SEE

My costs. My risks.

Sean pulls a gun and silencer, "poof". See is hit. He puts on the stethoscope, listens to his heart. He dies.

INT. DUCT WORK

Ryan is using the suction cups to pull himself along the smooth duct surfaces. He dislodges a whole section of duct work. Pulls it off. Moves on. Up a slight grade. Down again. This should be it. He looks through a vent grate. It's the "Hospital Records Room". He removes the grate. Which reveals a lot of phone and electrical wires running across the ceiling.

INT. RECORDS ROOM

Ryan looks through the maze of wires to the computer below. He notices the "STEINBERG" security system is on. A red laser beam criss-crosses the floor in the shape of a Star of David.

INT. DUCT WORK

Ryan spreads the wires to have a better look. He loses his balance, falls through the opening.

INT. RECORDS ROOM

Ryan is caught up in the wires, he dangles like a marionette, bouncing and dancing about, a human Howdy Doody, coming within inches of the laser beams. He stabilizes. He reaches for the "Off Alarm" switch, he tilts, keys fall from his pocket, he catches them before they reach the beam. Now, in rapid succession, a lucky rabbit's foot, sunglasses, Tums, Tic Tacs, lip balm, pepper spray, gum and a yo-yo, all caught. The yo-yo though does its yo-yo thing and heads for the floor. Just as it was going to enter the beam, Ryan snaps it back up with a flick of the wrist, walks the dog with it, puts it away. With his foot he manages to hit the "off" switch.

INT. HOSPITAL OUTSIDE RECORDS ROOM

Cass standing guard. Sean rounds the corner. They are face-to-face.

SEAN

Where have you been?

CASS
Ryan is in there.

SEAN
Harrison? We kill the bastard.

CASS
Not yet. He's doing us a favor. Just like no more trace of Mary Kelley. Soon no record of you. Ryan is raiding the computer.

She smiles. Sean agrees. This is a good thing.

INT. RECORDS ROOM

Ryan extracts himself from the last wires. Sits at the computer. The keyboard is the most complicated piece of equipment ever. Triple the normal amount of keys. He timidly turns the computer on. "Fwing", it comes on with a mild chime. He carefully hits several buttons. A disk shoots out of the machine, hitting him in the chest, "Ow". He tries another sequence. It brings up the menu. He clicks through it. He clicks into "Limb Replacement". It contains several names. He types in "Addresses". They pop onto the screen. He types up "Phone Numbers". That appears on the screen. Great! He decides to print it out. He brings the printer into play. The screen asks questions, he clicks "Yes" every time.

C/U COMPUTER SCREEN

Screen: "Print?" Ryan hits "Yes". Screen: "From Pages?" Ryan types in "23 to 24". Screen: "Thank you. How are you today, good?" Ryan hits "Yes". Screen: "Getting any?" Ryan hits "Yes". Screen: "Are you sure?" Ryan hits "No". Screen: "Have you heard the one about the nun and the rabbi?" Ryan types "Just Print!" Screen: "Okay...okay...asshole!" The printer finally kicks in. After a beat it prints out pages. Ryan sees an answering machine. He pops out the tape. Puts in the one he took from Cass's condo.

RYAN (V.O. ON TAPE)
It's Ryan, I got your note.
I'm minutes away.

Ryan is pleased. Evidence! Then before he can turn it off:

CASS (V.O. ON TAPE)
Hibbing, I know I shouldn't call. But you aren't at Ryan's concert tonight. I've got a gun. I'm desperately in love with you. You...

She hangs up. Ryan pops out the tape. Grasps it in his hand. My God! She killed Hibbing! He does the classic "Bogie heartsick over Bergman and slamming his fist on the table" from "Casablanca".

Ryan hasn't noticed but the printer has printed out pages and pages. It shows no sign of wanting to let up. Ryan snaps back to reality, hits a series of keys, it only accelerates the printing. One steady long sheet of paper, billowing up. He can't turn off the printer. The plug for the computer and printer have the desk jammed up against it. He tries. He can't get his hand down there. Meantime the paper is almost waist deep. He looks at the computer screen, he accidentally typed for the computer to print out 23232424 pages, not from 23 to 24. He must have ten thousand pages by now.

OUTSIDE RECORDS ROOM

Paper billowing from under the door.

INT. RECORDS ROOM

The end of the print-out is entering the air conditioning unit.

EXT. McCARTY HOSPITAL RECORD ROOM WINDOW

The "Hospital Records Room" air conditioning unit chews up the paper and spits it out as confetti. We see it pouring out of the air conditioner.

EXT. AMBULANCE ENTRANCE

As Sean and Cass exit, they are being "snowed on". Very strange for this time of year.

INT. HOSPITAL OUTSIDE RECORDS ROOM

In searching for Cass and Ryan, Orono sees the paper that has billowed into the corridor. He opens the door to investigate. A paper avalanche engulfs him, "Aaaaaaa!" Ryan runs out of the room and down the steps.

EXT. McCARTY HOSPITAL PARKING LOT

Ryan, angry, betrayed again. He finds an unlocked car. He gets inside.

ANGLE - SEAN AND CASS

Lauren's car pulls up. Lauren is surprised to see Cass.

LAUREN

What does Ryan know?

CASS

Nothing.

LAUREN

He was with you, right? I called Fergus Falls using your name, but he keeps escaping. If he gets smart, he can identify my past.

(to Sean)

Harrison is over there.

Sean spots Ryan. Pulls a knife from a compartment in the new leg. Stalks Ryan.

EXT. CAR

Ryan finds no key. He'll hot-wire it. He's seen this done hundreds of times in movies.

INT. CAR

Ryan ducks under the dash. Pulls down wires from behind the dash, it's a lot of wires. He touches two together, sparks fly, but the car doesn't start. He tries again and again. In the course of touching other wires, he plays hell with the car's electrical system. We see the antenna go up and down, the sunroof open and close, windows roll up and down, the CD blasting out the voice of Mario Lanza, "Be my love...!" The CD shoots out of the sound system. BAGPIPE MUSIC screams from the radio.

ANGLE - PARKING ATTENDANT

Can't figure out what's happening with that car.

ANGLE - SEAN

Was about to strike, but the huzzah has SECURITY GUARD 3 drawn to the sound. Sean sees this is not the time to strike.

ANGLE - LAUREN'S CAR

Sean joins Lauren and Cass. They drive off.

INT. CAR - RYAN

The car seat rolls forward, pinning him to the dash. The instrument panel dials blow out. The air bags pop open.

ANGLE - PARKING ATTENDANT

Watches as Ryan finally drives off the lot. And not too successfully. He backs into a "Goodhue Porta-Potty", driving it into the street. The door swings open exposing a hard-hatted workman sitting on the toilet. Surprised to be out in public, as are the drivers of the cars in the intersection waiting for the light to change.

EXT. COLUMBIA HEIGHTS POLICE HEADQUARTERS - DOWNTOWN - DAY

Establishing shot. It plainly reads: "Vancouver Art Gallery*". At the bottom right of the screen we have: "*Columbia Heights Courthouse".

INT. COLUMBIA HEIGHTS POLICE HEADQUARTERS - WAR ROOM - DAY

Fergus is standing behind a clear plastic map of the city. A big "X" has been placed in "Husset Park".

FERGUS

(perplexed)

We lost him here. We have to pick up his trail.

He walks, we notice the "X" is on his forehead. Bagley points to it. Fergus rubs it off.

FERGUS (Cont'd)

Harrison murders Goodhue and Savack. Enters a hospital where a one-armed, one-legged, one-eyed man would be found, impersonates a doctor, nearly kills patients, assaults security guards, does kill a therapist, enters the computer, uses up all their print-out paper, third degree papercut wounds on my officer, and he says he's innocent. This department's body chalk budget doubled with him in town. This is one sausage that holds some strange meat. What about Cass Lake?

ANGLE - ORONO

Puts a suitcase on the table. Opens it up. It's slinky, sexy, Victoria's Secret garments.

ORONO

I took a search warrant and went to Lake's condo. I went through her underwear drawer

six, seven, eight times.
Examined every lacy inch of
her bras. Felt the silky
texture of her panties. Held
her teddies against my cheek
and thighs.

(takes a moment to
gather himself, sip
of water)

But...I couldn't figure out
how these would tell us where
she and Harrison might be
hiding.

FERGUS

Well, you gave it a shot and
that's what counts. Heaven
times two! This is as tangled
as dreadlocks in a hurricane.

ANGLE - BAGLEY

The PHONE RINGS. She lights up. Covers the phone.

BAGLEY

Harrison.

ANGLE - FERGUS

Signals for a recording to begin.

ANGLE - RECORDING STUDIO CONTROL BOOTH

The Producer type inside. Acknowledges the signal. He points
off to:

ANGLE - WALL FILLED WITH REELS OF RECORDING TAPE

A technician presses a button. Nearby an Amish technician
works a bellows that starts a reel wrapped around a wagon
wheel.

EXT. PARK - PHONE BOOTH - DAY

Ryan HEARS recorded MUSIC as he is put on hold, a muzaky
version of "Raindrops Keep Falling On My Head". Hangers and
torn dry cleaning bags litter the booth. In the b.g. a dry
cleaning van, driver stopped at the mens room, drives off.
Ryan is in a stolen suit, tie, etc. He sees a newspaper, it's
dated May 12, 1997. It gets him thinking.

RYAN

5-12-97 is today.

Sees a banner: "The Hyland Drill Team Welcomes UN Secretary General McKintyre". He quickly puts it together.

RYAN

An assassination.

He looks at the newspaper headline: "UN BOSS IN TOWN. HOPE HE WON'T BE ASSASSINATED".

RYAN (Cont'd)

I'm right.

Finally:

FERGUS (V.O.)

(on phone)

Hey pardner, Falls here.
Giving yourself up?

INT. POLICE HEADQUARTERS

Everyone listens over the speaker. During the call we HEAR certain BACKGROUND NOISES. Everyone picks up on them, tries to pinpoint where those sounds could be coming from in the cities.

RYAN (V.O.)

(over phone)

You won't be able to trace
this call. I'm not that
stupid, Falls.

FERGUS

No one said you were. In fact,
you're the guy eluding me. I'm
the dingleberry in the cream
of wheat.

We HEAR a BELL.

ANGLE - BAGLEY

BAGLEY

(sotto)

Train?

ORONO

Downtown rail yards? Hotel
lobby?

FERGUS

Cass with you?

RYAN (V.O.)

I just threw out that baby
with my bath water. You and I
have business. Listen, I don't
speak my cud twice. Check out
the McCarty records.

We HEAR a JET fly over.

BAGLEY

Airport?

ORONO

He could be in the flight
pattern over Wayzata.

FERGUS

Why don't we go there
together.

RYAN (V.O.)

Because you'll throw me in
jail. Patient Sean Laughrea.
The address will interest you.

Fergus's gesture to Orono is a "Get info" command.

RYAN (V.O.)

That's it. Another second or
two and you can trace this.

Over the speaker we hear Ryan being approached by a
VACATIONER. Fergus and everyone OVERHEAR:

VACATIONER (V.O.)

Excuse me, we're from out of
town. How do you get to Como
Park Zoo?

RYAN (V.O.)

Easy, from Husset Park here at
Coleman and Mondale, go back
this way and take Plymouth all
the way. Can't miss it.

VACATIONER (V.O.)

Thanks.

Fergus and the guys can't believe their luck. They drop the
phone, all run out the door as fast as they can. A beat and
we hear Ryan.

RYAN (V.O.)

(he screwed up,
under his breath)

Damn.

Clicks down the phone.

EXT. PHONE BOOTH - CRANE SHOT - MINUTES LATER

A beat passes, squad cars from north, east, west, and south converge into the booth, smashing it to shreds, banging into one another in the process.

EXT. FERGUS'S CAR

Pulls up, he, and Orono jump out of the car. Bagley remains on her cell phone.

FERGUS

(frustrated laugh)

Man is learning. He's leaving a cold trail. No footprints, no tracks of any kind, he wants us to do our detective work, and by the change in humidity and northerly shift in the wind, I believe it is going to rain.

It does. Orono opens an umbrella, which shelters Fergus.

FERGUS (Cont'd)

He is staying one step ahead of us. Why? He wants us close. He's onto something big. If he's captured, they lock him up and some mystery goes unsolved. Orono, Sean Laughrea?

ORONO

FBI. Scotland Yard, Interpol, Access America, Geraldo. No one has anything.

Bagley approaching:

BAGLEY

Hylander is the security code name for the UN General Secretary McKintyre.

FERGUS

Yes! It has slapped us in the face. Saddle up, people.

Climbing in the car.

FERGUS

To McCarty! I want what they
have on Sean Laughrea.

EXT. GOODHUE SHORELINE - DAY

Ryan cautiously looking around. He feels someone sneaking up behind him. Corner of his eye he catches a black hood. He plays it cool, then whirls around, socks the man in the face. What looks like a man in a black hood is actually a seal. The seal responds to the punch, flops over. Ryan sees Lauren on the pool deck, using an amber light to signal out to sea. She's taking the tram down to the shoreline. Ryan sees the boat house. He enters.

INT. BOAT HOUSE - DAY

Ryan hears a male voice. And now a familiar one, Cass! But he can't hear what they are saying. To get closer, he hides behind huge "Foreign Correspondent in the Mill" big wooden gear wheels.

RYAN'S POV - SEAN AND CASS

Still can't hear that well, a word or two, one being his name, and Cass saying "Kill him". Ryan can't believe he fell for her lies over and over.

ANGLE - LAUREN

Enters. Snaps on a switch. Joins Sean and Cass.

ANGLE - RYAN

The gears slowly come to life. We see they work a boat lift, which is lowering Sean's Zodiac into the water. Ryan notices his coat is caught and is slowly pulling him into the grinding teeth of the gears. He tries to pull it free, but no, luckily the coat comes off his body, but now his tie is caught. He yanks, no luck, and his pants leg is caught, damn! He quickly undoes his tie, and now his shirt is torn from his body. He's down to his t-shirt, and his pants leg still is caught. He struggles to get out of his pants.

ANGLE - SEAN AND CASS

SEAN

Cass thinks we can use Ryan as
a patsy once again.

CASS

He's being blamed for every
murder in town. They'd have...

She sees something strange O.C.

CASS'S POV

Clothes are spinning around the gears of the mill. It looks like a very messy dry cleaners clothes carousel. And is that a shoe?

ANGLE - CASS

Stands so Sean and Lauren's backs are to the gears.

CASS

...their man. No roadblocks to keep you from leaving Columbia Heights.

SEAN

We have a sub. We don't care about the bloody roadblocks. We'll be gone in minutes.

LAUREN

As much as I'd like to kill Ryan myself, I agree. It will throw everyone off our trail.

(she checks her watch)

Sean, the sub.

Sean gets in the Zodiac. Lauren steps outside to watch. Cass runs and picks the clothes off the gears.

ANGLE - RYAN

In t-shirt, boxers, socks, one shoe. Snatches the clothes from Cass's hands. Puts them on as he speaks. Dialogue has great urgency, the terrorists could arrive any second.

RYAN

I'm here to stop your assassination of the UN General Secretary.

CASS

So that's it.

RYAN

I'm taking Lauren, her playmate, and you down hard.

CASS

He's the one-eyed, one-armed, one-legged man. I kept Sean from killing you at the hospital. I had to pretend I was one of them.

RYAN

He's finally mine. I'll be all over him like chocolate on a chin after a hot fudge sundae.

He's dressed.

CASS

And that's not Lauren. It's Mary Kelley.

RYAN

Kelley! Why are you with Mary Kelley?

CASS

She said she was my mother, I thought she was my sister.

He slaps her.

CASS

My sister.

He slaps her.

CASS

My mother.

He slaps her.

RYAN

(mocking)

My sister, my mother.

She slaps him. Ow.

CASS

When I was two she left me at an orphanage. I was told she was my sister. I know now she's my mother. I haven't been honest. Wait, that was a lie. Sorry, not being honest is the truth, the part about it being a lie wasn't the truth. I haven't told you

everything. Hibbing and I
were friends. We were lovers.

He slaps her.

RYAN

You called off the
relationship by pumping him
full of lead.

CASS

No. The gun was for me. I was
going to commit suicide. He
used me, just wanted to make
Lauren jealous. Ryan,
everything is in the past.
Every new day is in the
future. In fact, what I just
said has now become the past.
What I'm saying right now is
the future. And now that
sentence is in the...

He's fully dressed.

RYAN

(confused)

Ah, good.

CASS

What do we do?

RYAN

We act fast, or I'll be blamed
for the assassination.

He sees a sapers kit.

RYAN

First I block their escape.
You have the toughest job.
Stay with them. Don't let them
think anything is up. It's
time we turned the tables on
the other cheek.

LAUREN (O.C.)

Cass!

A quick kiss and Cass goes off to Lauren and the others.

EXT. BOATHOUSE - DAY

Ryan sneaks out. A wind surfboard stands up against the boathouse.

EXT. SHORELINE - DAY

Ryan gets on the surfboard. Lifts the sail. A gust of wind blows him out to sea and over the horizon, completely out of sight in a micro second.

EXT. SURFACED SUB

Ryan on surfboard coming back. Hits into the sub. Wearing a Hawaiian lei and straw hat. He's bewildered by what just occurred. But he's made it. He gets on the sub. From the sapper bag he takes out a brick of plastique. He shapes it. Sticks it on the sub deck. Takes out a timer. Sticks it in the plastique. The plastique is really gooey, it acts like taffy. It sticks to his hand, and the timer, it gets all over. Trying to scrape it off with his feet, the explosive now sticks to his shoe, plus his chin. He sees the timer is counting down. Damn! He frantically attempts to shake it off, no good. Plastique and timer are stuck to his hand. Trying to scrape it off from hand to hand, it just gets worse. Down to seconds. He manages to wad the stuff up in a big ball, and by closing the hatch, scrapes it off. It's now in the interior of the sub. At last! Ryan jumps into a Zodiac. He bounces back up on deck. Cripes! Gets in the Zodiac drives off just as:

INT. BOAT HOUSE - DAY

Sean, Lauren, Cass and the terrorists HEAR the HUGE EXPLOSION, and see the shock waves blow through the opened window, with the reddish hue of the explosion.

SEAN

The sub! My U2 CD's!

CASS

We'll have to change our plans.

LAUREN

This place will be crawling with police. Out!

Everyone grabs their gear and hustles out. Cass has a smug smile on her face.

EXT. HUSSET PARK - DAY

A dozen news media, still photographers and video cameras take pictures of SIR ROBERT MCKINTYRE and MAYOR STOPKA.

MAYOR

This will be a very small photo op of you reviewing the Hylander drill team and meeting with a local artist.

Gestures to the Rockwell type artist.

McKINTYRE

Mayor Stopka, I'd be delighted of course.

C/U SCOTTISH HYLANDER DRILL TEAM SERGEANT

Saber held in front of his face.

SERGEANT

Aha hoy!

Saber thrust forward. He marches.

C/U GRASS

We HEAR the sound of the team, "step, clump, step, clump". After a beat we see legs, then the gun butt hit onto the ground, step, gun butt, etc.

ANGLE - PRECISION DRILL TEAM

Coming toward us. Step, gun butt to ground, step, gun butt to ground. We notice Ryan, in full kilted outfit, but his kilt is longer than the others, below the knees, very hip hop, very NBA, he's in the middle of the group. He slams the gun butt on his own foot. It hurts. He reacts facially, "Mm!" The teams make a smart turn to the left. Placing Ryan over a grate. Air blows up his kilt. He has a helluva time keeping modest.

ANGLE - REPORTERS

Sean moves in among them. He favors his gun leg.

ANGLE - DRILL TEAM IN LINE

CAMERA TRACKS as the team, in smart turn, spin their guns around in front of themselves. Ryan spins the gun, and it goes out of his hand.

SERGEANT (O.C.)

Aw!

Ryan grabs the gun from the man next to him. The drill team spins their guns and brings them up to their shoulders, slap the stock.

INT. LAUREN'S VAN

Lauren and Cass park among news vans. "WCCO" on the side to blend in. They see Fergus, Orono and Bagley pull up. Lauren is concerned.

ANGLE - GROUND - DRILL TEAM'S FEET

An ear flops to the ground, courtesy of Ryan's bayonet. Ryan's foot kicks it away.

ANGLE - DRILL TEAM

Lined up. Camera is at the end of the line. We see the men spin the guns in front of themselves. A bit too close, Ryan slices off the bill of the caps on either side of him. The Sergeant steps into the f.g., wounded from the bayonet stabbing earlier.

SERGEANT

Eyo, tennnnhut!

Guns at parade rest. As Ryan slams down his gun, it goes off. The Sergeant, hit, drops to the ground. It stuns and alerts everyone. The following happens lightning quick:

Fergus comes running.

ANGLE - RYAN

Sees Fergus. Sees Sean open his leg, take out his gun. Ryan shoots at Sean, no bullets. He throws the gun and dives, knocking McKintyre over. Ending up knocking over the artist, his exhibits and his paints.

ANGLE - SEAN

Is hit by the gun, it throws him off balance. Everyone sees the gun. They run. Fergus, Orono and Bagley see Sean. He shoots and misses at them.

INT. LAUREN'S VAN

She starts it up. Cass takes the keys. Runs out. Lauren shoots and misses her.

ANGLE - RYAN

Gets to his feet. His face has been splashed with the exact facial markings of Mel Gibson in "Braveheart". With the kilts, he looks like a Hyland warrior. Ryan has had enough. He has the fierce look of Clansmen. He lets out a war yell, "AWWWW!" He shoves McKintyre into a van. Is joined by Cass.

Sean gets off more shots. Fergus's return fire stops the hail of bullets aimed at Ryan. Allowing Ryan, McKintyre and Cass to drive off.

ANGLE - LAUREN

Pulls a news crewman from his van. Hops in. Drives at Fergus, Orono and Bagley. They dive out of the way. She picks up Sean. They drive off.

ANGLE - FERGUS

FERGUS
(to his people)
Ryan did it, the man did it,
and he needs us. Go!

INT. LAUREN'S VAN

SEAN
It's Ryan, the bloody bastard!

LAUREN
Shut up!

Into her walkie-talkie:

LAUREN
Ducklings, plan "B" a go. "B"
a go!"

EXT. STREET - DAY

Ryan's van driving fast. We see Lauren give up the pursuit. She takes off down an alley.

INT. RYAN'S VAN

Ryan's wiping the paint off his face with a rag.

McKINTYRE
Who are you?

RYAN
Ryan Harrison. And this is a
woman I've slept with.
Assassins are out to get you.

CASS
Everything will be fine, sir.

EXT. STREET - DAY

Sean pulls out of an alley. Blocks them off. Ryan hits the brakes. Throws it in reverse. A stinger from the roof blows up a van behind them. Ryan brings his van to a screeching halt. He's blocked!

EXT. ROOF - DAY

Lauren, empty stinger in hand, and the terrorists rain automatic weapon fire at Ryan.

ANGLE - SEAN

Out of car and opens fire.

EXT. RYAN'S VAN

Ryan pulls the people from the burning van. Takes Cass and McKintyre into a van abandoned by a frightened man during the fire fight. He gets behind the wheel.

INT. RYAN'S VAN #2

The van is filled with car-poolers.

RYAN

It's alright, I'll get us out of this.

Can't get the thing started. Bullets riddle the windshield. He hits the wipers to clear away the glass. The engine starts, but a stinger hits the hood. Fire everywhere. He hits the window spritzer. Backs up.

EXT. ROOF

Terrorists pouring everything they have at the van.

ANGLE - LAUREN

Readies another stinger.

INT. RYAN'S VAN #2

A stinger on the way. Ryan rolls down the driver's and passenger's windows, leans back, the missile goes in and out the van. He backs up just as a van behind him is hit. He's blocked again. He carries everyone from the van, pulls the two people from the just hit van, and shoves everyone in to yet a third abandoned van. A flat! Bullets whizzing around. Ryan gets the spare tire. Starts to pump air into the old one. Too much gunfire. He gets in the van...that is hit by a stinger.

INT. RYAN'S VAN #3

Ryan notices a receipt on the dashboard.

RYAN
 (how dare they)
 This is a rental.
 (to the villains)
 The bastards!!!!

EXT. ROOFTOP

Lauren and terrorists send a horrific barrage of fire.

EXT. STREET

Bullets kicking up everywhere. Ryan negotiates with a man on the street who has a "For Sale" sign on his van. They finally come to terms. Ryan carries everyone from van #3 into the new van #4. Starts it up. As he zig-zags around, the van is hit, loses the roof. Hit again. Back half gone. Hit again. Entire body is gone. He's down to a frame. Then it stalls. The gas gauge is empty. All seems lost.

EXT. ROOFTOP

Lauren calling down to Ryan.

LAUREN
 This is the end, Ryan!

Sean readies a stinger.

INT. RYAN'S VAN

Really jammed with people. Cass's head is just over his shoulder in a mess of arms, torsos and legs.

RYAN
 Mary Kelley. Let everyone go.
 Take me.

CASS
 I really don't think we can
 get out, Ryan.

RYAN
 Damn!

APPROPRIATE CUTS FROM ROOF TO VAN

LAUREN
 You're so naive. So gullible.
 Do you know how stupid you
 are?

RYAN

From one to ten?

LAUREN

No one but you could be framed for two crimes. You are such a fool.

RYAN

I must be. I slept with both of your identities. It's chilly out here. You must have left your heart open.

LAUREN

Die!

Ryan lays on top of Cass and everyone to protect them. Then we hear gunfire. But no bullets are coming Ryan's way. He looks up.

EXT. ROOFTOP

Fergus, Orono, Bagley and a SWAT team appear.

ANGLE - FERGUS

FERGUS

Drop the guns.

The terrorists' guns are silenced but they still hold onto them.

FERGUS

Give them up.

They still hold them. Fergus, Orono and Bagley shoot at their feet to show them they mean business. Now what occurs is the terrorists and Lauren kick their feet to miss being hit by the bullets. But what it turns out looking like is the rousing, Celtic, feet flying finish of "Riverdance". They drop their guns.

ANGLE - SEAN

Pissed.

SEAN

No!

EXT. ROOFTOP

Fergus tosses a terrorist's gun to Ryan.

EXT. RYAN'S VAN #4

Ryan gets out. Catches the gun, rolls, comes up firing at Sean. A barrage of fire that lasts a long time, smoke, shells flying. Finally Sean grabs his shoulder.

SEAN

I'm hit.

He drops his gun. Puts his hands up. Fergus came down to the street and takes Sean into custody. Ryan opens the sliding door, everyone tumbles out. Cass ends up in his arms. McKintyre at his feet. Cass hugs him. McKintyre, wobbly, gets to his feet.

FERGUS

Ryan Harrison, on behalf of all law enforcement, I say to the world, you were wrongfully accused.

A big thumbs up to Ryan. Who gives a huge thumbs up...Ryan picks up Cass, swings her around, her feet catching McKintyre in the face. He's out cold. But Ryan is getting a nice hero's kiss.

INT. SYMPHONY HALL - DAYS LATER

We HEAR the sound of a VIOLIN PIECE that fills the night with power and beauty. A poster reads: "The Return Of Ryan Harrison: The Wrongfully Accused Tour".

INT. ORCHESTRA HALL

We cut to the black tie crowd, Fergus, Bagley and Orono all listen intently.

ANGLE - BOX

Cass is resplendent in a killer gown. She is so in love.

ANGLE - STAGE

Ryan is magnificent. We read his music: "The I Love Cass, My New Wife, Symphony". Stirring performance, big time finish!
And:

ANGLE - AUDIENCE

They stand and applaud, as they had the first night.

ANGLE - STAGE

The Orchestra stands and applauds.

ANGLE - HANDICAPPED

Rise from wheelchairs. Toss away crutches. One man covered in a sheet, and with a toe tag, sits up.

ANGLE - FERGUS

To his guys. Referring to the handicapped:

FERGUS
Now that's good.

ANGLE - RYAN

Blows kisses to Cass. She returns every one.

ANGLE - FERGUS

Is in tears.

ANGLE - STAGE

Several members of the orchestra sneak up behind Ryan. And like a winning football coach, they dump a container of Gatorade on him.

ANGLE - CASS

Joins Ryan on stage. To the cheers of the crowd and all they embrace.

CLOSING CREDITS

THE END