

JUST THE HITMAN

A

Script

Written

by

Alex Napoli

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FADE IN:

EXT. NEW YORK STREET - DAY

The aftermath of a car bomb. There's a crater in the middle of the street. Building windows are shattered. There's glass everywhere.

The burned carcass of a vehicle cut in half lies in the street.

POLICEMEN, FBI AND ATF AGENTS are everywhere.

A curious and stunned CROWD is kept away from the scene.

An ATF AGENT takes photos of something on the ground near a shattered store window. He kneels to look at it.

An FBI AGENT approaches, curious.

The ATF agent picks up a severed and burned hand and places it in a plastic bag.

RICHARD RADLER, over 60, long hair, casual baggy no matching clothing, makes his way through the crowd. He's stunned by the devastation.

EDWARD BARTH, bald, over 60, wearing a cheap suit, stands in the crowd, unconcerned.

INT. NEWSPAPER HEADQUARTERS - DAY

It's a huge room with dozens of desks and JOURNALISTS. Richard makes his way towards his desk.

CYNTHIA, 30s, pretty, dressed conservatively, observes him approaching. Richard greets her with a smile.

CYNTHIA
Farley is looking for you.

Richard grabs the stack of mail on his desk.

CYNTHIA

Where have you been?

RICHARD

At the explosion.

CYNTHIA

I saw it on TV.

Richard goes through the mail.

RICHARD

Did you read my article?

Cynthia puts a paper on Richard's desk.

CYNTHIA

Farley won't like it.

Richard continues looking through the mail.

RICHARD

He can take it or leave it.

CYNTHIA

He's the new boss. He can do whatever he wants.

RICHARD

I write about people. Criminals are human beings.

CYNTHIA

Being soft on crime doesn't sell papers.

RICHARD

They belong in prison for security purposes not "revenge."

CYNTHIA
Punishment prevents crime.

RICHARD
Violence creates criminals.

CYNTHIA
Criminals create themselves.

A large envelope on the desk grabs Richard's attention.

CYNTHIA
A messenger dropped off this
envelope half an hour ago.

Cynthia walks away.

EXT. BUILDING ROOF - DAY

Edward carefully looks over the edge of a red brick building, down at the street in front of a park.

He sits with his back leaning against the edge of the building. The morning sun shines on his face.

A cockroach crawls nearby.

Edward spits on the innocent insect. As it runs for safety the cockroach goes right under Edward's foot and gets squashed.

He carefully checks the action in the park with binoculars.

INT. NEWSPAPER HEADQUARTERS - DAY

Richard opens the envelope. Inside there's an old notebook with a drawing of an eagle on the cover.

He checks inside the envelope for a note or something. It's empty.

Staring at the drawing on the cover for a moment, he opens the notebook.

EXT. BUILDING ROOF - DAY

Edward sits on the roof, waiting.
His almost lifeless eyes stare into space.

DECADES EARLIER

INT. ED'S HOUSE - DAY

IN THE BEDROOM

ED, teenager, clean cut, draws an eagle on the cover of a notebook. There are posters and miniatures of airplanes everywhere.

INT. SPEEDING CAR - DAY

BILL, teenager, greasy James Dean hair, wearing a leather jacket, speeds down a highway in a convertible to the sound of FIFTIES ROCK MUSIC.

EXT. HIGHWAY - DAY

The car makes a wide turn into an intersection, tires screeching, rips off a sign post on the other side of the road and drives back onto the highway in the wrong lane.

The car swerves back to the right lane just in time to avoid a head on collision with a HONKING truck.

INT. ED'S HOUSE - DAY

IN THE BEDROOM

The door opens. Ed's MOTHER enters.

MOTHER
Breakfast, dear. Now.

Ed continues to draw.

ED
I'm not hungry.

IN THE KITCHEN

Ed's FATHER, clean cut, trimmed daily, perfectly shaved, doesn't take his eyes off the newspaper. Mother walks in and refills his cup of coffee.

FATHER

Kennedy is just a kid. Doesn't have a chance against Nixon.

Ed walks in and eats his breakfast standing up.

MOTHER

Sit down, Ed.

ED

I'm going with Bill.

MOTHER

I want you back home at 4:00, sharp. Pick up your father's pills at the drugstore.

A HONK outside. Ed grabs some books, kisses his mother as if it was an obligation and rushes out the door.

INT. TRAILER - DAY

RICK, teenager, long hair for the fifties, makes his bed. There's also another made-up bed in this small trailer.

On a shelf there are dozens of books. On the wall there are posters of Robin Hood, Buddy Holly and Marilyn Monroe.

He hears the NOISE OF A CAR arriving outside. Rick rushes to the window.

Pissed, he observes LORRAINE, 40s, blonde, sexy outfit, heavy make-up, outside the car talking to a GUY WITH A MUSTACHE in the driver's seat. He gives her some money.

EXT. TRAILER - DAY

Rick comes out of the trailer and approaches the couple still talking and giggling. She's drunk.

Pulling Lorraine away from the car, Rick takes the money from her hand, crumples it and tosses it at the driver.

RICK
Get inside, Mom.

Rick stares. The guy with the mustache smiles and drives away.

RICK
Who's this guy? Your pimp?

Lorraine SLAPS him in the face. Rick rushes into the trailer, comes out with some books and walks away.

She watches him walk towards the highway and is sorry for a moment but... "whatever." She goes into the trailer.

EXT. HIGHWAY - DAY

Rick waits alongside the road cooling off. Spotting a car far away, he walks to the middle of the road waving.

INT. SPEEDING CAR - DAY

Bill and Ed see Rick waving. Bill steps on the gas. Ed looks as if he's not so sure this is a good idea.

EXT. HIGHWAY - DAY

Rick lies down on the road. The car approaches at full speed and zooms over Rick.

Ahead, the car brakes heavily, screeching, tires smoking.

Rick gets up laughing. The car backs up towards him.

INT. MOVING CAR - DAY

Bill, Ed and Rick, in the back seat, laugh and talk as they drive through town.

BILL

It's in the glove compartment.

ED

You're kidding.

BILL

Check it out.

Ed opens the glove compartment and takes out a stick of dynamite. Rick stares at it.

RICK

Shit... Flooding the school
with this wasn't exactly
what I had in mind.

They arrive at the high school.

BILL

I know exactly what you had
in mind. You just don't have
guts.

Bill parks the car. Rick and Ed stare at the stick of dynamite.

ED

This is a little... Extreme.
Too much firepower.

BILL

My family built half this town.
If somebody has the right to
destroy something, it's me.
We're talking about a "little
flood." No big deal.

RICK

God flooded earth and told
only Noah about it.

EXT. HIGH SCHOOL - DAY

They get out of the car laughing and walk towards the entrance. Bill rolls the stick of dynamite up inside a Playboy Magazine.

ED

Noah told everyone, but they
didn't believe him.

RICK

Why didn't God tell everyone
himself?

BILL

Exactly. He always complicates
things.

Bill notices a BEAUTIFUL GIRL. She also notices him.

Rick checks her out.

ANOTHER GIRL smiles with her eyes on Rick. He doesn't notice.

Ed stares at beautiful MISS FERGUSON, mid 30s, the "history teacher," walking towards the entrance.

Rick checks every inch of Miss Ferguson's sculptured body.

ED

I only need one woman in my
Ark.

Bill notices Miss Ferguson.

BILL

I would take at least seven.
One for each day of the week.

RICK

I want a spontaneous, naive
girl. Low mileage. Beauty
of course is a plus.

Bill puts the rolled magazine with the dynamite inside his leather jacket.

BILL

Flooding is an art.

INT. HIGH SCHOOL BASEMENT - DAY

In the dark basement, Bill looks at several pipes in a corner. Rick looks around.

Ed moves an rusty bucket on the floor with his foot. A huge rat runs into the
darkness.

ED

Did you see that?!

RICK

We'll kill all of them. The
principal will thank us.

ED

Can't we unscrew the pipe?

Bill finds a nice spot.

BILL

It's a question of style.
I'm the Picasso here.

Bill lights up a cigarette. He pulls out the filter and
places the burning cigarette on the short dynamite fuse.

ED

What if the walls fall apart?
The whole building could come
down.

RICK

Not enough firepower. Right,
Bill?

BILL

Right. It will only wreck the
pipes.

He tapes the stick of dynamite to one of the pipes.

The cigarette burns slowly towards the stick of dynamite.

BILL

We're out of here.

The boys rush out.

There are several pipes. One of them goes another direction in the basement. It continues a long way to... a heater. It's a gas pipe.

EXT. HIGH SCHOOL - DAY

Bill, Rick and Ed sit on the hood of Bill's car, parked in front of the high-school.

Tense and excited, they look at a big clock on the top of the high school building.

RICK

Any time now.

They wait. Nothing.

ED

Tobacco is bad for your
health and a bad fuse... I
need to get home. My mom is
going to kill me.

Bill holds Ed back. Rick waits.

A HUGE EXPLOSION. Glass shatters, flames shoot out of windows.

The boys stare, stunned.

STUDENTS run all over. A GIRL injured by shattered glass lies on the grass.

A TEACHER with clothes on fire runs out the front building. Rick pushes her to the ground and tries to put out the fire.

Clumsily, Ed tries to help. Bill continues to stare at the fire, stunned, almost mesmerized.

MOMENTS LATER

Fire engines and ambulances arrive. The high school is in flames.

FIREFIGHTERS unroll their hoses and approach the building.

Coming from the shattered water pipes inside the building, water streams down the front steps of the high school.

EXT. TRAILER - DAY

Police cars are parked in front of the trailer.

A POLICEMAN brutally drags Rick by the collar to the police car.

A SECOND POLICEMAN follows them holding a box. He picks up a dynamite stick from inside and puts it back.

ANOTHER POLICEMAN holds back Lorraine. She's dressed in her "white trash outfit" and with no make-up on.

LORRAINE

You're making a mistake. The kid
wouldn't hurt a fly.

INT. HOUSE - NIGHT

Ed, Mother and Father are sitting at the table, having dinner. Worried, Ed moves his food around.

MOTHER

Rick seemed like a real nice kid. I can't believe he would set the school on fire.

FATHER

Broken families. His mother is certainly no role model.

NOISE OF CARS arriving outside, doors OPEN and SLAM.

Surprised, Father looks at the flashing lights of the police cars through the window.

INT. MCALESTER'S MANSION - NIGHT

MR. MCALESTER, late 30s, impeccable suit, wearing square frame glasses, authoritarian attitude, looks down at Bill sitting in a chair with fear in his eyes.

MR. MCALESTER

The janitor saw you. I took care of everything. Stupid kid. You're a disgrace to this family. You have to learn how to choose your friends. You are going on a vacation with your mother.

BILL

...Okay.

Mr. McAlester stares at Bill who looks down.

EXT. HOUSE - NIGHT

A POLICEMAN drags Ed to the police car. His father consoles his sobbing Mother on the door steps.

MONTHS LATER

INT. JUVENILE CORRECTIONAL FACILITY - DAY

IN THE CAFETERIA

Steam floats out of a stew, looking like a mixture of manure and dirt. THE CAFETERIA SERVER puts some into the bowl of the young INMATES in line.

A FAT GUARD reads a paper. The headline reads "NIXON AHEAD IN THE POLLS."

One of the young inmates is Rick. He stares disgustedly at the bowl. Following him is Ed, indifferent to his food.

They sit at a table where other inmates work on their food. Ed and Rick are not the same sparkling energetic teenagers.

Ed eats his food mechanically, his eyes are almost lifeless. Rick eats with a disgusted face. A YOUNGER INMATE sits in front.

RICK

We're here eating shit, while
the McAlesters are eating file
mignon and drinking champagne.

YOUNGER INMATE

I'll eat it.

Rick gives him half of the "load of shit."

ED

It wasn't my fault... It wasn't...

RICK

Of course it wasn't. If somebody
had to do time, it was me and
rat-Bill. But rich people don't
go to jail.

ED

It was an accident... We didn't
want to hurt anyone...

RICK

The McAlesters planted those
sticks of dynamite in my trailer.
I know it. They are going to pay,
I guarantee.

ED

I was going into the air force...
Fly... Mach one...

The fat guard approaches.

GUARD

Shut up and eat.

EXT. FIELD - DAY

Rick, Ed and other inmates work in a field, building a fence. Some dig holes, some carry poles and put them in place and some connect lengths of barb wire from one pole to another.

A guard, HAMMER, 40s, strong, holding a rifle, observes the inmates from a distance. ANOTHER GUARD approaches. They talk and laugh.

Digging holes energetically, Ed observes Hammer with anger in his eyes.

Rick approaches with a pole. Ed digs deeper.

RICK

That's good enough.

Ed continues digging furiously. The younger inmate stares at him as if he has lost his mind.

Rick tries to stop Ed who shoves him aside.

RICK

That's enough. Stop it.

The other inmates stop working and stare at Ed.

Hammer approaches.

HAMMER
What's going on here?!

He looks at the incorrect big hole and stares at Ed.

HAMMER
Why'd you do this, moron?

He grabs Ed by the neck and shoves his head down towards the hole. The other guard approaches.

HAMMER
Can't you see it's too big?!

RICK
I did it.

Hammer hits Rick in the face with the rifle.

HAMMER
Shut up!

Hammer pushes Ed closer to him and whispers.

HAMMER
We're going to talk about
this, tonight.

Nose bleeding, Rick tries to get up. Hammer kicks him in the stomach.

INT. MCALESTER'S MANSION - NIGHT

IN THE FRONT ROOM

There's a political fund raiser going on. American flags, banners and signs indicate it's a fund raiser for Richard Nixon's presidential campaign.

THE GUESTS are wealthy people wearing tuxedos and expensive dresses.

Mr. McAlester talks excitedly with two guests, A WEALTHY TEXAN, wearing a western style tuxedo and a FAT BANKER, puffing on a cigar.

FAT BANKER

I hope Mr. Nixon doesn't leave
us waiting this long after he's
elected.

The fat banker looks around trying to find someone. A WAITER serves them drinks.

WEALTHY TEXAN

To the easiest election of all.
And to a strong America.

They toast. Mr. McAlester looks at his watch.

MR. MCALESTER

He should be arriving soon.

FAT BANKER

Have you seen my wife?

MR. MCALESTER

She must be upstairs in the
ladies room.

INT. LADIES ROOM - NIGHT

Bill and the FAT BANKER'S WIFE, blonde, 40s, still beautiful, furiously kiss and hug each other. They have wild sex with their clothes still on.

INT. CELL - NIGHT

In bed, arms embracing knees, face bruised, Ed stares into the darkness.

There's the sound of STEPS approaching. The cell door opens. Hammer walks in.

Ed's fear is almost catatonic. Hammer pulls him out of bed.

HAMMER

I need you again. Get up.

EXT. JUVENILE CORRECTIONAL FACILITY - NIGHT

There's a pick-up parked near the front gate.

Rick is on the back of the vehicle, cuffed, staring at a body rolled in canvas in front of him.

Holding a shotgun and dragging Ed by the collar, Hammer approaches the pick-up.

He pushes Ed into the back of the pick-up and chains Ed and Rick to the side of the pick-up.

HAMMER

We're going for a ride.

Hammer gets into the pick-up and drives towards the gate.

A NIGHT GUARD opens the gate and the vehicle heads into the darkness.

EXT. DIRT ROAD - NIGHT

Jerking all over, the pick-up goes through a remote area full of dense vegetation.

INT. PICK-UP - NIGHT

Hammer abruptly swerves the vehicle off the road and comes to a stop behind some trees.

EXT. FOREST - NIGHT

Hammer gets out of the pick-up, flashlight in hand.

He pulls the body out of the pick-up and with the flashlight shows the victim's face to Rick and Ed.

It's the younger inmate, face demolished by a severe beating.

HAMMER

This is what'll happen if you
even think of not doing what
I tell you to.

Hammer grabs his shotgun inside the pick-up and uncuffs Rick and Ed.

They stare at the younger inmate's lifeless face.

HAMMER

Get out. You're digging a hole
for your sister.

Hammer gets a pick-ax and a shovel in the pick-up and tosses them on the ground
a couple feet from the vehicle.

Rick picks up the pick-ax and starts digging. Ed holds the shovel motionless.

Hammer stares reprehensibly.

HAMMER

Com'on bitch, we don't have
all night.

Ed charges furiously, shoving Hammer to the ground and making him lose the
shotgun. Hammer gets rid of Ed easily socking and pushing him away.

Hammer reaches for his shotgun but Rick jumps over him and they fight for it.

Shoving Rick aside, Hammer blows him away with the shotgun.

Ed plunges the pick-ax into Hammer's back.

Hammer's eyes bulge out in terror and he falls to the ground, dead.

Ed checks on Rick. His chest is covered in blood. Ed stares with tears in his eyes.

Ed drags Rick to the pick-up.

EXT. DIRT ROAD - NIGHT

The pick-up races through the night.

INT. PICK-UP - NIGHT

Ed drives the pick-up with desperation in his eyes. Almost unconscious, Rick bleeds next to him.

HOURS LATER

EXT. DIRT ROAD - DAY

The sun rises. The pick-up drives parallel to a railway.

INT. PICK-UP - DAY

The engine rattles. Ed pumps the gas pedal. The pick-up comes to a stop. Rick is very weak and covered in blood.

Ed gets out and opens the hood. He stares at the railway tracks.

Ed opens the passenger door and checks on Rick.

RICK

Get out of here...

ED

We can wait for the morning train.

RICK

I need a hospital... They'll find me... Go...

Ed's no longer "lost." Vengeance glows in his eyes.

ED

I killed the son of a bitch.
You should've seen the look on
his face. We're getting out of
here.

Ed tries to pull Rick out of the pick-up. Rick can't stand the pain.

RICK

I can't... Go... Leave me...

Ed looks up and down the dirt road and the railway. He sees a train coming far away.

ED

There's a train coming. You
can do it.

RICK

I said get out of here... You
stupid idiot...

Ed looks at the train and at Rick. He grabs a piece of cloth in the glove compartment, puts it against Rick's chest wounds and presses Rick's hand against it.

ED

Hold on. Don't die.

EXT. RAIL TRACKS - DAY

Ed runs after the cargo train and gets onto a wagon.

INT. PICK-UP - DAY

Rick agonizes in the front seat.

EXT. DIRT ROAD - DAY

An old truck drives in the direction of the pick-up.

It stops next to the open door of the pick-up. Rick's legs are hanging out.

An old farmer, JEREMY, comes out and is stunned with what he sees on the front seat of the pick-up, Rick's body, covered in blood.

JEREMY

Are you alive, boy?

Rick's eyes open. Jeremy helps Rick out of the pick-up.

JEREMY

What the hell happened? I'll
get you some help.

INT. OLD TRUCK - DAY

Jeremy drives into a small city. Rick agonizes.

MONTHS LATER

EXT. NEW YORK STREETS - DAY

IN FRONT OF AN ALLEY

It's winter, streets covered with snow. A crumpled newspaper in the middle of trash is blown to the sidewalk by the cold wind. The headline reads "KENNEDY DEFEATS NIXON."

Ed stands next to a fire burning in a trash can. He takes a sip from a bottle of whisky inside a paper bag.

Two men, ROBBY, 30s, the "smart mobster", and FAT VINNY, the "brute mobster", walk down the sidewalk with their hands inside their thick coats.

They stop a couple feet from Ed and stare at a shop on the other side of the street.

Robby notices Ed. He approaches followed by Fat Vinny.

ROBBY

Hey, kiddo. Want something
to eat and some cash?

Ed nods.

ROBBY

You seem like a smart kid,
needing some work. I'll give
you twenty bucks. All you need
to do is walk into that store,
get what you want and run out
without paying.

Fat Vinny smiles, getting what his partner is up to.

FAT VINNY

It's time to do something with
your life, kid.

ED

Give me the money first. That
way I don't have to steal.

ROBBY

That's the gig, kid. We're
paying you to steal. It's just a
joke we're playing on an old
friend.

FAT VINNY

You can collect the money at
Paolo's. Do you know where that
is?

Ed nods. He takes a moment and walks determinedly toward the store. Fat Vinny smiles. Robby takes a gun out of his coat.

Ed enters the store. He rushes out carrying a loaf of bread and a bottle of whisky. THE STORE OWNER comes out with a shot gun.

STORE OWNER

Bastard!

Before he can aim at Ed running down the street, Robby and Fat Vinny gun down the store owner.

Scared, Ed looks back for a moment but continues running, disappearing around a corner.

THE STORE OWNER'S WIFE comes out of the store and desperately sobs over her dead husband's body.

Robby and Fat Vinny observe her from a distance for a moment and walk away.

EXT. PAOLO'S RESTAURANT - DAY

A GROUP OF MOBSTERS chat in front of the small restaurant around a fire inside a barrel. Robby and Fat Vinny are among them.

Ed walks up the street approaching the group.

ROBBY

Hey kiddo! Where have you been?

Fat Vinny pats him in the back and takes a twenty dollar bill out of his pocket.

FAT VINNY

You know the police are after you for theft and murder?

Ed is surprised.

ROBBY

Don't worry. We'll take care of you.

Robby takes out a roll of bills and gives a couple hundreds to Ed.

ROBBY

Get a hair cut and some decent clothes.

Ed takes the money, Fat Vinny smiles and pats him in the back.

EXT. NEW YORK STREETS - NIGHT

IN FRONT OF A BUILDING

AN OLD MAN sits on a stool, next to the entrance staircase, under a light, reading a newspaper.

The headline reads "KENNEDY SWORN IN."

A PROSTITUTE comes down the stairs and walks away.

A PIMP, lighting a cigarette, crosses the street towards the building entrance.

He abruptly takes the newspaper out of the old man's hands, crumples it and tosses it on the sidewalk.

PIMP

I told you, grandpa. This
is not a fucking library.

The pimp puffs smoke into his face. The old man coughs. The pimp laughs and walks up the stairway.

A BLOCK AWAY

Head shaved and wearing a nice coat, Ed waits on the sidewalk. TWO PROSTITUTES walking by look at him and smile.

He looks at the other side of the street where a car parks.
Fat Vinny and Robby get out and cross the street.

FAT VINNY

What'd you do to your hair?

ED

It was full of lice.

ROBBY

I'm going to show you what
real lice is.

They walk towards the building entrance where the old man is sitting.

ROBBY

We're in the business of
showing who's the boss, who
owns this part of town.

FAT VINNY

Kicking ass and busting
heads.

They stop in front of the building.

ROBBY

No. We talk to people. We
try to avoid violence.

(to Ed)

You stay here.

Robby and Fat Vinny walk up the stairway.

Ed looks at the old man who stares at him. Ed looks away, puts his hands in his pockets and waits.

GLASS SHATTERS. A body CRASHES onto the hood of a car parked in front.

Surprised, Ed looks at the body. It's the pimp.

The old man stares at the body and picks up his crumpled newspaper.

EXT. FARM HOUSE - DAY

Rick stares at the shotgun bullet scars on his chest.

Jeremy chops wood logs. Rick approaches.

JEREMY

How're you doing, boy?

RICK

I'm fine.

Rick observes Jeremy chopping wood.

RICK

I'm going to visit my mother.
Then I'm heading east. New
York maybe.

JEREMY

Good luck, boy. You sure
deserve it.

RICK

You never told me why you
didn't turn me in.

JEREMY

What for? You look like a
good kid. I know how it is to
do time... To know you've did
something wrong and to have no
second chance. Jesus Christ
forgives you, boy. Go on and
live your life. Work for
something you believe and have
fun: Beer, girls and country
music.

RICK

I prefer rock and roll.

INT. MOTEL - DAY

Lying on a bed, Ed reaches for a wallet.

A NAKED BLOND GIRL, 20s, comes out of the bathroom and starts to get
dressed.

Ed takes out some cash.

The Blond Girl puts her blouse on and reaches for the cash.

ED
Turn on the TV.

The Blond Girl, dressed, turns the TV on and leaves the room. Ed stares at the screen.

ON TV

There's NEWS FOOTAGE of the invasion of bay of pigs, the Cuban missile crisis and of President Kennedy.

Ed is not very interested. He checks his watch.

MOMENTS LATER

Still in bed, Ed continues to stare at the TV showing COMMERCIALS.

Ed hears the NOISE of the door from the next room opening and closing. Ed checks his watch. He reaches for a gun.

Ed sits on the edge of the bed and checks the gun's drum. It's loaded.

Very calmly he stands and walks to the TV, unplugging it.

He puts the gun in his back pocket, lifts the TV and throws it against the fragile wall, opening a hole to the next room, as the TV tube EXPLODES and glass SHATTERS.

Ed takes the gun and sticks his head through the huge hole. A SURPRISED MAN stands next to a table holding a bucket of fried chicken.

Ed SHOOTS the man twice.

EXT. MOTEL PARKING LOT - DAY

Ed enters a car.

EXT. STREET - DAY

The car pulls away from the Motel.

INT. CAR - DAY

Robby drives the car. Ed reloads his gun.

ROBBY

What the hell happened back there? What was that noise?

ED

Where's my money?

ROBBY

And what the hell were you doing with that girl?!

ED

She's a hooker.

ROBBY

Stupid idiot. You're going to have to kill her. She can connect you to the crime scene.

ED

That guy is just another dead mobster. The police don't care.

Robby drives. Ed puts the gun away.

INT. BATHROOM - DAY

With no shirt on, Rick throws some water on his sweaty face.

Staring at a mirror, he looks at the scars on his chest from the shot gun wounds.

Rick puts his shirt back on and walks out.

EXT. HIGHWAY GAS STATION - DAY

There are several huge trucks parked. Another rig arrives. A TRUCK DRIVER, 60s, steps out.

A UNION ACTIVIST approaches the truck driver. Rick watches.

UNION ACTIVIST
Want to join the union?

The union activist hands him a flyer. The truck driver grabs the paper uninterested, walks to the gas station restaurant and tosses the flyer in the trash can.

The union activist walks to his truck. All the tires of his truck are flat. Rick approaches.

RICK
I want to join.

Rick looks at the flat tires.

UNION ACTIVIST
What's your name?

RICK
Richard Radler.

UNION ACTIVIST
I'm Jim Macmillan.

They shake hands.

RICK
I know some drivers I can get to join. We have to look out for our interests. If it was up to the owners, we'd be making a nickel an hour.

UNION ACTIVIST
One cent, my friend. Don't exaggerate their generosity.

RICK
I'll help you with the tires.

EXT. MCALESTER MANSION - DAY

AT THE TENNIS COURT

Bill plays tennis with two beautiful girls: a brunette and a blond. The girls on one side of the court can barely hit the ball back to Bill.

BILL

I think you should consider
playing professionally.

The blond girl swings her racket and misses the ball.

BILL

You did it on purpose, didn't
you?

BLOND GIRL

I'm getting tired, Bill.

BRUNETTE GIRL

I want to swim.

Bill throws his racket up in the air. Takes off his tennis shoes and shirt.

The girls laugh and take off their blouses.

Bill takes off his shorts. The girls take off their skirts.

They look at each other waiting for someone to make the last move.

The brunette takes off her bra and runs to the pool. The blond and Bill run after her taking off their underwear.

AT THE POOL

They jump in the pool and splash water at each other.

INT. DINNER - DAY

A couple, sitting at a table, kisses.

A ROOKIE POLICEMAN and an OLD TIMER POLICEMAN eat breakfast at the counter, looking at them. The old timer is disgusted, the rookie laughs. A WAITRESS serves them coffee.

The woman, EMILY, 40s, takes a sip from a cup of coffee. The guy is Ed. He takes out a couple of hundreds from his wallet.

ED

This is for your kids.

EMILY

Thank you, Ed.

Ed drinks the rest of his orange juice.

ED

I'll be right back.

Ed walks to the restroom. The first policeman turns to Emily.

ROOKIE POLICEMAN

Aren't you too old for this
guy?

OLD TIMER POLICEMAN

You're a whore, aren't you?

Emily tries not to pay attention.

ROOKIE POLICEMAN

He asked you a question.

OLD TIMER POLICEMAN

I saw him giving you money.

EMILY

We're lovers. And he's twice a
man than both of you combined.

The rookie policemen turns back to his food. The old timer is outraged.

OLD TIMER POLICEMAN

Don't you dare talk to me like
that, you whore.

Ed returns to the table, noticing the quarrel.

ED

Is there a problem officers?

OLD TIMER POLICEMAN

The problem is I'm going to arrest
you and your whore.

EMILY

Let's get out of here, Ed.

Emily gets up and leaves. The old timer policeman follows and grabs her by the arm.

Ed intervenes. The old timer policeman takes out his gun.
The rookie policeman stands ready to draw his.

ED

Listen, we don't want trouble.
I think we're all a little
stressed out. I know how it is.
My father was a cop, his father
was a cop and hopefully I'll be
a cop some day.

The policemen calm down. The old timer puts his gun away.

ROOKIE POLICEMAN

What's your father's name?

ED

You don't know him, we're from
the west coast. LA.

OLD TIMER POLICEMAN

I worked five years in LA. What's
his name?

ED

...Mickey mouse.

Ed draws his gun and shoots both policemen in the leg.

The policemen agonize on the floor.

Ed takes their guns away, cuffs them to the counter and takes their keys.

The waitress stares frightened. Emily doesn't know what to think.

Calmly, Ed grabs Emily by the hand and leaves the dinner.

EXT. MCALESTER MANSION - DAY

UNDER A TREE

Bill, the brunette girl and the blond girl kiss passionately, sitting on the grass. They
kiss each other and two at the same time.

Bill lights up a joint and watches the two girls kissing each other.

BILL

Sex, weed and rock and roll.

BRUNETTE GIRL

We love you, Bill.

BILL

I love me too... And I love
you two more than you love
me.

The girls laugh. Bill jumps on top of them and they roll on the grass.

EXT. COUNTRY SIDE ROAD - DAY

A truck drives across the deserted country side road.

INT. TRUCK - DAY

Rick drives the truck listening to the radio.

DISC JOCKEY (VOICE OVER)

This one is for JFK. The president
will be visiting Texas this week.

The radio plays COUNTRY MUSIC. Rick changes stations and sings along with a BEATLE'S SONG, "I wanna hold your hand."

There's a car with the hood open on the shoulder of the road. A RED-HAIRED GIRL waves to the truck.

Rick stops the truck in front of the car and steps out.

RICK

Problems?

RED-HAIRED GIRL

Yeah. The engine made this
terrible noise and now it just
won't start.

RICK

It might be the "terrible-noise-
valve" or the "it-just-won't-start
plug."

RED-HAIRED GIRL

I've been here for hours.

RICK

I don't know much about engines.
I can give you a ride to the next
town.

A DARK HAired MAN, holding a gun, appears behind Rick.

DARK HAired MAN
I'll take her. And your truck.

The red-haired girl smiles.

RED HAired GIRL
I lied. I'm sorry, cowboy.

DARK HAired MAN
Walk over behind those trees.

Rick looks at the trees behind some bushes.

RICK
You want my truck, take it.
I'm just making money for
college.

RED HAired GIRL
You're getting a Ph.D. in truck
driving?

The dark haired man pushes Rick and they walk towards the trees. The red haired girl follows.

RICK
Journalism.

There's a grave dug behind the trees.

DARK HAired MAN
You're having a short career.
I'd let you write your obituary
if I had a piece of paper.

RED HAired GIRL
You're the cutest truck driver
we've ever killed. You're almost
as cute as JFK.

RICK

Why do you want to kill me?

The dark haired man hits Rick and pushes him into the grave.

DARK HAired MAN

We'll sell your truck and cargo.
With this one we'll retire to
Hawaii. Your body will never
be found. No body, no witness,
no crime.

Rick realizes they are for real.

RICK

...You can take my college money.
I walk. You go on your vacation.

The two look at each other.

RED HAired GIRL

Where's the money?

RICK

Hidden in the truck. Do we
have a deal?

DARK HAired MAN

Sure. Where's the money?

RICK

There's a compartment, under
the last heavy box on the
left side.

The dark haired man gives the gun to the red haired girl and walks to the truck.

Rick takes out his wallet.

RICK

There's a couple of hundreds
in my wallet.

He places the wallet on the edge of the grave and turns away. The red haired girl kneels to pick-up the wallet.

Rick suddenly bursts out, grabs her hand, fights for the gun and knocks her unconscious.

He throws the girl in the grave and over to his truck.

MOMENTS LATER

With the dark haired man at gun point, Rick returns to the grave site. The girl is regaining consciousness.

DARK HAired MAN

I only needed the money... I
wasn't going to kill you, man.

RED HAired GIRL

We were only trying to scare you.

RICK

Too bad, because I'm going to kill
both of you too if I don't see some
serious cash. Unload your pockets.
And take off your clothes.

The red haired girl takes out a stocking with a bundle of hundreds from her pocket. The man looks at her reprehensibly.

MOMENTS LATER

Rick finishes covering the couple with dirt. They are buried sitting down with their backs against each other. Only their heads are sticking out.

Rick stares at them, smiling.

RICK

The police will come and get you.
Watch out for coyotes, snakes and
cougars.

EXT. SMALL WAREHOUSE - DAY

Ed walks to an old warehouse.

INT. WAREHOUSE - DAY

It's poorly illuminated by sunlight coming in from the broken windows. There are old boxes and garbage everywhere.

Ed looks around. A match lights a cigarette in a shadowy corner. Ed approaches. Robby is standing in the shadows.

ROBBY

You're late.

ED

Good.

Robby hands Ed an envelope.

ROBBY

One man.

Ed stares at Robby taking a drag.

ED

I can't stand smoke.

Ed opens the envelope and reads the paper inside.

Robby takes another drag and clears off a big wood box lying on the floor.

ROBBY

Too big for you?

ED

I don't follow politics. But I
know the man.

ROBBY

This is ten times the usual.
Half now, half when its done.

Robby throws a package wrapped in newspaper onto the box. Ed burns the envelope and paper with a lighter.

Ed unwraps the package. Inside there are bundles of one hundred dollar bills. Ed wraps it up again.

ED

Who's paying for this?

ROBBY

You don't want to know.
There'll be a second hitman
in a building.

ED

I never fail. I want double.

ROBBY

You're a greedy bastard. You're
lucky the old man likes you.

ED

I operate alone. I set my price.
Take it or leave it.

ROBBY

You'll get double.

Ed walks to the exit. Robby puts out his cigarette.

INT. MCALESTER'S MANSION - DAY

IN MR. MCALESTER'S BEDROOM

Standing in front of an opened safe, Bill counts a bundle of one hundred dollar bills.

He places the money in a plastic bag and walks out of the room.

IN BILL'S BEDROOM

He hides the bag with the money in a compartment in the floor, under the carpet.

IN MR. MCALESTER'S OFFICE

A group of wealthy, right wing men talk: Mr. McAlester, the fat banker, the wealthy Texan and a CIA RIGHT WING RADICAL.

CIA RIGHT WING RADICAL

Gentleman, the bird has flown.
It's what we call at the CIA
an untraceable hit.

FAT BANKER

If it wasn't for patriots like
you in the government, America
would be like Titanic sailing
in icy waters.

MR. MCALESTER

How will they do it?

CIA RIGHT WING RADICAL

I don't know and I don't care.
As long as they kill the
captain before he sinks the
ship.

WEALTHY TEXAN

To a new captain and to a
strong America.

Bill enters the office abruptly.

BILL

Sorry to interrupt your "money
and power chat." I'm just looking
for my keys.

Bill finds the keys over a table. Mr. McAlester is very upset.

BILL

Chat on, Gentleman. There's
a Forbes Magazine in the
bathroom if any of you want
to masturbate.

Bill walks out followed by Mr. McAlester who is furious.

IN THE FRONT ROOM

Mr. McAlester grabs Bill by the arm.

MR. MCALESTER

You do nothing but spend my
money and embarrass me in
front of my friends.

BILL

Friends? Get real.

MR. MCALESTER

Money kept you out of prison.
It's what keeps you here. It's
what moves the world. You'll
learn that some day.

BILL

But not today.

Bill walks out and turns around.

BILL

Sex moves the world.

MR. MCALESTER

Money buys sex. It can buy
life and death.

Mr. McAlester is left standing in the huge front room as Bill walks out.

EXT. DALLAS STREETS - DAY

The tires of a black convertible roll down the street as the crowd standing on the sidewalk cheer.

INT. FAMILY HOUSE - DAY

In their living room, A FATHER, a MOTHER, a BOY and a GIRL watch their black and white TV very excitedly.

ON TV

President Kennedy waves to the street crowd as he parades through Dallas' streets.

INT. BAR - DAY

Rick and SOME TRUCK DRIVERS drink beer, eat and watch TV.

ON TV

Mr. And Mrs. Kennedy parade through Dallas' streets.
The BARTENDER brings another beer to a MUSCULAR DRIVER and a FAT REDNECK.

BARTENDER

I voted for Nixon. A man of
honor.

FAT REDNECK

I don't trust this Kennedy. This "civil-human-rights" baloney is just another way of saying we decent white Christian people don't own the country we were born in.

MUSCULAR TRUCK DRIVER

Liberals, niggers, spics and Jews are not human.

RICK

I'm a liberal. And a bigot is the closest thing between the human race and a cannibal snake.

The bartender smells trouble. The muscular truck driver stares at Rick.

BARTENDER

I think you better get going.

RICK

Sure. I'll leave you with the KKK boys.

The muscular truck driver grabs Rick by the shirt.

MUSCULAR TRUCK DRIVER

Get the hell out of here, while you're still breathing.

RICK

FBI, you're under arrest.

The muscular truck driver is fearful for a moment. Rick takes the driver's hand off his shirt.

RICK

Just kidding. I think you guys obviously don't really understand the constitution, the bible or the fundamental principles of biology. But you're just as human as I am.

EXT. PARKING LOT - DAY

A car is parked in front of a fence covered with thick vegetation. The crowd CHEERS in the background.

The trunk of the car opens a bit.

INT. TRUNK - DAY

Ed takes a peek outside. There's no one around.

EXT. PARKING LOT - DAY

Ed gets out of the trunk.

Looking around, he walks to a fence.

Ed has a clear view of the street. The crowd waits anxiously on the sidewalks.

Going back to the car, he takes out a rifle wrapped in a blanket.

INT. BUILDING - DAY

ANOTHER HITMAN, looking like Lee Oswald, approaches the window. He has a view of the street and the crowd.

He picks up a rifle leaning against a wall.

EXT. PARKING LOT - DAY

Ed aims his rifle. His finger trembles on the trigger.

EXT. DALLAS STREET - DAY

President Kennedy's black convertible parades down the street. His face is turned to the crowd.

A YOUNG WOMAN in the crowd cheers. Her eyes sparkle in excitement.

A KID waves an American flag.

EXT. PARKING LOT - DAY

There's a moment of doubt in Ed's eyes.

His finger is on the trigger.

INT. BUILDING - DAY

The other hitman aims his rifle.

EXT. DALLAS STREETS - DAY

The tires of the black convertible slowly roll down the street.

A GIRL waves on the sidewalk.

A SHOT... ANOTHER SHOT.

INT. FAMILY HOUSE - DAY

The mother and father stare at the TV stunned. The boy and girl look scared at their parents trying to figure out what happened.

ON TV

President Kennedy's car flees the scene, confusion all over.

INT. BAR - DAY

Rick, the muscular truck driver, the bartender and the fat redneck stare at the TV, stunned.

The muscular truck driver starts to laugh.

FAT REDNECK

He asked for it.

EXT. PARKING LOT - DAY

Ed closes the trunk. He takes out a false FBI badge from his pocket and gets in the car.

INT. BUILDING - DAY

The other hitman walks away from the window.

IN THE STAIRWELL

He walks down the stairs.

EXT. BAR - DAY

Rick backs his truck into another truck with a confederation flag painted on the door, damaging it completely.

He drives forward. The bartender, the muscular truck driver and the fat redneck run out of the bar.

Rick backs his truck into the bar, smashing windows and walls. When he pulls out the whole bar falls to the ground.

INT. CHEAP HOTEL - NIGHT

IN THE ROOM

Ed hurriedly gets ready to leave. He checks an envelope full of money and puts it inside his jacket.

IN THE CORRIDOR

The floor indicator of an old elevator shows someone is coming up.

IN THE BEDROOM

Ed hurries up. He cocks his pistol and heads out the window onto the fire escape.

EXT. CHEAP HOTEL - NIGHT

AT THE FIRE ESCAPE

Ed sees a car parked in the alley and a man, Robby, standing next to it.

INT. CHEAP HOTEL - DAY

IN THE BEDROOM

Heading back into the room, Ed walks to the door, pistol in hand.

IN THE CORRIDOR

As he opens the door of his room, TWO ASSASSINS with guns in hand step out of the elevator in front.

They exchange FIRE almost point blank. Ed is hit but methodically keeps shooting until his pistol clicks empty and the two assassins go down.

One assassin is dead and the other tries to reload his gun.
Ed does the same and is faster. The other assassin takes a bullet in the head.

Bleeding, Ed walks to the elevator. He presses the lobby button.

IN THE LOBBY

The elevator display shows the elevator going down.

THE FRONT DESK CLERK, lies dead on the floor with a bullet in his head.
There's a TV on the counter.

ON TV

It shows NEWS FOOTAGE of Lee Oswald's Assassination.

NEWSMAN (VOICE OVER)

A bullet took the life of Lee
Harvey Oswald. He carried to
the grave everything he knows.

NEWS FOOTAGE of Jack Ruby being escorted by the police.

NEWSMAN (VOICE OVER)

Jack Ruby, 52, is the killer
of the alleged killer of JFK.
He'll face justice in the
place of Oswald.

IN THE LOBBY

Fat Vinny, holding a shotgun, calmly smokes a cigarette, standing guard. He looks at the elevator floor indicator. Someone is coming down.

The elevator door opens. It's empty. Fat Vinny approaches and examines the empty elevator.

He turns around just in time to face Ed coming out of the stairwell door
SHOOTING.

EXT. CHEAP HOTEL - NIGHT

IN THE ALLEY

Robby is apprehensive about the gunfire in the lobby. He takes out his pistol and carefully heads to the hotel entrance.

Ed slowly comes out of a back door that leads into the alley.

Seeing that there's no one around, he runs to the car.

INT. CHEAP HOTEL - NIGHT

IN THE LOBBY

Robby walks in with his gun in hand. As he sees the dead body of Fat Vinny there's the sound of SCREECHING tires coming from the alley.

EXT. CHEAP HOTEL - NIGHT

Running out, Robby watches his car speed away.

INT. CAR - NIGHT

In pain, shirt covered in blood, Ed drives through dark streets. Dizzy, he passes out.

EXT. STREET - NIGHT

The car drifts slowly and hits a post.

MOMENTS LATER

A police car approaches.

A POLICEMAN gets out with a flashlight in hand and walks to Ed's car.

Surprised, he illuminates Ed's bloody body and the gun in his hand.

INT. PENITENTIARY - DAY

An OLD GUARD escorts young Ed to a cell.

DECADES LATER

A YOUNG GUARD walks to the same cell. Edward Barth, Ed, now in his fifties, wearing a cheap old suit, steps out.

EXT. NEW YORK STREETS - DAY

Looking around, Edward walks down the street as if he was on another planet.

EXT. EDWARD'S SUBURBAN HOUSE - DAY

Edward stops in front of an old house worn down by time.

He fixes the gate and walks inside.

EXT. PARK - DAY

Holding a newspaper, Edward walks through the park and sits on a bench.

He curiously watches JOGGERS run by. His eyes follow a WOMAN JOGGER, firm muscles, beautiful, until she's out of sight.

Edward reads the newspaper.

A headline in the business section grabs his attention. "REAL ESTATE TYCOON WILLIAM MCALESTER II BUYS THE ROCKFELLER CENTER."

EXT. NEW YORK STREETS - DAY

Edward stops for a hot dog. The HOT-DOG MAN prepares his order.

He eats the hot dog staring at the other side of the street.

There's a modern high rise building with gold metal letters on the entrance that read: "MCALESTER ENTERPRISES INC."

Crossing the street, Edward enters the building.

INT. HIGH RISE OFFICE - DAY

AT THE RECEPTION

Edward sits on a sofa. THE RECEPTIONIST looks at Edward a little embarrassed.

RECEPTIONIST

I'm afraid Mr. McAlester can't see you, sir.

EDWARD

Tell him again. I'm Edward Barth. His "old friend" Ed. And that I'll be meeting a New York Times journalist and a lawyer later today.

The receptionist walks into William's office and returns.

RECEPTIONIST

Mr. McAlester will see you.

Edward walks into the office.

IN THE OFFICE

It's a luxurious office. Edward sits in front of a huge desk.

WILLIAM MCALESTER, Bill, now in his 50s, wearing an expensive suit, impeccably groomed, stands.

WILLIAM

Ed. What a surprise...
You're looking good.

They stare at each other for a moment and take a seat.

EDWARD

You look old, Bill. Just like
me.

WILLIAM

...How are your parents, Ed?

EDWARD

Dead.

WILLIAM

Did you marry? Kids?

EDWARD

I just left prison. Thirty
plus years. Multiple homicide.

William tries to hide his uneasiness.

WILLIAM

Have you seen Rick? He's a
journalist... He's doing well.

EDWARD

I see you're doing very well yourself. Let's cut the bullshit, Bill. Why did you rat on me and Rick? Your old man framed us. Why are you and your father such bastards? Genetics?

WILLIAM

What did you expect? Look at yourself. My father bought me out of it. Somebody had to take the rap. It was just a couple years for you and Rick. My family had a reputation at stake. And what did I have to do with you spending thirty years in prison? Jesus Christ. What did you do with your life?

Edward just stares at William.

WILLIAM

It all comes down to blood. We were friends, we seemed alike, but ultimately we went our separate ways. I control an empire worth billions of dollars, I have a family, a wife, two beautiful daughters. You had what you had. Nothing I could or can do.

EDWARD

I want money, Bill. You owe me.

WILLIAM

Sure... I'll be glad to help you get on with your life.

William writes a check and hands it to Ed who takes a quick glance and tears it.

EDWARD

Don't make me laugh.

William opens his check book again.

WILLIAM

How much?

EDWARD

Seven figures.

WILLIAM

Come on Ed. I run a business here.

Edward's eyes intimidate William.

WILLIAM

...Seven figures. For old times.

William signs a check. The phone rings. William answers.

WILLIAM

Hello... Yes, darling... I'll be there... I'll talk to you later.

William hangs up.

WILLIAM

Melissa. My wife. Fourth one. The first was the most expensive. Now, I just pre-nup them. I hope you find happiness, Ed. From the bottom of my heart.

William hands Edward the check.

WILLIAM

Now if you excuse me, I have a meeting.

Edward grabs the check and leaves.

William grabs the phone.

WILLIAM

Mary, please put a stop payment on check 657 and get me the police.

INT. BUILDING GARAGE - DAY

William walks to a brand new imported sports car, license plate: "McAlester 10."

EXT. NEW YORK STREETS - DAY

William's car stops at the light.

Standing on the sidewalk, Edward observes the sports car make a right turn and disappear around the corner. He has a small radio transmitter in his hand. There's a HUGE EXPLOSION. Panic in the streets. SCARED PEOPLE walk around the corner to see what happened.

AN INJURED BYSTANDER with his head bleeding walks dizzily in the opposite direction. The hot dog man helps him.

Edward stands impassive. He kneels to tie his old shoe.

AT THE EXPLOSION

The sports car carcass is consumed by fire.

Building windows are shattered. There's glass everywhere.

BYSTANDERS run scared in all directions.

CURIOS PEOPLE observe from a distance. A POLICEMAN runs to the scene.

BACK TO THE PRESENT

INT. NEWSPAPER HEADQUARTERS - DAY

Richard closes the diary, thoughtful.

EXT. PARK - DAY

CITY EMPLOYEES sweep the sidewalk. Others bring chairs and place them in front of a stage. It looks like the early preparations for an important ceremony.

Police cars slowly arrive.

A dark sedan parks in front of the park. FEDERAL SECRET SERVICE AGENTS wearing suits and dark glasses step out.

AGENT THOMAS, 60s, old suit, takes off his dark glasses and looks around as if it was pure routine, an old timer who has done this a million times.

He checks the surroundings, park, street and buildings, evaluating.

AGENT BELL, 30s, clean cut, nice suit, well-shaved, adjusts his tie. A rookie trying to look like a pro.

AGENT BELL

No one has claimed the bombing.
The ATF and the FBI don't have
a single clue.

AGENT THOMAS

This is our territory. If a
cockroach crawls in, I want
to know. I want dogs sniffing
every inch of this park.

AGENT BELL

Is it true you have been in the
service since JFK?

AGENT THOMAS

I lost one president. One. It'll
never happen again.

Agent Bell fixes his tie.

AGENT BELL

I've never lost a president.

AGENT THOMAS

I have more years on duty than
you have alive.

EXT. NEW YORK STREETS - DAY

The black presidential limo, with an escort of cars and motorcycles rides through the streets of New York.

EXT. BUILDING ROOF - DAY

Edward opens a gym bag and checks on a disassembled rifle.

He takes out the rifle sight and looks at the park.

EXT. PARK - DAY

Agent Thomas talks to a POLICEMAN. Agent Bell looks up at the surrounding buildings.

AGENT THOMAS

I want one man at every
entrance and on every roof.

The Policeman nods. Agent Thomas puts a mint in his mouth.

There are POLICEMEN with dogs sniffing everywhere.

AGENT BELL

I don't think they'll strike again. If the car bomb was political, they just lost the element of surprise.

AGENT THOMAS

We're not in the business of thinking. We eliminate all possibilities. The word "surprise" doesn't exist in the Secret Service dictionary.

INT. NEWSPAPER HEADQUARTERS - DAY

Richard heads to Farley's office, holding the diary notebook and some papers.

IN THE OFFICE

FARLEY, 30s, yuppie, talks on the phone as he sits behind his desk. There's a KNOCK on the glass door. Richard comes in. Farley hangs up.

FARLEY

Where have you been Radler?
Where's the article?

Richard sits down in front of Farley's desk, arranging the papers. Farley stares. Richard hands him the papers.

RICHARD

I really feel uncomfortable
changing my style.

Farley shoots him a look of reprehension.

FARLEY

We discussed that. We're in the business of selling papers, not psycho-social babble about criminals.

RICHARD

I've got some very interesting material. A guy claiming responsibility for the car bomb.

Richard hands Farley the diary.

FARLEY

This notebook is old.

RICHARD

He claims other crimes.

FARLEY

Such as?

RICHARD

...Killing Kennedy.

Farley laughs.

FARLEY

Some lunatics always confess to crimes they see on the news.

RICHARD

Others kill and claim responsibility as "revenge against society."

FARLEY

Sure. This one shot Kennedy!
You have the diary of a mentally disturbed man.

RICHARD

I know the man who wrote it...
A friend. I haven't seen him for decades.

FARLEY

There you go. It's a prank. Or he was in a mental institution all these years. I want serious stories about serious criminals. We need to get people scared and demand serious action from the authorities. Got it Radler?

Richard leaves the office with the diary.

OUTSIDE THE OFFICE

CYNTHIA

What did Farley say?

RICHARD

The same bullshit. I got the diary of a high school friend in that envelope. He claims William McAlester was the victim of the car bomb.

CYNTHIA

Your old friend Bill, the real estate mogul?

RICHARD

He also claims he shot... Kennedy.

CYNTHIA

Kennedy? Oh, Jesus. He's just trying to get your attention.

RICHARD

He sure did. I think he might have done it.

CYNTHIA

Kennedy? Get serious.

RICHARD

No, killing Bill. Ed was in jail. A long time. Kennedy is a delusion. The fantasy of the ultimate crime. A way to "spit" on the society who locked him up. He might kill again.

CYNTHIA

That's the type of story Farley's looking for. Revenge.

RICHARD

Screw Farley. This is personal. I'll write the story when I'm finished and the way I want it.

Richard sits at his desk and opens the diary. He skims to one of the last pages. There's an address written on it: "199 Creek St."

EXT. PARK - DAY

The arrangements for the ceremony advance. Dozens of chairs are placed in front of the stage.

Agent Thomas and Agent Bell walk around. Agent Thomas says something into a walkie-talkie.

A policeman with a bomb sniffing dog inspects the stage area.

Agent Bell looks up at the top of the red brick building where Edward is at his stakeout.

EXT. NEW YORK STREETS - DAY

The presidential limo and the huge escort drive through town.

EXT. BUILDING ROOF - DAY

Edward sits in the same spot next to the red brick edge of the roof.

The mounted rifle is laying on his gym bag. A small device next to it flashes a red light.

INT. BUILDING - DAY

IN THE ROOF STAIRWELL

A policeman, MARTIN RODRIGUEZ, 20s, walks up the stairway to the roof entrance door.

He tries to open it, but the door is stuck.

Martin pushes the door with his shoulder and it gradually opens.

EXT. BUILDING ROOF - DAY

Examining the door, he finds a small rock stuck between the door and the floor and kicks it out with a few strokes.

He tests the door and sees that now it opens and closes easily.

Martin looks around. There's no one or nothing on the roof top. There's A NOISE behind him.

He turns around and finds a bird walking on some trash, pecking at crumbs.

Walking to the edge of the building, Martin takes out a walkie-talkie and talks into it.

EXT. SUBURBAN HOUSE - DAY

A car parks in front of a house, number "199." Richard and Cynthia get out. They walk to the front door.

Richard notices that the mail box is full. There are also several newspapers on the ground. He knocks on the door.

CYNTHIA

This is crazy Richard. What
if he is inside.

RICHARD

He won't harm us. We were
friends.

INT. SUBURBAN HOUSE - DAY

The front room is dark, curtains closed, everything in order.

AN ENERGETIC KNOCK on the front door. AGAIN.

EXT. SUBURBAN HOUSE - DAY

Richard knocks again. He slowly opens the door.

CYNTHIA

Are you crazy? Breaking and
entering?

RICHARD

The door is open. The mail box
is full.

CYNTHIA

We'll be blown to pieces. He
might have a grudge against you
too.

Richard enters.

RICHARD

You stay here.

Cynthia follows carefully.

INT. SUBURBAN HOUSE - DAY

IN THE FRONT ROOM

The front door opens and light enters the room.

Richard looks around the house. Everything is in order and there's no sign of anybody.

Cynthia stands still, frightened by the creepy house.

IN THE KITCHEN

There's a plastic bag on the floor. Richard places it on a table and opens it. It contains food from the refrigerator. An open carton of milk smells terrible.

Cynthia enters the kitchen.

CYNTHIA

Nobody. Let's get the hell out of here.

Richard slowly approaches the refrigerator and opens it.

Cynthia stares, stunned.

Inside the refrigerator, there's the naked, purple body of an old man, arms embracing knees, bluish and dead eyes still open. The shelves of the refrigerator were removed.

Behind the body there's something wrapped in a blanket. There's a note attached to it.

Richard grabs the note and unwraps the blanket. Inside there's an old precision rifle.

EXT. BUILDING ROOF - DAY

Edward lies on the elevator-stairwell housing above the door Martin, the policeman, just came in.

Taking a quick peek over the edge, Edward sees Martin distractedly observing the view from the edge of the building.

He reaches carefully for his gym bag with the rifle sticking out.

Martin stares at the park.

MARTIN
(into walkie-talkie)
Check it out, on your left.
The babe with the dog.

EXT. PARK - DAY

A TRANSVESTITE, in a blond wig, crosses the street into the park with her tiny poodle.

A SHORT POLICEMAN holding a walkie-talkie watches the approaching "babe," laughing.

SHORT POLICEMAN
Martin. She's just your type.
Want me to get her phone number?

The short Policeman approaches the transvestite.

SHORT POLICEMAN
Excuse me, "madam" but the
park is closed to the public.

TRANSVESTITE
Too bad, Mr. Policeman, Lilly
and I were just in need of
some fresh air.

SHORT POLICEMAN
You're going to have to freshen
up some place else.

The transvestite and the cute little dog turn around.

AGENT THOMAS (OFF SCREEN)
Hey you, hold it right there.

The transvestite stops as Agent Thomas approaches, followed by Agent Bell, smiling.

AGENT THOMAS

(mocking)

Do you know the president is going to be here in a couple of hours? You seem like a man disguised as a woman. Are you going to try to kill the president?

The transvestite smiles and checks Agent Thomas out.

TRANSVESTITE

I am a woman, officer. And why would I try to kill a handsome man like the president?

EXT. BUILDING ROOF - DAY

Martin observes the action down in the park. Agent Thomas talks to the "babe."

MARTIN

(into walkie-talkie)

Hey guys, I saw her first.

SHORT POLICEMAN (OFF SCREEN)

(through walkie-talkie)

Don't worry Martin, she's all yours.

Edward approaches Martin from behind.

Martin gets hit on the back of his neck and falls on the ground, dizzy.

Edward kneels down and cuffs Martin. He tapes his mouth, takes off his hat and covers his head with panty hose.

EXT. PARK - DAY

Agent Thomas checks his watch and looks around. The preparations for the ceremony are almost finished.

There are now more POLICEMEN and SECRET SERVICE AGENTS on the scene. A CROWD is starting to gather behind the isolation cords.

Agent Thomas looks up at the building roofs. There's a policeman on the red brick roof.

EXT. BUILDING ROOF - DAY

The policeman turns around. It's Edward in Martin's uniform. He reaches for his gym bag.

Near the stairwell housing, Martin, in his underwear, is cuffed to a pipe on the floor with panty hose on his head.

EXT. NEW YORK STREETS - DAY

The black presidential limo, with the heavy escort of cars and motorcycles rides through the streets of New York.

INT. SUBURBAN HOUSE - DAY

IN THE FRONT ROOM

Richard sits on a sofa staring at the note. Cynthia grabs the phone.

CYNTHIA

What does the note say?

(into the phone)

I would like to report a
suicide.

RICHARD

He's not Ed. This is "Robby"
the man he claims to be his
"mentor" in the mob.

CYNTHIA

Who?

RICHARD

He says he'll kill again.
Today.

CYNTHIA

There might be a bomb in the
house. Let's get out of here.

RICHARD

He's not after me.

EXT. BUILDING ROOF - DAY

Edward adjusts the sight and cocks the rifle.

Approaching the edge of the building, he looks down at the park, now completely filled with people as a ceremony goes on.

EXT. PARK - DAY

The park is crowded. A banner over the stage reads: "Homes for America Foundation". THE MAYOR OF NEW YORK, an African American woman is making a speech.

ON THE SIDEWALK

There's a red carpet leading from the street, down the central aisle, to the stage. Secret service agents and Policemen are everywhere.

Agent Thomas steps on the red carpet, next to Agent Bell speaking into the walkie-talkie.

AGENT THOMAS

How far are they?

AGENT BELL

They'll be here any minute.

EXT. BUILDING ROOF - DAY

Edward looks down at the crowd in the park and checks his watch. The rifle is leaning against the wall.

INT. RICHARD'S CAR - DAY

Richard speeds down the street, very impatient with the increasing traffic.

EXT. BUILDING ROOF - DAY

Edward grabs the rifle and ducks behind the edge of the building studying an angle.

Martin struggles to free himself. It's useless. His bulging eyes stare through the panty hose at Edward holding the rifle.

INT. RICHARD'S CAR - DAY

Richard is stuck in traffic.

He pulls over to a "parking space" in front of a fire hydrant and quickly gets out.

Richard runs around the corner.

EXT. BUILDING ROOF - DAY

Edward grabs his rifle and takes aim.

EXT. PARK - DAY

On the red carpet, THE PRESIDENT OF THE UNITED STATES vigorously shakes hands with the Mayor.

PHOTOGRAPHERS and CAMERAMEN register the moment from a distance.

Behind, next to the limo with the door still open, THE FIRST LADY waves to the crowd.

THE LIMO DRIVER helps an old man get out of the car. It's SENATOR MCALESTER, Bill's father, now in his 70s.

The crowd behind an isolation cord struggles to get a look at their President and Mayor.

Richard runs towards the crowd.

ON THE STAGE

The President speaks into the microphone. The Mayor applauds. The First Lady smiles. She's next to Senator McAlester.

A RIFLE SIGHT roams over the stage area, slowly going over the authorities. It stops on the president for a moment. It slowly moves to Senator McAlester standing next to the First Lady.

EXT. BUILDING ROOF - DAY

Edward wipes the sweat from his forehead. His finger is on the trigger.

EXT. PARK - DAY

Agent Thomas looks at the building windows and roof tops. Something attracts his attention.

He walks to the street looking up towards the red brick roof top where Edward is. The small end of the rifle can be seen.

Agent Bell approaches. Agent Thomas points at the red brick roof top.

AGENT THOMAS

Who's the guy on that roof?

Agent Bell looks up.

AGENT THOMAS

A policeman.

AGENT BELL

Name. Is that a rifle?

Agent Bell is in doubt. He checks in a small note book.

AGENT BELL
Officer Martin Rodriguez.

AGENT THOMAS
I didn't know the police had
snipers here.

AGENT BELL
We have two.

Agent Thomas grabs his walkie-talkie while Agent Bell walks to a nearby police car.

AGENT THOMAS
(into walkie-talkie)
Officer Rodriguez do you read
me?

EXT. BUILDING ROOF - DAY

Edward turns his head towards the walkie-talkie lying on the ground.

AGENT THOMAS (OFF SCREEN)
(through walkie-talkie)
Officer Rodriguez, come in.

Edward grabs the walkie-talkie.

EDWARD
(into walkie-talkie)
Yes.

EXT. PARK - DAY

Agent Thomas looks through binoculars at the roof top. Edward is no longer at the edge.

AGENT THOMAS
(into walkie-talkie)
Congratulations for your baby.
Is Maria okay?

For a moment no one answers.

EDWARD (OFF SCREEN)
(through walkie-talkie)
...Yeah, she's fine.

Agent Bell looks at Agent Thomas.

AGENT THOMAS
I made it up.

A black policeman approaches.

BLACK POLICEMAN
No sir, he's not carrying a
rifle.

Agent Thomas looks at Agent Bell. They sprint towards the red brick roof building.

Agent Thomas says something into the walkie-talkie.

EXT. BUILDING ROOF - DAY

Edward throws the walkie-talkie against the edge of the roof, breaking it into pieces.

He grabs the rifle and takes aim.

INT. BUILDING - DAY

Agent Bell presses the elevator button several times. The elevator floor display doesn't move from the last floor.

Agent Thomas heads to the stairwell door. Agent Bell follows.

AT THE STAIRWELL

Agent Thomas and Agent Bell run up the stairs.

EXT. BUILDING ROOF - DAY

Edward aims the rifle.

His finger trembles on the trigger.

EXT. PARK - DAY

Richard approaches the ceremony in the middle of the crowd, behind the isolation cord, looking in every direction.

Something on the red brick building roof grabs his attention.

Richard walks away from the crowd, looking up. He can see the end of Edward's rifle sticking out.

ON THE STAGE

Secret service agents jump in front of the authorities. The First Lady is pushed in front of Senator McAlester. A SHOT!

The First Lady takes a bullet in the shoulder.

Confusion in the crowd. Policemen and Secret service agents try to shield the authorities.

The First Lady, wounded in the shoulder, lies on the floor in the arms of the Senator. The president in shock tries to help her.

Secret service agents shield the First Lady and the President on the floor.

The Senator and the Mayor are pushed back stage.

EXT. BUILDING - DAY

Richard approaches the front entrance of the building, stops, looks up for a moment and heads to the alley.

INT. BUILDING - DAY

Agent Thomas and Bell rush towards the roof door. Agent Bell tries to open it.

Agent Thomas shoots the lock of the door several times.
The door still won't open.

Agent Bell bangs his shoulder brutally against the door and it gradually opens.

EXT. BUILDING ROOF - DAY

There's no one on the roof. Agent Thomas and Bell come out of the stairwell door with guns in hand.

EXT. ALLEY - DAY

Richard runs fast down the alley to the back entrance of the building.

From the back corner of the roof Edward slides down a cable connected to the roof of another building.

Richard sees him and runs towards the other building.

EXT. ANOTHER BUILDING ROOF - DAY

Edward comes sliding down at high speed, landing and rolling on the roof.

EXT. BUILDING ROOF - DAY

Agent Bell finds Martin, the policeman, lying on the floor.

Agent Thomas checks the rest of the roof finding the cable in the back corner.

Seeing Edward standing on the other roof, Agent Thomas takes aim with his gun but it's too late. Edward disappears behind the other building.

EXT. ALLEY - DAY

Edward comes down a rope, hanging over the outside of the building, reaching the alley.

Calmly, he reaches behind a dumpster, piled with carton boxes and pushes out a motorbike.

Running down the alley, Richard sees the rope hanging from the roof of the other building.

Looking around, fearful, he stares at the dumpster.

All of a sudden, Edward's motorbike comes roaring out of the dumpster, turning into the alley right in front of Richard.

Edward swerves the bike and races down the alley towards the street. Richard tries to run after him.

EXT. STREET - DAY

Edward turns into the street, almost knocking down a PLUMBER unloading tools from his van.

Heading down the street at high speed, Edward disappears around a curve.

Richard comes out of the alley out of breath, looking up and down the street. The Plumber gets up, pissed.

PLUMBER

Bastard.

RICHARD

Which way did he go?

PLUMBER

Around the corner.

RICHARD

I need your van.

Richard runs to the van and gets in.

PLUMBER

No way, go get yourself
a taxi.

The plumber reaches through the driver's window trying to pull the key out from the ignition . Richard blocks him.

RICHARD

There's a criminal escaping.

PLUMBER

I don't care. I pay taxes
so the police can buy their
own cars.

Richard starts the van and takes off with the plumber hanging from the driver's window.

PLUMBER

Jesus Christ! I'm suing the
city!

The plumbing van makes the curve in high speed and heads down the street.

INT. MOVING VAN - DAY

RICHARD

Sue the federal government.

PLUMBER

I'm suing your mother, you piece
of shit!

The van goes down a straightway at high speed, Edward's motorbike can be seen in the distance.

The plumber grabs Richard by the neck. Richard tries to get rid of him rolling up the window.

EXT. STREET - DAY

The van races down the street with the plumber desperately hanging on to the driver's window.

As the van turns sharply into a one-way street, the plumber loses his grip and crashes into a HOMELESS MAN pushing a cart filled with aluminum cans which fly everywhere.

The plumber tries to stand up.

PLUMBER

Oooh... my back. I'm suing.
I don't care who...

HOMELESS

I'm going to sue you if you
don't pick up my cans.

EXT. ANOTHER BUILDING ROOF - DAY

Agent Thomas examines the end of the cable Edward used to slide from the red brick roof building.

AGENT THOMAS

Smart bastard...

There are SECRET SERVICE AND FBI AGENTS examining the roof. Agent Thomas walks to the edge of the roof facing the alley.

He grabs the rope Edward used to go from the roof to the alley and looks down.

EXT. ALLEY - DAY

Agent Bell stands next to the rope looking up.

He walks to the dumpster full of cardboard boxes which Edward came out of on his motorbike earlier.

EXT. FREEWAY - DAY

On his motorbike, Edward passes several cars at high speed.

Several cars behind, Richard's plumbing van tries to keep up but the traffic is getting worse.

INT. VAN - DAY

Very impatient, Richard can see Edward getting away, driving between the slow cars.

The van slows to a stop. The traffic is totally jammed.

RICHARD

Damn.

Noticing a YUPPIE in an imported convertible talking on a cellular phone, Richard gets out.

EXT. JAMMED FREEWAY - DAY

THE DRIVER behind the plumbing van sticks his head out of his car.

DRIVER

Hey! Where do you think
you're going?!

Richard runs to the convertible.

RICHARD

Can I borrow your cell phone?
It's a crime situation.

The yuppie looks at Richard surprised. The traffic starts to move slowly. The cars behind HONK.

YUPPIE

You're in the middle of a
freeway. I'm in the middle
of a conversation. And I don't
give a shit about your problem.

Cars honk. DRIVERS shout complaining.

RICHARD

Is that a no?

YUPPIE

No, it's a no-and-get-the-
hell-out-of-my-face.

Richard grabs the cell phone and runs back to the plumbing van. The yuppie chases him.

INT. VAN - DAY

Richard gets in the van with the cell phone, rolls up the windows and locks the door.

The yuppie approaches furious. He bangs on the windshield as Richard dials a number.

EXT. FREEWAY - DAY

The traffic moves, cars drive around the stopped plumbing van and imported convertible.

The yuppie bangs on the windshield of the van.

YUPPIE

I'm going to bust your
windshield if you don't
give it back!

Richard's van takes off. The yuppie runs alongside the van, banging on the side.

The traffic moves faster. The Yuppie stops and desperately tries to return to his convertible in the middle of the freeway. A SHOUTING DRIVER passes by.

SHOUTING DRIVER

Get off the road you moron!

EXT. PARK - DAY

The ceremony is over. There are only policemen and FBI agents at the scene. A CROWD of crime scene gawkers stands behind a yellow isolation cord.

Agent Thomas and Agent Bell walk to their car.

AGENT BELL

A journalist claims he followed
and lost the shooter on the
freeway.

AGENT THOMAS

I want to speak to the guy.

AGENT BELL

The police are also looking for
him.

AGENT THOMAS

Those morons almost cost me
the first lady. We're running
this investigation.

The agents get in the car and take off.

INT. CAR - DAY

Agent Bell drives while Agent Thomas writes something in a notebook.

AGENT BELL

He claims the shooter was not
after the president or the
first lady.

AGENT THOMAS

Yeah, he was after me.

AGENT BELL

After the Senator.

Agent Thomas is intrigued.

AGENT THOMAS

Senator McAlester?

AGENT BELL

He says the body in the car
bomb is the Senator's son.
William McAlester. The real
estate billionaire.

AGENT THOMAS

Let's see what the FBI and
ATF found out.

INT. RICHARD'S APARTMENT - DAY

Watching the news, Richard sits on a couch.

ON TV

There's AMATEUR VIDEO FOOTAGE of the assassination attempt in the park.

EXT. EDWARD'S SUBURBAN HOUSE - DAY

A van enters the garage and the automatic gate closes.

INT. EDWARD'S SUBURBAN HOUSE - DAY

IN THE GARAGE

Edward gets out of the van and opens the back door.

The motorbike is inside the van. Edward grabs his gym bag with the rifle sticking out.

INT. NEWSPAPER HEADQUARTERS - DAY

IN THE OFFICE

Farley sits behind his desk, speaking on the phone.

FARLEY

(on the phone)

We tried to tell the police,
but they just wouldn't listen
to us. Turns out, the guy is
for real.

A KNOCK on the door and Cynthia comes in. Agent Thomas and Bell follow her.

FARLEY

(on the phone)

I'll keep you informed...
Okay... Have a nice day.

The agents stare, impatiently. Farley hangs up.

AGENT THOMAS

We're looking for a "Richard."
One of your guys.

FARLEY

I spoke with your Captain.

AGENT THOMAS

We're secret service agents.
Where does he live?

FARLEY

Secret service... Brave woman,
the First Lady. I heard she's
going to be fine. How's the
president?

AGENT BELL

He's fine. Where can we find
Richard?

INT. RICHARD'S APARTMENT - NIGHT

Opening the refrigerator, Richard reaches for a carton of milk.

A BUZZER RINGS. Richard picks up the intercom phone.

EXT. RICHARD'S BUILDING - NIGHT

Agent Thomas and Agent Bell stand next to the intercom.

AGENT THOMAS
(into intercom)
We're not detectives. Secret
service agents.

The gate opens. Agent Thomas and Bell enter the building.

INT. RICHARD'S APARTMENT - NIGHT

Richard sits on the couch as Agent Thomas and Bell come in the open front door.

AGENT BELL
Where is the psycho's "diary?"

RICHARD
I gave it to the police.

AGENT THOMAS
What exactly is your relationship
with this madman?

RICHARD
We went to the same High School.
We were friends. Also inmates
in the same juvenile correctional
facility.

AGENT BELL
What were you in for?

RICHARD

A prank gone wrong. We set up a bomb in the high school basement to blow up the water pipes. The whole thing blew up in flames... One was a gas pipe.

AGENT BELL

Arson?

RICHARD

People got injured. One died. Ed and I took the blame. We were framed by the McAlesters. They planted some sticks of dynamite in my house.

AGENT THOMAS

The FBI got a positive ID on the car bomb vehicle and on the victim: William McAlester.

AGENT BELL

So you weren't guilty?

RICHARD

Yes, but not as guilty as Bill. He got off the hook. We did time... But that's not all. Ed claims a buddy from the mob told him, when he was in jail, that McAlester and some right wing buddies paid for a hit he made. Kennedy. The mob tried to kill him after--

AGENT THOMAS

--Wait, wait. This is the part of the story we are not interested in.

AGENT BELL

He can claim McAlester's grandfather paid his grandfather to kill Lincoln. We don't care about his bullshit. All we care about is what he has been doing and what he will do next.

RICHARD

I'm not saying I believe him. On the contrary. He has spent most of his life in prison ruminating about the past. Delusions about himself and his "enemies" could be part of the process.

Cynthia enters the apartment.

CYNTHIA

Hello, guys. Any good news?

She sits next to Richard.

AGENT BELL

Our concern here is with the safety of the President and of the First Lady.

RICHARD

He's after the Senator. But I would drive the president around in an armored car if I were you. He might want to make his fantasies true. He's seeking personal vengeance, but that can easily develop into vengeance against society. The President could also be a target also.

AGENT THOMAS

What was he in jail for?

RICHARD

Shooting three men in a
hotel... After he shot Kennedy...
Mobsters trying to "burn a file."

AGENT BELL

Nuts and dangerous. The worse case
possible. His lawyer will allege
insanity and he'll escape a death
penalty.

AGENT THOMAS

Maybe that's his gig. If he gets
caught he'll get three weeks in a
psychiatric institution.

Richard is intrigued with this new perspective.

INT. EDWARD'S SUBURBAN HOUSE - NIGHT

IN THE LIVING ROOM

Edward sits staring at the TV.

ON TV

There's NEWS FOOTAGE of the incident in the park: The exact moment when the
First Lady is struck by the bullet as she was pushed over Senator McAlester; the
confusion; the First Lady being carried to the ambulance.

ANCHORMAN (VOICE OVER)

While the President had to
rush to the hospital with his
wife, Senator William McAlester
went to the city morgue, where
the remains of a man were
determined to be those of his son,
Real Estate mogul, Bill McAlester.

Indifferent to the commotion in the news, Edward stares at the TV screen.

ON TV

There's NEWS FOOTAGE of the car explosion.

ANCHORMAN (VOICE OVER)

The car bomb that exploded in the heart of Manhattan killed the heir of the McAlester Empire. The body of William McAlester was literally disintegrated by a powerful dynamite explosion. His severed burned hand was recovered by an ATF agent, near the shattered glass of a Manhattan store.

ON TV

Senator McAlester enters a limo surrounded by BODYGUARDS and REPORTERS.

ANCHORMAN (VOICE OVER)

The Senator and the president will attend the funeral of William McAlester who left a wife, two daughters and an empire worth billions of dollars.

Edward turns the TV off and grabs a stick of dynamite from a box on a table.

INT. EDWARD'S SUBURBAN HOUSE - DAY

IN THE BASEMENT

Edward sits at a table preparing an explosive device to the sound of fifties ROCK MUSIC.

EXT. MCALESTER'S MANSION - DAY

Agent Thomas, Agent Bell and Richard approach the entrance of the mansion.

AGENT THOMAS

Let's keep the Kennedy crap out
of this conversation.

RICHARD

I don't like the old man.

AGENT THOMAS

He'll talk to you about his
son Bill and your psycho
friend, only.

RICHARD

I have plenty of questions.

They approach the front door.

AGENT BELL

What did you do after you
got out of prison?

RICHARD

I was a truck driver, worked
for the union. Went to college.

AGENT THOMAS

There you go. Maybe you,
Oswald and other commies
killed JFK.

RICHARD

If I ever wanted to kill a
politician, JFK certainly
wasn't one of them.

AGENT BELL

Kennedy is a bunch of bones
in a cemetery. I'm worried
about the current president.

RICHARD

Kennedy is alive in every
American's memory.

The door opens, a HOUSE STEWARD greets and signals them to follow him.

INT. EDWARD'S SUBURBAN HOUSE - DAY

IN THE BASEMENT

Wearing the police uniform he took from Martin, the policeman on the red brick roof, Edward puts on green overalls.

He approaches a table. There are three explosive devices and a special thin rifle with a silencer. Edward places them in a gym bag.

INT. MCALESTER'S MANSION - DAY

IN THE OFFICE

Agent Thomas, Agent Bell, Richard and Senator McAlester sit facing each other.

MR. MCALESTER

What can I say? He's a liar.
A crazy, son of a bitch, liar.

RICHARD

His mother was a little neurotic,
but certainly not a "bitch." And
we both know that you framed us.
You have no idea what we went
through in prison.

MR. MCALESTER

Oh, my God, I'm in tears. They
should have killed him and
spared us from all this trouble.
You and this psycho were bad
company for my boy.

AGENT BELL

He might be after you.

MR. MCALESTER

Nothing ever scared me. This
crazy punk will get what he
deserves. Death.

AGENT THOMAS

I assure you Senator that we
are a step ahead of this
whacko.

RICHARD

Ed says that you were one of
the men behind a mob contract to
kill Kennedy. Not that I believe
him...

The Senator stares at Richard for a moment without answering and starts to laugh.

MR. MCALESTER

I'm the devil to blame. He and
you are still the same crazy
troublemakers of thirty years
ago. Prison didn't teach you a
lesson.

AGENT THOMAS

No one besides Mr. Radler
cares about this part of
the story.

RICHARD

It's in the diary.

SENATOR MCALESTER

I don't care what this
murderer has to say. It's
the word of a criminal, a
maniac... I'm concerned about
the safety of the president
and my family at Bill's funeral.

AGENT BELL

We'll have triple security
at your son's funeral.

RICHARD

The murder of your son is in
the diary.

The Senator lights up a cigar.

MR. MCALESTER

Don't worry about me
Gentleman. You should be
worried about getting this
bastard before I lay my
hands on him.

Richard looks at the determined old man.

MR. MCALESTER

Do not quote me on that one.

Agent Thomas stands and signals to Agent Bell to do the same.

AGENT THOMAS

Thank you for your time
Senator. As Agent Bell said,
we'll have triple security
at your son's funeral.

Richard continues seated.

RICHARD

May I ask you one more
question Senator?

MR. MCALESTER

Sorry boy, I have a busy
schedule and I'm not in the
mood for your kind of
questions.

Agent Thomas and Bell smile. Richard stands.

RICHARD

I found an old precision rifle
next to the body of a man Ed
claims to be his "mentor" in
the mob. He said it's the
rifle he used to shoot Kennedy.

AGENT THOMAS

You never mentioned a rifle.

RICHARD

It's being examined by a
friend of mine at the New York
University. Have a nice day.

Senator McAlester stares at Richard who leaves the room.

EXT. MANSION - DAY

The agents follow Richard to their car.

AGENT THOMAS

I'll notify the FBI you stole
evidence from a crime scene.

RICHARD

The guy in the refrigerator
was strangled. And I thought
you weren't interested in the
Kennedy story.

AGENT BELL

He may have committed other
crimes.

AGENT THOMAS

I thought you said these stories
were delusions of a criminal.

RICHARD

Maybe they are.

AGENT BELL

Oswald shot Kennedy.

RICHARD

He claims there were two
assassins. He was the one in
the parking lot.

AGENT BELL

He wants the attention.

AGENT THOMAS

I want that rifle.

RICHARD

I'll give it to the local
police.

INT. NEWSPAPER HEADQUARTERS - DAY

IN THE OFFICE

Farley hugs Richard enthusiastically.

FARLEY

We have record breaking sales.
Congratulations Richard. This
story is hot. It's volcanic!

Richard is annoyed.

RICHARD

You edited my article.

FARLEY

I wouldn't say that. We got
the best of it. There's so
much good material coming in,
we've got to keep it "lean and
mean."

RICHARD

I thought you didn't believe
the diary.

FARLEY

It doesn't matter what I
believe. It's what the public
believes. Fear sells papers.
Fear is the fuel of journalism.
There's a psycho out there and
he means business!

RICHARD

I'm interested in the human
side of this story. This guy
was my friend. I want to know
him now, I want to understand
his motives. I want to understand
his feelings. He's a product of
a sick system.

Farley doesn't like what he's hearing.

FARLEY

You have to choose sides,
Richard. Are you with the good
guys or the bad guys?

RICHARD

I want him in jail as much
as anybody else. The system
creates criminals. All we can
do is stop them.

FARLEY

Now you're talking my
language.

RICHARD

No I'm not. You don't have
a clue to what I'm saying.

FARLEY

You complicate things too
much. Just do your job. Who,
where and when will he strike
again? We have to build the
tension. Create expectation.
Create fear.

Richard gives up. He and Farley definitely don't speak the same language.

INT. CYNTHIA'S HOUSE - NIGHT

IN THE BEDROOM

Richard lies on the bed. Cynthia comes out of the bathroom naked, drying her hair.

RICHARD

He claims he was one of two
hit man in JFK's assassination.

Richard looks at Cynthia's sculptured body.

CYNTHIA

What about Oswald?

Cynthia puts on a white T-shirt.

RICHARD

Maybe he was the second hit man.
Oswald was killed. Ed says Robby,
the dead old guy in the fridge
and other mobsters tried to kill
him too.

Cynthia grabs a comb near the bed.

CYNTHIA

They were expendable scapegoats?

RICHARD

Who paid for the hit? That's
what I'm interested in... If all
this is true. I doubt it is...

Richard pulls her to the bed. They kiss.

CYNTHIA

Wasn't me that's all I know...
I would've killed Jackie and
married John.

RICHARD

You're a very dangerous woman.

CYNTHIA

I'll be. Specially if you don't
forget about this diary.

Richard takes off her T-shirt and they continue kissing and hugging.

IN THE FRONT ROOM

Someone walks in the dark. A cat scampers nearby. A hand picks the cat up and fondles it.

He approaches the bedroom. The intruder has a clear view of Richard and Cynthia in bed.

A glimpse in the dark shows the intruder's bald head and face. It's Edward.

EXT. CEMETERY - DAY

POLICEMEN with sniffing dogs examine every inch of the huge cemetery.

The place is crowded with POLICEMEN, SECRET SERVICE AGENTS AND FBI AGENTS.

CEMETERY EMPLOYEES arrange an area where a burial will take place.

A helicopter flies in circles over the cemetery.

INT. CYNTHIA'S HOUSE - DAY

IN THE BEDROOM

A pair of legs lie motionless in bed. The rest of the body partially covered by a sheet is slowly revealed.

It's Richard. Eyes closed, hand hanging over the bed, looking dead. A moment goes by and there's no movement.

CYNTHIA (OFF SCREEN)

Rick!

Richard's eyes open. He's lazy and unwilling to respond.

RICHARD

What...

IN THE KITCHEN

Cynthia stares frightened at a table.

CYNTHIA
Richard! Come here right
now!

Richard lazily takes his time getting there. Cynthia points at the table.

Approaching the table, Richard picks up a photo of him and Cynthia in bed, taken from just one step out of the bedroom.

Behind the photo there's a phrase hand written: "One last chapter."

EXT. CEMETERY - DAY

IN THE PARKING LOT

A car arrives. Agent Thomas and Bell step out.

Agent Thomas looks at the surroundings confidently. It's crowded with policemen, FBI and secret service agents. The security is "tripled" as he had promised Senator McAlester.

THE PRESS is all over the parking lot. Some enter the cemetery after passing a credential check and a metal detector.

INT. RICHARD'S CAR - DAY

Richard drives. Cynthia is beside him.

CYNTHIA
I really don't think this
is a good idea.

RICHARD
If he wanted me dead I would
be history by now.

CYNTHIA

He used explosives on
Senator McAlester's son.

The car turns into the cemetery. There's a security barrier checking the IDs and credentials of the drivers and passengers entering the parking lot.

RICHARD

They probably had dogs sniffing
every inch of this cemetery.
We're talking about tripled
presidential security.

CYNTHIA

Yeah, tell that to Ronald
Reagan... Or John Kennedy.

RICHARD

He's after the Senator.

CYNTHIA

Yeah, tell that to the First
Lady.

Richard and Cynthia show their press credentials to a SECRET SERVICE AGENT.

They continue and park the car.

RICHARD

Maybe he'll quit after he
gets his revenge.

CYNTHIA

He'll never stop unless
some one kills him.

RICHARD

Hatred is self destructive.

CYNTHIA

He's harming other people.

RICHARD

He wants to scare us. Gain
the respect he never had.

CYNTHIA

If he was such a hot shot
assassin, why didn't he seek
his revenge decades ago, before
he went to jail?

RICHARD

Maybe he finally found someone
to blame for his "evil life."

CYNTHIA

He should blame himself.

They get out of the car.

EXT. CEMETERY - DAY

IN THE PARKING LOT

Richard and Cynthia walk towards the entrance.

A TV HELICOPTER hovers over the cemetery.

Richard and Cynthia approach Agent Thomas and Agent Bell.

AGENT THOMAS

Here's the real guy responsible
for all this. The man to blame.

RICHARD

Yeah, blame me if that makes
your job any easier.

AGENT BELL

You reporters are giving him what
he wants: attention.

CYNTHIA

No, we're giving what the
public wants: exciting news.

RICHARD

Speak for yourself.

AGENT THOMAS

You don't fool me. You're
looking for blood like any
other reporter.

Richard looks at the surroundings.

RICHARD

I hope you guys do your
job this time.

AGENT BELL

Your friend won't write his
last chapter today, don't
worry.

AGENT THOMAS

I heard the entire police
department took a look at
that photo of you two in
bed.

Cynthia is embarrassed. Richard pulls her away.

RICHARD

Do your job and all we'll have
is a boring funeral.

EXT. HELICOPTER - DAY

A TV helicopter hovers over the cemetery where the burial ceremony is taking place.

There are police and secret service agents all over.

The coffin is over the grave and A PRIEST reads the bible.

EXT. CEMETERY - DAY

AT THE GRAVE SITE

Senator McAlester stands beside the President, staring at his son's coffin. Both men have dried eyes and a grave expression.

WILLIAM'S DAUGHTERS cry next to their mother, MRS. MCALESTER, who ALSO stares dry-eyed at the coffin.

OTHER RELATIVES and secret service agents are also around.

IN THE PRESS AREA

REPORTERS, CAMERAMEN and PHOTOGRAPHERS follow the ceremony from a distance.

Richard and Cynthia are behind this crowd not much concerned with their poor view. Richard looks around in every direction except to where the ceremony is taking place.

CYNTHIA

I'm not feeling very well...
Maybe we should go.

RICHARD

Don't worry. He'll never show
up. And if he does he's the one
in trouble.

CYNTHIA

I'm not worried.

RICHARD

The dogs sniffed every speck
of earth within a square mile.

Richard looks at Agent Thomas and Bell standing twenty feet away.

RICHARD

The "suits" seem very sharp about
their business.

CYNTHIA

Was Ed a violent teenager?

RICHARD

As violent as a butterfly.
Proves my point. Violence is a
product of authoritarian
societies. Push people around
and you eventually get pushed
back.

CYNTHIA

I'm not a violent person. Neither
are you. Proves my point. It's a
question of moral decisions one
individual makes.

RICHARD

The problem is when you start
wanting to make those decisions
for other people.

CYNTHIA

You always get philosophical
when you're worried.

RICHARD

I'm not worried.

AT THE GRAVE SITE

The ceremony continues. The coffin slowly descends to the bottom of the grave.

Dried leaves fall off a nearby tree. The wind blows them on the carpet of grass.

AT A TOMBSTONE

A leaf rolls over the carpet of grass and gets stuck against one of the memorial plaques.

In the grass behind the tombstone a plastic tube coming out of the ground starts moving and suddenly disappears underground. The grass starts to move.

A square segment of grass affixed to a thin board is slowly pushed aside revealing a man with the plastic tube coming out of his mouth.

It's Edward in the green overalls holding the special thin rifle and a small detonator transmitter with a red button.

He rolls next to the tombstone and, lying on the grass, takes aim.

AT THE GRAVE SITE

The coffin gets to the bottom. The President puts his hand on the widow's shoulder. The daughters continue to cry.

IN THE PRESS AREA

Richard and Cynthia look towards the grave area.

A couple of feet behind them Agent Thomas and Bell show off their confident posture of secret service agents.

AT A TOMBSTONE

Edward's right hand finger trembles on the trigger. The left hand holds the detonator. A moment goes by.

AT THE GRAVE SITE

The Senator approaches and throws a flower on his son's coffin. There's a huge tree in the background.

There's A HUGE EXPLOSION in the middle of the tree. It burns like a ball of fire.

CONFUSION AND PANIC. Secret service agents surround the President.

Another approaches the Senator who feels a "sharp pinch" in his chest. His expression of pain grows to terror. His hand covers his bloody chest: A bullet in his heart.

Senator McAlester falls into the grave, crushing his son's coffin. His eyes remain wide open. He's dead.

CONFUSION AND PANIC everywhere. Dozens of policemen and secret service agents that were surrounding the cemetery close in running towards the grave site.

Agent Thomas and Bell run towards the grave site and the President.

Richard runs after them. Cynthia is paralyzed in fear.

CYNTHIA

Richard!

Richard turns back.

RICHARD

Get down on the ground.

He runs towards the grave site.

AT A TOMBSTONE

A policeman runs inches from where Edward shot his rifle. The grass cover is back in place.

AT THE GRAVE SITE

The President surrounded by agents heads towards the parking lot.

A HUGE EXPLOSION in the parking lot. Flames go high in the air.

The President and the agents stop, not knowing which way to go.

Agent Thomas and Bell approach them looking in every direction. Richard runs by them.

RICHARD

The tombstones. There's a
shooter up there.

Agent Bell follows him with his gun in hand.

Agent Thomas takes a look inside the grave at the fatal wound in the Senator's chest.

He follows Bell and Richard with his gun in hand.

A THIRD HUGE EXPLOSION in the parking lot. Total PANIC.

Policemen, secret service agents, reporters, mourners are scattered everywhere, afraid to go anywhere or to stay where they are.

AT A TOMBSTONE

Richard, Agent Thomas and Bell spread out and look around.

Richard looks at the point where Edward shot from. The grass cover is not perfectly in place. He signals to the agents.

The agents approach, look at the grass cover and open fire.

RICHARD

No!

The gun fire attracts policemen and other agents who come running towards them.

Agent Thomas removes the grass cover. There's no one under it.

Richard and Agent Bell look around. Policemen and other agents come their way.

AGENT THOMAS

(to the policemen and agents)

He's not here. There's a sniper
in the area!

Richard stares at a policeman calmly heading to the parking lot in contrast with all the other policeman who are either heading towards them or tense with guns in hand looking around.

Agent Bell looks at Richard and at the suspicious policeman.

RICHARD

It's him... That policeman...
It's him.

Agent Bell sprints after the suspicious policeman.

Between the grave site and the parking lot, the President, surrounded by agents, takes charge of the situation.

PRESIDENT

Let's get out of here. We're
sitting in a minefield.

The suspicious policeman approaches the President's path. It's Edward in the police uniform.

Agent Bell approaches running with his gun ready to fire.

AGENT BELL

Hold it!

Edward turns around and fires at Agent Bell who goes down, injured. The President is nearby.

Screaming like a maniac Edward exchanges fire with the other agents almost point blank.

Wounded, he jumps over the President and pulls him against a tree.

Edward shoots a non-retreating agent and shoves his gun into the president's ear.

They fall back to the ground, against the tree. Edward uses the President as a shield.

Agents and policemen surround them, tense and confused.

EDWARD

Hold it! I'll blow his head
off! Get back!

The agents and policeman back off. Agent Thomas and Richard approach the retreating men.

EDWARD

Back off right now!

Some agents don't move. Edward presses the gun against the President's ear. In pain the President signals everyone to retreat.

Richard stares at Edward and his hostage.

Up in the sky the TV helicopter hovers over the commotion.

EXT. HELICOPTER - DAY

Underneath there's a semi-circle of men around Edward and the President who are barricaded against the tree.

More policemen and agents head to the scene. Flames and smoke from the explosions rise high in the air.

Fire engines approach the cemetery parking lot.

EXT. CEMETERY - DAY

Richard stares at Edward and the President. Cynthia, behind him, tries to pull Richard away.

Every agent and cop around has a gun pointed at Edward and his hostage.

CYNTHIA

Let's get out of here. Let
them deal with it.

Richard doesn't move.

Reporters and photographers try to get a better angle of this "exciting news event."

Agent Thomas puts down his gun and takes a step closer to Edward and the
President.

AGENT THOMAS

Just calm down! No one is
going to hurt you. Let the
President go.

EDWARD

Step back asshole!

AGENT THOMAS

What do you want?

EDWARD

I said step back!

Edward pushes his gun harder against the ear of the President who signals in pain
to everyone to retreat.

Richard approaches. Cynthia tries to hold him back. He goes further than Agent
Thomas towards Edward and his hostage.

RICHARD

It's over Ed. You wrote your
last chapter. The game is
over. You won.

Edward, tense and confused, tightens his grip around the President's neck.

EDWARD

Everyone step back! Now!

In pain, The President, surrenders completely.

Richard steps back.

All eyes stare at Edward.

EDWARD

It's not over. The last
chapter comes now.

Edward triggers the gun against the President's head.

RICHARD

Don't do it Ed.

AGENT THOMAS

Let him go. No one will harm
you.

All eyes stare at Edward.

Edward's eyes show fear and anguish.

BANG! Blood splatters over the President's and Edward's entangled legs.

Everyone stares at them paralyzed and perplexed.

Edward's legs move. The President's are motionless.

Agent Thomas and Richard slowly approach.

The President's face is covered in blood. Eyes closed. Seems like his destiny was tragically sealed.

But emotion grows on his face. His eyes open. He breaks down in tears and tries to move away.

Agent Thomas approaches and helps the President move away from Edward's dead body: Eyes open, head hanging to the left, a bullet through his right ear, a smoking gun in his hand. Ed took his own life.

Approaching, Richard stares at Edward's dead body. He kneels next to it. All attention is being given to the President.

Richard closes Edward's eyes. Reporters and photographers approach from behind, thirsty for the sensational news and photos.

Richard takes a note sticking out of Edward's pocket.

Cynthia kneels next to Richard. She looks at Edward, at the President and up in the sky at the TV helicopter hovering.

EXT. EDWARD'S SUBURBAN HOUSE - DAY

A police helicopter hovers over the old house.

Richard and Cynthia get out of their car.

Agent Thomas and Agent Bell stand in front of the house.

INT. EDWARD'S SUBURBAN HOUSE - DAY

IN THE LIVING ROOM

FBI AGENTS are finishing searching the house.

Agent Thomas, Agent Bell, Richard and Cynthia walk in.

AGENT THOMAS

He was in jail for killing
three men in a hotel.

RICHARD

I know.

AGENT THOMAS

What you don't know is that
a witness said those men tried
to rape his girlfriend: Emily.

Richard stops, curious.

AGENT BELL

I told you he was nuts.

CYNTHIA

A psycho.

AGENT THOMAS

In court he tried to pull the same Kennedy story. His lawyer alleged insanity.

AGENT BELL

Thank god the jury didn't buy it.

RICHARD

His rifle was a match... But the inside of the barrel was sanded. The ballistics exam was not conclusive.

AGENT THOMAS

It's the same model Lee Oswald used. That's all.

AGENT BELL

He never was a hit man. He might have killed other men. We want you to take a look at his belongings.

They walk to a bedroom.

IN THE BEDROOM

There's a wall filled with JFK assassination newspaper clippings.

AGENT THOMAS

Who else did he had a grudge against?

AGENT BELL

We don't want anyone receiving a bomb already in the mail or something.

RICHARD

What about Robby? He was a hit man. He worked for the Chicago and New York mobs and he lived in Marseilles. Have you ever heard the theory about the Marseilles connection? CIA radical right wingers hired an "untraceable hit" with the Marseilles mob through a Chicago connection. Kennedy was the "liberal who let the commies right into our backyard." They wanted the US to invade Cuba.

CYNTHIA

Listen to yourself, Richard.

AGENT BELL

Yeah. Listen to your girlfriend. You're turning into a Kennedy-conspiracy-theory-nut.

Richard, Cynthia and Agent Bell look at the clippings.

AGENT THOMAS

"Robby" was in jail with your "Eddy." Same cell block. He was just settling another score.

RICHARD

I don't know... I think he might be for real. I mean... The eyes I saw were the same eyes of the Ed I knew. He wasn't a liar. He didn't look insane to me.

Agent Thomas signals them to follow. They walk out of the bedroom.

IN THE BASEMENT

Richard, Cynthia, Agent Bell and Agent Thomas walk down the stairs.

The basement is filled with guns, explosives and detonation equipment.

AGENT THOMAS

Who else was on his list? Maybe
he was leaving you for last.

RICHARD

We were friends... We use to go
to this waterfall... We were
into water... flooding and
all...

Richard laughs, but is soon serious again.

Everyone stares at the "killing" equipment. There's also a poster of a Caribbean island beach on the wall.

AGENT THOMAS

Are you sure you don't have
any shit under your carpet?

Richard looks at a chess board on a table, thoughtful. He moves a pawn. Agent Bell looks at the chess board and makes a move.

RICHARD

Not that I know of.

Cynthia looks around. She steps on a tile which moves down. Agent Thomas approaches.

Taking out the tile and two next to it, he sticks his head inside.

UNDER THE FLOOR

There's a DIGITAL CLOCK TICKING DOWN from ten seconds.

AGENT

Son of a bitch. A bomb! Out!
Out!

Agent Thomas pushes everyone out.

They run up the stairs but it's too late. BOOM!

A small explosion wrecks the basement pipes. Water flows out.

Cynthia, Richard and the agents recover from the fright of their lives.

They stare at the pipes flooding the basement.

Richard approaches, touches the flowing water and laughs.

Agent Thomas kneels next to the floor opening. There's an envelope inside, near the digital clock.

"To my friend Richard" is written on the envelope.

Richard takes it, looks at everyone and opens it.

Inside there's a nominal check made out to "Richard Radler" from the Bahamas Atlantic Bank in the amount of one million, seven hundred, twenty five dollars and fifty five cents. Behind the check it's written: "I shot Kennedy. Justice done."

Richard shows it to Cynthia.

RICHARD

...Ed always wanted to go to
the Caribbean.

The water continues flowing out of the pipes.

DECADES EARLIER

EXT. SMALL RIVER WATERFALL - DAY

Water flows over a waterfall.

It's a beautiful waterfall, in the woods.

Rick, Ed and Bill take off their shoes and shirts next to Bill's convertible with FIFTIES ROCK MUSIC on the radio.

Ed approaches the river.

ED

It's too cold.

Bill and Rick push Ed into the water. Ed screams and swims to the waterfall. The water is freezing.

ED

It's freezing!

BILL

The colder the better.

Rick and Bill fight trying to push each other into the river. They both fall in.

RICK

It's freezing!

They laugh and splash water all over.

Bill and Rick join Ed under the waterfall laughing and screaming.

Ed disappears behind the screen of water.

FADE OUT.

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