

A Temporary Sanity

A Feature Length Screenplay by John N. O'Brien

© 2018

1093 A1A Beach Blvd, Suite 175
St Augustine, FL 32080
516 695 7098
SEQUENCE NO. 1

INT. DOMED FOOTBALL STADIUM-DAY

We SEE college cheer leading team surrounded by a large crowd of fans and HEAR a marching band playing a typical college routing tune. Colorful banners being waved by fans come into view and the band begins a cheer. The color orange dominates.

OVERHEAD VIEW-MUSIC CONT'.

Pan students and alumni while they partake in drinks and parties going on in the stadium seats. Several groups of young male college students drunkenly pursue a group of three smart looking girls going to their seats. Older alumni laugh at the spectacle. Others shake their heads in amazement. A security officer follows them all.

UNDER STANDS IN STADIUM-SUPERIMPOSE TITLES-MUSIC CONT'.

A young college couple are necking in a corner that is falsely secluded while spectators file through the door to the alumni club over which there is a large banner which says "WELCOME TO THE SUGAR BOWL". In the long and multiple lines for food vendors a very hot, young girl is in one line and two middle aged, pot-bellied men look at her longingly then acknowledge it to each other by shaking their heads as they purchase a large order of hot dogs, hamburgers and beer.

MOVING VIEW-INTO STADIUM, MARCHING BAND MUSIC FADES

POV of spectator walking in entrance corridor to stadium. We HEAR cheers going up from the large crowd.

PRESS BOX

Reporters are typing madly into word processors and speaking on the phones.

PAN SPECTATORS, CROWD NOISE INCREASES, TITLES END

POV spectator in seat on 50 yard line as a "wave" goes by.

SERIES OF SHOTS, GAMES GOES BY

Hard hitting, passing, whistles and several contested referee calls are obvious. Crowd is seen enjoying the celebration of the game. A lanky player in an orange and blue uniform with number 82 on it is injured and being attended to.

INSERT SCOREBOARD

Syracuse 26, Oklahoma, 31. Time left, 18 seconds.

POV ANNOUNCERS IN BOOTH (b.g. players come out of huddle)

PLAY-BY-PLAY(o.s.)

We have had a very hard fought game. These kids deserve allot of credit for a great game on this New Years Day.

COLOR (o.s.)

(feeling emotion)

I'll tell you, these Syracuse kids have been fighting back from some serious problems in this game. Down 31 to 7 and making a gigantic comeback. Syracuse personnel have been tapped, especially at the wide receiver position where, because of injuries, they're actually playing their fourth string receiver! Oklahoma is really going to test Syracuse's depth now.

PLAY-BY-PLAY (o.s.)

Well, John they have two possible plays to try to score in or go home. If that happens they'll only have the proud feeling of having played in the National Championship game--and losing.

COLOR (o.s.)

Not the greatest feeling Marv, let me tell ya.

FIELD LEVEL, OFFENSIVE TEAM HUDDLING

Offensive teams is a group of large players and as the huddle is forming the large right tackle, with the name BIGALOW on his back puts his finger through the face mask of the fourth- string

wide receiver and pulls him close, this is REGGIE BONDS. Reggie is not as big as most of the players on the field, he is black and very good looking. He speaks like he's from New York and behaves in a cocky manner. He seems somewhat intimidated.

BIGALOW

If you don't catch this one I'll dip your mother in shit!

REGGIE

I got it, I got it. Just get away from me.

POV, ANNOUNCERS

PLAY-BY-PLAY (o.s.)

What do you think they're talking about John?

COLOR (o.s.)

Well Marv, Bigalow is telling Reggie Bonds to tuck it in and get out of bounds if he gets the ball because they need a touchdown on one of the next two plays or they'll lose this game. Bonds has had a history of juggling the ball, but he's their guy now so they're gonna give him every kind of support they can.

FIELD LEVEL-OFFENSIVE HUDDLE

BIGALOW

(intimidatingly)

Listen half-pint, you miss this and I'm going to kick your ass! We worked real hard for this and if you...

REGGIE

(interrupting)

OK peabrain, you worry about your job, keep those animals off Smitt and just maybe we'll win...unless that's too hard for the budding rocket scientist that you are.

The quarterback comes jogging from the sideline into the huddle. This is BILLY SMITT. He is tall, blonde, good looking and speaks with a midwest accent. He notices the dissension in the

huddle and looks around.

BILLY

(strongly)

Alright, look you guys. We're all in this together. I don't want to hear any crap...you all got it?...Red Right 72, on three.

The teams claps hands and yells BREAK.

POV ANNOUNCERS

Huddle breaks up and teams moves to the line of scrimmage.

PLAY-BY-PLAY(o.s.)

Third down and ten to go, Syracuse on their own 45 yard line, eighteen seconds left on the clock, and SYRACUSE in desperate need of at least a first down. It's third down, but they'd go on fourth now anyway.

COLOR(o.s.)

I think the wild card in this may be Bonds. He's a little used senior who hasn't played at all in the last six games, but he's always worked hard and I'm sure he's been hoping for this moment.

REGGIE-FULL FACE

REGGIE

(to himself, scared)

Oh Shit!!

FIELD LEVEL-TEAMS

The ball is snapped and the quarterback fades back to pass. The field is like a battle field. We HEAR the sounds of grunting and hitting. The ball is thrown down field to Bonds, but behind him and as he is about to reach back and catch it he is hit very hard by a Defender on the opposing team which jars the ball out of Reggie's hands and into the defender's hands, but it is bobbled then dropped. We HEAR the crowd roar loudly.

FIELD LEVEL-SIDELINE

We SEE the Syracuse coach bending over and grimacing. There is a lot of movement and tension obvious on the sideline.

FIELD LEVEL-DEFENDER AND BONDS

The defender gets up off the ground as the referee comes over to get the ball which lays next to Reggie. The defender is named CROKER. He is a big tough jock.

CROCKER

(leaning over Reggie)

Bonds, you're a real bimbo. If you could make this team so could my mother. You never even played.

REGGIE

(getting up)

Go to hell jerk!

CROCKER

Next time you come out I'm gonna flatten your pretty face and take the ball away from you turkeys for good.

Crocker begins to walk away and Reggie obviously mad jumps up and follows him.

REGGIE

(very anxious)

Your mother could definitely make this team, what with all that practice swimming after Navy troop ships for a good time. She'd make a great mascot for your ball team. Your dad, he must be one heck of a guy.

Reggie holds his thumb and index finger about an inch apart right in front of Crocker's face. Crocker grabs Reggie and swings at him. Referee separates them.

REFEREE

OK boys, break it up. You both have a game to finish.

INSERT INSTANT REPLAY-SLOW MOTION

We SEE the ball thrown slightly behind Reggie and he dives back to grab it. The ball deflects off his outstretched hands and bounces off toward Crocker who drops the ball. The replay continues.

COLOR (o.s.)

That pass was not well thrown. They'll need a better pass this time or go home. Billy Smitt is a great quarterback and can do it though. He needs better protection from his line. Look Marv, Bigalow let his man through.

We see Bigalow being knocked down by the defensive lineman. Replay continues showing Reggie holding his fingers apart and taunting Crocker.

COLOR (o.s.)

What he's telling'em is that he was only an inch from catching that pass. That close...I'll tell ya Marv, allot of respect out there.

FIELD LEVEL-REGGIE AND CROCKER

CROCKER

(to Reggie)

Yeah, and I'm going to finish you off on the next play you wimp.

REGGIE

(losing control)

You're not doin' nothin' like that man, let me tell you a few things...

POV-ANNOUNCERS

PLAY-BY-PLAY(o.s.)

Those two are really going after each other, John.

COLOR(o.s.)

Not really, these guys have a tremendous amount of respect for each other. They both got here the hard way. Besides, neither of them wants to fire-up the other. Crocker is a well respected defensive back who's a pro prospect and trying hard to make the pros as a high draft choice. He's a senior and he's stopped every Syracuse receiver so far. Heck he's been stopping receivers all season long.

FIELD LEVEL-CROCKER AND REGGIE

As the two head back for their respective huddles.

CROCKER

(loudly)

Bonds, they say you slid along all the way you lazy bum. I know it and you know it. I'm gonna creams your pretty face.

REGGIE

(determined)

You been playing too long with no helmet Crocker. You ain't gonna touch me. Hey you know you're goin' have to pass drivers ed class to get out of school. Class, you ever even heard that word before?

Crocker starts after Reggie, but Referee pushes Crocker towards his huddle.

REFEREE

All right, get back to your huddles, we got a game to finish.

FIELD LEVEL-REGGIE WALKING TOWARD OFFENSIVE HUDDLE

Reggie is walking toward huddle when Billy comes out to meet him away from the huddle.

BILLY

Reggie, you're our last hope. Simms just pulled a hamstring so you're the only wide receiver we have. He'll stay in as a decoy, they should be all over him and leave you alone, but you're they only one who can win this game.

Reggie looks helplessly at the offensive huddle where Simms, the other wide receiver, is trying to hide his pain.

REGGIE

Oh Shit!

Billy grabs Reggie by the arm and locks eyes with him.

BILLY

(passionately)

Forget those guys. They got us here, but its just you and me now. I'm really sorry I didn't get that pass off to you very well, but Bigalow's guy beat him. We have one play to do it in, ONE PLAY!

REGGIE

Bigalow got beat???

BILLY

Yeah.

Reggie smiles and shakes his head.

CLOSE ON BILLY AND REGGIE

BILLY

We haven't been too close, but we both worked hard. I want to win this game really bad. Are you with me?

Reggie looks at Billy. He suddenly looks inspired and nods confidently. Their eyes embrace in a look of mutual commitment. They both smile at each other.

BILLY

So let's go.

FIELD LEVEL-OFFENSIVE HUDDLE

BIGALOW

(sarcasticly to Reggie)

Nice catch.

REGGIE

Nicer block.

Bigalow looks at his feet.

BILLY

Fly right, red 99, on three.

Billy looks at Bigalow then around the huddle.

PAN AROUND HUDDLE AT THE FACES LOOKING AT BILLY

BILLY

This is it guys. The end of the road. I want this one so bad I can taste it. Give me time to get it off.

BIGALOW

(determined)

You got it.

BILLY

Let's go win this sucker.

All the players put their hands on Billy's in the center of the huddle.

BILLY

Ready...BREAK.

FIELD LEVEL-REGGIE AND CROCKER

Reggie runs out and lines up. He looks into the center of the field.

CROCKER

I'm really gonna enjoy this. I'm supposed to knock you on your ass then sit on you. You guys are losers.

BILLY (o.s.)

Hut One, Hut Two...

REGGIE

Wrong steroid brain. The only thing you're missing is a pair of electrodes on your neck.

CROCKER

Why you asshole!

BILLY (o.s.)

...Hut Three.

As the ball is snapped, Crocker goes after Reggie and tries to swing very aggressively at Reggie's head. Reggie ducks which causes Crocker to miss him and fall down. Reggie gets up more quickly than the Crocker and sprints down the field. We HEAR the crowd noise pick up.

POV ANNOUNCERS

COLOR (o.s.)

What a move by Bonds. He's free because he outsmarted Crocker. Great move at this point in the game.

FIELD LEVEL-MOVING WITH REGGIE

Two more defenders are running along side of Reggie when their feet become tangled and fall down. Reggie running along by himself puts both arms up and waves them.

FIELD LEVEL-BIGALOW-SLOW MOTION

We see Bigalow absolutely deck two linemen including the same lineman who beat him on the previous play.

POV ANNOUNCERS

PLAY-BY-PLAY (o.s.)

Bonds is streaking down the sideline and has beaten all three defensive backs covering him. What do you think John?

COLOR (o.s.)

Marv, there are two more of those Oklahoma guys in the end zone playing center field and the other Syracuse receiver hasn't even left the line of scrimmage. This is a real long shot for Syracuse now.

FIELD LEVEL-FROM BEHIND BILLY-SLOW MOTION

We HEAR Billy's heartbeat and nothing else. Billy sees Reggie downfield as he starts to cross the end zone waving his arms. Billy throws the ball as hard as he can, we HEAR him grunt, just as the defensive line converges on him. We SEE the ball in a perfect spiral as it arcs toward the end zone. We HEAR and SEE the crushing blows that put Billy on his back just after he releases the ball.

FIELD LEVEL-REGGIE AND TWO DEFENDERS-SLOW MOTION

We SEE Reggie jump into the air as the ball comes down to him. Just as it gets to him he is hit full force by both defenders. We HEAR the brutal nature of the collision. The ball is knocked straight up about ten feet into the air and Reggie falls on his back completely limp. Both defenders fall down and the ball comes back down bouncing on top of Reggie and nestling in the crook of his arm never touching the ground.

GROUND LEVEL-REGGIE FOREGROUND-REFEREE BACKGROUND

Reggie is completely unconscious with the ball resting on top of him. A referee runs over, looks closely at the ball in Reggie's arm, waits a moment and puts both arms up in the signal for a touchdown. We HEAR the crowd erupt.

POV ANNOUNCERS

PLAY-BY-PLAY (o.s.)

Unbelievable! Unbelievable! Bonds somehow managed to catch that ball. That catch was unbelievable!

COLOR (o.s.)

Yeah Marv, but he's really hurting. He took a pro-level hit by two guys at once and still managed to hold on for the score. Wow. Syracuse has won this game. How are they going to feel in Oklahoma?

The crowd begins to erupt on to the field and a celebration breaks out.

OVERHEAD VIEW-STANDS

The crowd is seen jumping up and down and celebrating wildly.

FIELD LEVEL-REGGIE AND MEDICAL ATTENDANTS

Medical attendants are putting smelling salts under Reggie's nose when he wakes up. He is helped to his feet by two large men who begin to carry him toward the locker rooms. As his head clears he realizes that the game is over and the crowd is cheering.

FIELD LEVEL-MOVING-REGGIE AND ATTENDANTS

REGGIE

What happened?

ATTENDANT

We won.

REGGIE

(reflecting, then totally surprised)

You mean I caught that?

(Cut to.)

LOCKER ROOM-REGGIE AND REPORTERS

Reggie is sitting on a table with his shirt off casually addressing a large group of reporters.

REGGIE

(smiling confidently)

I knew I had it ALL the way. I beat those guys and they know it. I could just feel it running down the sidelines. Just ask Crocker.

We HEAR the group of reporters calling "Mr. Bonds, Mr. Bonds" hoping to get Reggie's attention.

BIGALOW AND BILLY-ANGLE

Several players including Billy and Bigalow look on as Reggie continues his interview.

BIGALOW

(incredulous)

You believe this? Doesn't play in four years, milk's the scholarship, plays around like he's King Tut, he catches the ball while he's knocked out, we win the Championship--and they want to talk to him? Where's the justice?

Billy turns and smiles, then shakes his head.

REGGIE AND REPORTERS

REGGIE

I've been hoping to get drafted by some enlightened team like the Rams or Giants, but I feel I could contribute to any team.

Reporters call out again and Reggie nods at a good looking woman reporter.

REGGIE

Yes Darling?

REPORTER (o.s.)

Mr. Bonds, I just reviewed the replay and it appeared you were unconscious when you caught the ball, is that true?

REGGIE

(pauses then avoidingly)

I always play unconscious ma'am. I'm just that type of player. Its all natural. Ah, if you'll excuse me for a few minutes I'd like to spend some time with my fellow players. Remember, that's B-O-N-D-S, Reggie Bonds, make sure you get it right.

BIGALOW AND BILLY-ANGLE

BILLY

Man, is he something or what? I like him though (beat) even if I don't know why. He'll do alright.

Billy smiles and nods as the reporters rush over to him and start to pay allot of attention top him. He looks at Reggie walking toward his locker and waves. Reggie looks back warmly. Billy acknowledges him with a warm nod the gives him a thumbs up sign.

SEQUENCE NO. 2

ESTABLISHING SHOTS-WASHINGTON, DC

EXT. STATE DEPARTMENT-DAY-LATE WINTER

Man in a dark overcoat walks out of the building carrying a large manila envelope. Turns and walks determinedly down the street.

EXT. BAR IN D.C.-DAY

Man walks in.

INT. BAR-DAY

Man walks down bar and assumes a seat that is familiar to him. This is BARRY ALLIS. Barry is in his late-forties with light brown hair and medium build. He is wearing a grey suit. He calls to the bartender. This is JOE. Joe is dressed in black pants a formal shirt and a red bow tie.

BARRY

Joe. How you doin' today? Been Busy?

Joe walks into frame.

JOE

No. Just another day in Sin-City without enough sins. Gotta get going on those sins so start helping.

They both laugh.

JOE

What can I get you?

BARRY

Absolute on the rocks.

INSERT TELEVISION

A story about unrest in the Middle East is on. People are shown rioting.

COMMENTATOR

A mob of protesters demonstrated against the US today...

BARRY AND JOE

They both wince and the news story continues in the background.

BARRY

Its getting pretty hairy over there. My bookie been in today?

JOE

Yeah, he was looking for you.(beat) You in any trouble with him?

Barry slugs down his drink quickly and makes a motion for another.

BARRY

(insecure smile)

No big deal. A few horses that died on their way to the finish line. I'd bet they're still running. At least I hope so. No matter, I've got a sure thing in the fourth race at Hollywood park.

JOE

(making another drink, concerned)

Look Barry, I think you'd bet on anything, you got a family and a real good job over at the State Department. There's this organization, Gamblers Anonymous, they'll really help you out. I was a helpless gambler once and they saved me. Why don't you take a chance?

BARRY

(abruptly)

Look! You worry about you and I'll worry about me!

Barry slugs down his second drink and begins to leave then stops.

BARRY

(reflecting)

You know, maybe you're right. I have a way to take care of my problem for now. But, look, as soon as I get done with this deal I'm doin' I'll be out of trouble and I'll meet with those people. GA instead of AA, maybe I could use both.

JOE

That's the first step...What are you up to now?

BARRY

I got this Arab guy who's paying me for some consulting. He came along at just the right time, you know, bills and commitments.

JOE

What's he asking about?

BARRY

Some stuff about Israel. Nothin' heavy. The Arabs have a legitimate right to investigate their security. He's a good guy looking into a civilian facility. Maybe he'll buy it.

JOE

Are you sure...

BARRY

(interrupting)

Look, I got to go, got a meeting. If you see my bookie, tell him to wait here, I'll have his money. Just give me one for the road.

Barry slugs down his third drink, grimaces, wipes his mouth, then walks briskly out of the bar clutching the manila envelope.

EXT. FINE RESTAURANT-DAY

Barry walks into the restaurant.

INT. RESTAURANT

Barry walks up to a Hostess at a stand.

BARRY

Hi. I'm Barry, I'm here to meet Mr. Karam.

HOSTESS

(looking at her records)

Yes, of course.

INT. RESTAURANT-MOVING-BARRY AND HOSTESS

There is a piano bar player singing in the background as Barry walks into the dining room behind the Hostess. Barry is shown to a table by the Hostess at which a well-dressed, handsome mid-eastern man in his early thirties sits waiting for Barry. This is ABDUL KARAM. Abdul is dressed in a black, formal looking suit and speaks with a mideast accent.

INT. RESTAURANT-BARRY AND ABDUL

ABDUL

Mr. Allis. So nice to see you. Madam, please get my friend whatever he would like.

BARRY

Absolute on the rocks.

The hostess nods and walks away.

BARRY

Sorry I'm late. I wanted to verify these plans to make sure they were up to date. I mean to earn my fee.

Abdul indicates that Barry should keep his voice down.

BARRY

(more quietly)

Handing Abdul the manila envelope.

Mr. Karam. I don't understand why you want these. They're security plans for an old Israeli desalination plant. Sure security is tight, but the only function of this plant is to make seawater into fresh water. It's just a small lab with a bunch of experimental equipment. It doesn't even work. They haven't produced fresh water after years of trying.

ABDUL

We only want to make sure that they do not come up with some form of desalination that could give them a big advantage in another war. You know that in our region any access to fresh water that is advantageous would help immensely. Besides, as you have found, these plans are nothing critical. I just do my small part for my country just like you.

INT. RESTAURANT

Hostess enters frame.

HOSTESS

Mr. Bets? Are you Mr. Barry Bets?

BARRY

(looking at Abdul, embarrassed)

That could be me.

HOSTESS

There's a phone call for Barry Bets. You can take it in the lobby.

BARRY

Thank you. That's a code name we use, but no one knew I was here. I'll be right back. (beat) No need for concern of course.

ABDUL

(curiously)

No problem.

As Barry gets up to take the call, Abdul empties a small vile of white powder into Barry's drink and shows a thin smile.

COIN PHONE IN LOBBY

BARRY

(to himself)

Mr. Bets, really, that jerk.

Barry picks up the phone.

Hello? Hello? Who's there?

We HEAR a click and then a dial tone suddenly comes on. Barry puts down the phone with a disgusted look on his face thinking that his bookie is trying to track him down.

BARRY

Shit, how'd he know I was here? I better get going.

INT. RESTAURANT-TABLE ABDUL

Barry sits back down at the table.

BARRY

(hurriedly)

Mr. Karam, please forgive me, I must go take care of an important matter.

ABDUL

(forgivingly)

Of course, I completely understand. You will finish your drink though won't you?

BARRY

(sitting down)

Yeah, sure.

ABDUL

I guess you'll want this.

Abdul hands Barry a white envelope which could be filled with money.

BARRY

(getting excited)

You don't know what this does for me Mr. Karam. Look I really must get going. I'll hear from you soon?...Is it the right amount?

ABDUL

Yes, Mr. Allis. As we agreed. I hope you have a pleasant evening and I'll call you soon.

Barry slugs his entire drink down and winces at the taste. He nods as he leaves and rushes out of the restaurant. Abdul sits back and smiles.

INT. BAR-NIGHT

Barry rushes in down to the same stool he was in earlier where a seedy looking man is sitting. Barry pushes the white envelope into the man's hands.

BARRY

Take it, it's the right amount, I feel like hell about this, but its yours.(beat) How'd you know where I was?

BOOKIE

What'd you mean?

BARRY

You tracked me down at my meeting in the restaurant, you called, you know for 'Mr. Bets', how'd you know where I was?

BOOKIE

I didn't track you down and I don't know what you're talking about.

BARRY

But you called, didn't you?

BOOKIE

No way. Besides, I carried you for a long time so a few minutes of waiting makes no difference. But I'm tired of you Allis, always touting your job and your status. You always owe me money, you're always out of luck. You're just a two bit hooker like them.

(cut to)

FROM BEHIND LOOKING OUT A PICTURE WINDOW

Bookie points out through the window at two hookers standing outside a large white limo.

INT. BAR

BOOKIE

(seriously)

Take my advice and stop betting. It better all be here cause I ain't takin' your bets any more so if its not you're in real trouble. But you better stop betting. I'm an expert and you're a sicky.

BARRY

(especially anxious and sweating)

Well I'm gonna change. Gamblers Anonymous. That's how. I'll do it--God I feel sick. (beat) I'll beat this gambling thing, I will--AHHH.

Barry clutches his chest and starts to fall into the Bookie's arms who tries to catch him. Barry starts to heave violently.

BOOKIE

(panicking)

Joe. Grab this guy. You know I can't stay here now. Oh, shit.

Joe jumps over the bar and grabs Barry.

JOE

(to a waitress)

Get on the phone and get an ambulance. Quick, he's really hurting, honey.

The Bookie moves across the street in a hurry and jumps into the white limo ordering that the driver and two hookers get in immediately. The car drives away with a screech.

(fade out)

INT. CAR-ABDUL-EARLY MORNING

Abdul enters the backseat of a limo and quickly opens a newspaper he has just purchased. He flips through the pages and then finds what he is apparently looking for. He gets to a certain page, smiles and stops.

ABDUL

Ah yes, perfect.

INSERT-CLOSE UP-HEADLINE

STATE DEPARTMENT AID DIES OF HEART ATTACK

INT. CAR-ABDUL

Abdul turns on the radio and hears.

NEWS ANNOUNCER

A high ranking State Department official died of an apparent heart attack at a local restaurant last night. Barry Allis was an emissary to the Israeli embassy and was well respected as a diplomat. He is survived by a wife and two children. Allis died of natural causes and will be buried today in a ceremony at Arlington Cemetery.

Abdul shuts off the radio and stares through his window. A look of great satisfaction comes to his face.

ABDUL

(speaking to himself)

These stupid Americans. It is so easy to find a weakness in their culture and exploit it. A simple gambler, a simple bookmaker, an untraceable drug and a simple plan. (beat) And I have exactly what they try most to protect--the means to destroy them all.

Abdul begins to laugh quietly. His laughter builds and builds until he is in demented, hysterical laughter.

SEQUENCE NO. 3

EXT. BANQUET HALL-EVENING

A large banner is hanging over the door of the hall which says "S.U. Athlete of the Year". Alumni and press people dressed in suits and ties are evident and we HEAR a barely audible speech being made.

INT. BANQUET HALL-BILLY AT PODIUM ENDING SPEECH

BILLY

It was really good coaching and hard work that got me here and made you think of me when considering who to give this prestigious award to. My father always said, make what you can out of whatever you do, I have done that with your help so I thank you for the greatest honor of my life, being named Athlete of the Year of this great University, but more importantly, the greatest experience of my life--bringing home the championship. I want to dedicate this trophy to my father who will always be my inspiration.

Crowd breaks into applause. Billy smiles, acknowledges the applause and turns the podium over to the MC while holding a trophy above his head. Strobes flash and reporters yell.

CLOSEUP AT DAIS-BILLY AND REGGIE

Billy motions that he does not wish to take questions. He sits down next to Reggie at the dais. We hear the MC begin to talk in a praising manner. MC is in background praising the coach and thanking everyone for coming.

REGGIE

(quietly)

Hey, for a guy from Iowa you're a real golden tongue. Who wrote that for you anyway?

BILLY

(embarrassed)

Hey, what do you means man? What's wrong with Iowa? You're from Brooklyn which is as bad as anywhere. Why do you ask who wrote it?

REGGIE

(surprised and sincerely)

Man, cool out. It's just that you were really good, I was just joking. Hey, I didn't mean...

BILLY

(confessing)

Actually, my roommate Willard wrote it for me last night. You think that was tacky to have someone else write it? I really didn't know what to say, its not a small thing you know, I...

REGGIE

Billy, Billy, stop man, if everybody who gave a speech had to write it, there'd never be a famous quote from a President.

(joking)

Besides, I know you're just a dumb Iowa jock.

(cut to.)

EXT. HOTEL-NIGHT-BILLY AND REGGIE-MOVING

Billy and Reggie are walking toward the parking lot.

BILLY

I really think that next year we'll win it again. It's a strong team. We'll all miss you--that crazy catch. What're you doing with yourself anyway?

REGGIE

I'm trying to get a job in New York City in my girlfriend's father's place. It's her old man's Wall Street firm. He liked the idea of having a well known jock working for him. Actually what I think he's mainly interested in is how well known I am to his daughter. Typical father. What're you doing for the summer?

BILLY

Willard's parents live in Westhampton Beach out on Long Island. They're going to Europe for the summer so Willard invited me to stay there. Willard got me a job as an instructor in the Windsurfing shop he manages every summer. I heard the Hamptons are a pretty wild place in the summer.

REGGIE

(stopping)

Way, way, way, wait. Let me get this straight. You are going to be a windsurfing instructor helping women in the Hamptons think they're athletic?

BILLY

(innocently)

Yeah, so?

REGGIE

(big smile)

Who's this Willard fella? This has got to be some cool dude. You'll have a field day just picking up his scraps and he'll own a bank by September.

BILLY

We're sharing all the profits. Give me a ride to the dorm and I'll introduce you to him.

EXT. PARKING LOT-NIGHT

Reggie walks up to a black Porche 911 and puts his key into the door. Billy looks in amazement.

BILLY

Where'd you get this?

REGGIE

(laughing)

I found an agent who actually thought I could play in the Pros after beating Crocker. I knew I'd never pass the physical, but he offered me a Porche to sign with him-so I did. He can't report me he wasn't even supposed to be talking to me. I like people like that.

BILLY

Why couldn't you pass?

REGGIE

Didn't want to. You kidding? Those animals would kill me. And all that work, rookie camp, two a day drills just to get cut? Besides, Crocker will be there. I never want to see that guy again.

Suddenly a thin small college student with horn rimmed glasses walks up to Billy. This is WILLARD BUTTS. Willard is the quintessential computer nerd.

WILLARD

Billy, you gave a great speech. I had to see it.

BILLY

Willard, I thought you had a big computer project to do? What are you doing here?

WILLARD

I finished and thought that I could come down. The computer security course I 'm taking isn't a hard course anyway. I think I could teach the course after the years of hacking I've put in. I just keep thinking that they'll come up with something new.

REGGIE

(amazed)

This is Willard?

BILLY

Yeah, Willard this is Reggie Bonds.

Reggie and Willard shake hands.

ANGLE-BILLY, REGGIE, WILLARD

Two very beautiful black women walk up to them. They are both dressed in tight pants and blouses. One walks up to Reggie and puts her hand on his shoulder. This is GINNY TEETON. Ginny is in her early twenties and is brimming over with confidence.

GINNY

You looked nice up there.

REGGIE

I know. How'd you know?

GINNY

I got some good news for you so I thought I'd stop studying for my final tomorrow and let you know.

REGGIE

What happened?

GINNY

My daddy said you can work with him. He's really looking forward to you being a top salesman!!
Oh Reg, I'm so happy.

REGGIE

Alright!!!

Ginny and Reggie hug in joy about the job.

BILLY

Hey Reggie, what do you say we head over to Finnagan's for a celebration? I think some of the guys are going to be there.

REGGIE

Let's go babe, its party time!

GINNY

Oh Reg, I can't go. I have to study tonight, but you go ahead.

REGGIE

Oh come on babe. You're just about out and you already have a job.

GINNY

Yeah, but I want to be the best clothing designer in New York. I got to work tonight. Tomorrow's my design final.

REGGIE

Alright, I'll see you tomorrow after your test?

GINNY

Yeah tough guy, see you then.

Ginny and her friend walk away giggling.

REGGIE

Let's go!!!

(cut to)

INT. CAR-DRIVING-NIGHT

They are in Reggie's car driving. Billy is in the passenger seat and Willard is in the space behind the seats.

REGGIE

Hey Willard, I could use a little help in my computer security course. Final exam on Thursday. You give me a hand?

WILLARD

Sure. I could show you enough that you could pass the final while you're totally unconscious.

REGGIE

(dryly)

And he even comes with a sense of humor.

EXT. CAR-NIGHT

The car streaks along the highway and a the radio news report begins.

RADIO REPORTER (o.s.)

There has been an incident in the Mideast which may involve an attempt to influence the U.S. diplomatic community. The diplomatic core has released different scenarios where dangerous terrorists have been said to...

REGGIE

(to Willard)

Look man all that stuff will NEVER affect you. In the best interests of the things that actually are going on, I suggest we change to this...

Reggie pushes the button on the radio and a loud popular rock station plays. (MUSIC-"I'M A WINNER") They drive along.

REGGIE

Terrorists will never make my day.

The music becomes louder. They talk and laugh as they pull up to the bar where several others meet them. They all glow with good feelings.

SEQUENCE NO. 4

EXT. ISRAELI MILITARY SITE IN DESSERT-DAY

A old truck pulls up to the gate on a security fence around the building. An arabian looking man gets out of the truck and starts talking to a heavily armed guard at the gate.

GUARD

Stop right there old man. You are not supposed to be in this area.

MAN

My daughter, she is about to have a baby and there are complications. I need some help. You have a medical facility? A Doctor? Medication? I know you have these things and lives are at stake.

GUARD

You'll have to deal with it yourself, we can offer no help.

MAN

But she is my daughter. She and my grandchild may die. Please just look and see if you can help?

GUARD

(into radio)

A pregnant woman who's not doing well. I'm going to check it out.

EXT. TRUCK

A woman is writhing in pain on the front seat of the truck. The guard opens the gate and walks out to look more closely. As he walks to the side of the truck away from the building and leans to look closer the woman sprays a mist into the guard's face and he instantly becomes unconscious. The unconscious guard is then dragged into the back of the truck.

INT. TRUCK

Three men begin what is clearly a well rehearsed procedure first taking the guard's security monitor off then removing his clothes.

EXT. TRUCK

A different man emerges from the truck in the guard's uniform and immediately starts walking toward the gate with his head down.

INT. SECURITY HEADQUARTERS

A guard is sitting in front of a television monitor watching the truck. He is talking to another guard.

FIRST GUARD

What is he doing out there? I wonder how that girl and baby are doing?

SECOND GUARD

I don't like it. Have him respond with his security code right now. Let's make sure he's OK.

FIRST GUARD

Red, Red, enter your security code now.

EXT. BUILDING

The guard outside reaches to his security transmitter and expertly enters a sequence of

numbers. He quickly pulls a card from his shirt pocket and inserts it into a card reader then starts to punch numbers into the keypad on the card reader.

INT. SECURITY HEADQUARTERS

FIRST GUARD

That's him. The code matches. That truck is still there and he never said anything about the girl.

SECOND GUARD

I just don't like this. Get him on the radio.

There is suddenly a blackout in the room. Emergency lights turn on and after these several seconds of confusion the first guard looks at the monitor.

FIRST GUARD

Captain, he is not on the screen and now the truck is gone.

EXT. BUILDING-INSIDE GATE

The truck has pulled inside and three heavily armed terrorists spring from the truck and quickly set a plastic explosive on a heavy security door. They shield themselves and set off the charge. The door is destroyed.

INT. SECURITY HEADQUARTERS

SECOND GUARD

Sound the alarms. Now. Mobilize the guard force. Send out a help signal.

EXT. BUILDING-LARGE ANTENNA

The old arabian man is setting off a charge which topples the antenna.

EXT. BUILDING

The woman who was in the truck aims a small rocket launcher at a concrete bunker. The door to the bunker opens quickly and several guard start to leave the bunker when the woman fires a missile through the open door destroying the entire bunker and the guards.

INT. SECURITY HEADQUARTERS

FIRST GUARD

They've cut us off and done in the guard force.

SECOND GUARD

But they'll never get in here. This place is impregnable. Send out all secondary alarms and the message drone.

EXT. BUILDING

The woman aims a second rocket at a small bunker which houses a message drone. As the drone begins to emerge she expertly fires another missile which destroys the drone.

OUTSIDE SECURITY HEADQUARTERS

One of the terrorists is punching numbers into a security door keypad. The door springs open.

INT. SECURITY HEADQUARTERS

SECOND GUARD

They're inside the security perimeter. I don't understand. It's as if they have our entire security plan! It is like they are one of us.

The door to the room smashes open and the terrorists burst in behind sprays of machine gun fire. Both guards pull their pistols, but are killed instantly by the machine gun fire.

INT. BUILDING

The three terrorists inside use explosives to open a huge vault. They walk inside and go to one crate which is marked "danger-fissionable material-handle with care".

EXT. BUILDING

The arab man and the woman are assembling several sophisticated, motorized hanggliders. At the same time two terrorists distribute several explosive devices around the site.

All five of the raiding party strap themselves into the hanggliders. On one, which is clearly larger, the crate taken from the building is strapped into a preexisting holder.

The raiders then take each glider and with a running start take off. As they rise one of the terrorists flips a switch attached to his harness and the truck explodes, then the other charges which are distributed around the site are detonated. As they fly off, the whole sight can be seen exploding and burning. The largest hangglider is manned by an arab who is smiling...it is Abdul.

SEQUENCE NO. 5

EXT. BEACH-SUMMER-ESTABLISHING SHOTS HAMPTONS

(MUSIC-"NOT ENOUGH")

Windsurfing shots as lessons are being given. In the shop and then in the water as Billy gives lessons to several good looking women. Band is playing and drinks are flowing from a bar on the same beach. Sun looks hot. As the scene progresses Billy is dragging himself away from a woman and Willard is loading the equipment on top of a Suzuki jeep. Willard and Billy are in the jeep driving away from the beach. MUSIC fades as Willard and Billy begin to talk.

INT. JEEP-DAY

BILLY

Look, I'm not complaining about the money, it's great. It's just that it's getting tough to keep dealing with these women, they're all so aggressive.

WILLARD

I know, but you realize the business you're doing for us. This ad I placed really worked.

INSERT-WILLARD HOLDING A NEWSPAPER

In the ad Billy is standing holding a surfboard in a small bikini bathing suit. The title on the ad says- CAN I SHOW YOU HOW TO WINDSURF?

INT. JEEP-DAY

BILLY

Yeah, that's what got me in so much trouble. I sure hope my mother never sees that.

WILLARD

(smiling)

She won't... and she won't have to send you any money this year. A win-win situation, business at its best-I love it!

BILLY

You sure your last name isn't laocca?

EXT. JEEP ON MAIN STREET

As Billy makes a turn into an intersection and a large silver limo hits him. There is a small amount of damage. Out of the back seat of the limo Abdul steps out and Billy jumps out of the jeep. They meet next to the limo.

ABDUL

(anxiously)

I am so sorry. I guess my driver did not see you. Do you think there is a great deal of damage?

BILLY

Well, its a new car, we bought it for the business, even small things cost so much these days.

ABDUL

Perhaps we can work something out to keep this from being a real problem.

FROM BEHIND BILLY

The door to the limo is open and Billy suddenly notices a beautiful Arabian woman in traditional mideast dress staring at him. This CALANDRA KARAM. Calandra is looking at Billy's body then their eyes lock for a brief moment.

EXT. BETWEEN CARS

ABDUL

I would prefer to settle this between us. No one is hurt-is that correct?

Billy looks back in the limo at Calandra.

INT. LIMO CALANDRA

She is looking at him very intently.

CLS. CALANDRA-FACE

Her jaws drops open and she breaths deeply.

CLS. BILLY FACE

His head turns in a quizzical manner and he is totally entranced.

EXT. BETWEEN CARS

Abdul notices the two are engaged in s stare and slams the door shut.

INT. LIMO

CALANDRA moves closer an watches Billy through the one-way glass so that neither Billy nor Abdul see her. See is clearly entranced and staring at Billy.

EXT. BETWEEN CARS

ABDUL

(sternly)

Look sir. How much damage do you think there is?

BILLY

I don't know, maybe seven, eight hundred dollars.

ABDUL

Here is two thousand, take it and we can forget the whole thing.

WILLARD

(o.s.)

Take it. Take it.

ANGLE ON WILLARD INSIDE JEEP

WILLARD

(motioning)

Go ahead take it. Its a good deal.

ANGLE ON BILLY AND ABDUL

BILLY

(shaking his head)

You and your money Willard. OK, I'll take it. By the way what's your name?

ABDUL

(handing Billy the cash)

Let's just forget the whole thing.

POLICE OFFICER (o.s.)

Alright, what's going on here.

A plainclothes cop walks into the picture. He is in his mid- fifties and slightly overweight. This is MATT BRADY.

MATT

There's been an accident here, we got to get a report.

Abdul starts to look very apprehensive. He begins to reach into his pocket for something that may be a gun. Suddenly Willard jumps from the jeep and walks into the picture.

WILLARD

(trying to be convincing)

Don't worry officer. There wasn't any damage...that dent was there after I hit my garage last night.

MATT

(disbelievingly)

Are you sure son? We're always supposed to file a report.

WILLARD

Yeah, everything is fine, right?

He looks at everybody for agreement. They all nod although Billy appears reluctant. Hold.

MATT

Well alright, but lets get a move on, your blocking traffic.

Billy looks hesitant to leave as he tries hard to see through the window at Calandra. Willard hits him on the arm and motions him to leave. Billy looks back plaintively at the limo window as he moves toward the jeep.

EXT. STREET

The cars drive off. As Matt gets to the side of the street he stops and writes down the license plate numbers then shakes his head.

MATT

(to himself)

I gotta check this out.

INT. JEEP

BILLY

You know we shouldn't have done that.

WILLARD

(counting the money from Abdul)

Yeah, I know, but what a deal.

BILLY

Boy, did I see some girl in that limo. A world class beauty. Looking into her eyes sure felt strange. Oh well.

EXT. WINDSURFING SHOP

The jeep pulls up and Billy and Willard are getting out.

WILLARD

Next lesson at 5:30. (beat) You OK?

BILLY

(looking confused)

Yeah. I can't stop thinking about that woman in the limo. She looked at me in such a strange way. Like she was...ever mind. Who's the next lesson?

WILLARD

You'll like the next one.

BILLY

This is getting a little hard to deal with. I need a day off from this woman hustle you got me in.

WILLARD

Look we booked over a thousand bucks in lessons and at least a grand in profit on the accident. We're doing great. Its a tough job but you know somebody's got to do it.

BEAUTIFUL WOMAN WALKING UP

WOMAN

Hi Billy. I've been practicing and I'm looking forward to you seeing my improved windsurfing.

BILLY

(looks at Willard and smiles)

OK, you're right.

(to woman)

We better get going.

XLS. WINDSURFERS-FROM POV PORCH OVERLOOKING BAY

CLOSEUP-WOMAN

As Billy is teaching wind surfing, a woman is watching through pair of binoculars. It is Calandra. She is dressed in tight shorts and a T-shirt.

CLOSEUP-BILLY AND STUDENT

BILLY

Pull back. Yeah. That's right.

WOMAN

Oh yeah, its working.

PORCH-OVERLOOKING BAY-DAY

Calandra is looking through binoculars at Billy longingly.

CLOSEUP-BILLY AND STUDENT

Billy is looking at her in a paternal manner. He pulls in on the sail. She looks at him with longing eyes.

PORCH-CALANDRA

She is leaning on the railing and looking out through the binoculars. She moves her body in such a way as to make it clear that she is feeling sexiness. She drops the binoculars on to a lounge chair and sits in a nearby chair looking very frustrated.

PORCH

Abdul walks out on to the porch.

ABDUL

What are you doing?

CALANDRA

Looking at the sea. Wishing I could go out.

ABDUL

(meanly)

You are only here because our mother insisted you travel. You should be at home. I don't want you here and you are going nowhere. Stay here or suffer the consequences.

Calandra looks at him defiantly.

ABDUL

We must get our luggage tomorrow morning. It is arriving at Kennedy Airport. We will leave here at 3:30 am sharp. Be ready.

SEQUENCE NO.6

INT. STOCK BROKERAGE-DAY

Reggie dressed in a blue suit, white shirt and red tie is sitting at a desk in a telemarketing pool surrounded by monitors and telephones. He is in the middle of a pitch obviously reading from a cue card. Next to him sits a homely looking, overweight man who is also implacably dressed. This is Mr. PUTSKI.

REGGIE

But I can do you some real favors. Do you want to sit on the sidelines? I want to be you stockbroker. This market is just starting to get hot. We have allot inside information and you can

We HEAR a click on the phone.

...hello? hello? Damn. Another one.

PUTSKI

Another one? You're making me look pretty good. I opened three new accounts today myself. You know, you're way behind the rest of the new guys. And, by the way, never say "inside information." Mr. Teeton's not going to be pleased with you...even if you are a jock and you KNOW his daughter.

REGGIE

Leave her out of this pigface. Making you look good may be the hardest thing I ever did.

SECRETARY (o.s.)

Mr. Bonds. Mr. Teeton would like to see you.

REGGIE

Do you know why?

SECRETARY ENTERS FRAME

SECRETARY

No, I don't. Sorry.

PUTSKI

Hope you make it. Ginny's daddy is mad? I can't imagine why.

REGGIE

No way, he likes me. I'm going to work real hard to keep you looking good.

Reggie leans toward Putski and pulls his tie out of the way of a bulging bellie stretching the buttons.

Making you look good is a tough job, but I'll pull it off. (shakes his head) Major project.

The Secretary laughs quietly and as Reggie walks away the Secretary looks at Putski.

SECRETARY

Everyone knows you're doing this to him. Why? He's a good person.

PUTSKI

Because he's the boss's man. He's a nice guy, but this is Wall Street. I've got my own butt to look out for.

The secretary walks away after giving Putski a dirty look.

INT. TEETON'S OFFICE-DAY

The office is impeccable and exquisitely decorated. Behind a large wooden desk sits a distinguished looking black man in his late 50's. This is MR. TEETON.

MR. TEETON

Reggie, please sit down. We need to talk. Ginny really likes you, although I'm not sure why. Maybe that catch. Maybe your looks. Since you're close I want to help make you a success. But I'm not very satisfied with what my marketing manager, Putski, says you're doing lately. I know you're working hard, but maybe this type of job is not for you.

REGGIE

Mr. Teeton. I know if you just give me a little more time I can do better. All the leads seem to like talking with me once they know who I am, but somehow they don't want to purchase stocks or bonds or insurance or any of the products we sell. I don't even dial the phone and I know that Mr. Putski gives us the leads, I don't think he likes me.

MR. TEETON

Well Reggie. I like you, you're a tough guy, a worker, a material asset. But Putski is a good man, he's sold us into the top fifty brokerage houses in New York. If you don't start producing I'm not sure what we can do. Try to work closer with Putski.

REGGIE

Mr. Teeton, I need some advice from you because I'm a little confused. I have an apartment in Queens that I don't like so I can be close to you and Ginny in Forest Hills. I spend as much time with Ginny as I can, but her expectations are very high. To be honest, I need your advice. What should I do?

MR. TEETON

(motivationally)

Sell, sell, sell. The rest follows from that. Listen to Putski, he can help you.(beat) And sell that car. You need a more conservative image. A Porche, Really!

REGGIE

Thanks for the advice, but I don't know how much Putski wants to help me. I think he's kind of jealous. You could check out what I'm saying, everybody knows what...

MR. TEETON

(bothered)

There's no way I'm checking him out!! He's my main guy. Now just do your best and everything else will fall into place.

Reggie smiles and gets up and leaves.

EXT. TEETON'S OFFICE

REGGIE

This is just great. Putski on one side, Ginny on the other and me and Teeton in the middle. What am I gonna do???

EXT. BUILDING-MANHATTAN-LATE DAY

Reggie has met Ginny after work. She is dressed in a colorful, but formal looking tight dress. They are leaving a bar on the east side.

GINNY

I hear Daddy gave you a hard time today.

REGGIE

(aggravated)

Who told you that?

GINNY

(with a small smile)

Putski called. I think he likes me. But he's not as good looking as you.

REGGIE

I'm getting sick of this whole thing. It's like I'm in a contest and I don't know the rules.

GINNY

Reg, all of life is a contest.

Two girl walk by and look closely at Reggie. He responds by blowing a kiss back then stares defiantly at Ginny.

GINNY

You think you're so hot. Well, lets see who can get the most attention.

REGGIE

I accept your challenge. When do we start?

GINNY

(getting a look from a man)

We already did.

Ginny gets up and they both begin to walk down the street soliciting looks from passers-by.
MUSIC-"LOVER".

SERIES OF SHOTS-LATE DAY

Reggie and Ginny walking through stores, malls, Rockefeller Center, on sidewalks. Music fades out.

(dissolve to)

INT. CHINESE RESTAURANT-NIGHT

Ginny and Reggie are just finishing dinner.

GINNY

(smiling warmly)

I'm telling you, I won.

REGGIE

(laughing)

No way. The best you did is a draw. Lets go to my place.

GINNY

(suddenly cold)

Well, Daddy wanted me home early. I should go home. Besides, I'm doing really well at work. They told me if I keep it up they'll give me my own clothing line to design. I want it Reg, I want it!

REGGIE

(pleading)

Look, I know your job is important. I think its great, but it's only 9:30, I live five blocks from your house. Just come over for a few minutes.

GINNY

(hesitating)

Well, OK.

(cut to)

INT. REGGIE'S APARTMENT

Both Reggie and Ginny are lying on the bed in Reggie's bedroom in their clothes. Reggie is trying to get a sexual interlude started and Ginny is clearly trying to avoid it.

GINNY

Reggie. I'm sorry. I'm just so tired.

REGGIE

Look, I love you. I'm really lonely. You can't be that tired.

GINNY

(apologetically)

I know, just give me a minute to rest. Don't let me sleep for more than fifteen minutes.

REGGIE

(resigned)

Alright, no problem.

Reggie looks at her as she falls asleep. MUSIC-"I MISS YOU"

SERIES OF SHOTS

Reggie gets up and walks dejectedly out of his apartment and around the streets avoiding contact with any people. Finally walks back into his apartment and gets into bed where he puts his arms around Ginny and falls asleep.

SEQUENCE NO. 7

INT. JFK AIRPORT-CUSTOMS-NIGHT

Abdul is in a tuxedo ordering his two henchmen to lift four large trunks from a holding area and start taking them toward the exits. Calandra is standing nearby in formal dress with an obvious attitude.

ABDUL

Get these out of here. They have no right to hold them.

A junior customs official holding a set of diplomatic papers steps in Abdul's way which clearly angers Abdul.

JUNIOR OFFICIAL

Sorry Mr. Karam. These diplomatic exemptions from customs inspections must be verified by the State Department. No one on duty has the authority to approve the removal of these trunks.

ABDUL

I want to speak to your supervisor now. These are the belongings of a Princess, these papers are in order and we need to get to Washington.

OFFICIAL

My supervisor should be here any minute.

(cut to)

INT. AUTOMOBILE ON EXPRESSWAY-NIGHT

An older man in a suit is driving his car when the car phone rings. This is MR. RANKIN. He picks up the phone.

RANKIN

Rankin here, what's up?

(cut to)

INT. BEDROOM-NIGHT

An arab man has a gun on a man in his pajamas. He indicates that the man should talk. He looks apprehensively at the gun as he talks.

MAN

Rankin, it's Jones.

INT. AUTOMOBILE

RANKIN

Hey Joe, what's happening?

INT. BEDROOM

MAN

This is important. There's a diplomatic pass for a certain Princess Calandra Karam at the airport. She's got to be at a Presidential reception this afternoon so I want to make sure she gets her stuff. Can you take care of it?

INT. CAR

RANKIN

You bet. Its unusual, but we've always helped each other out. By the way, how's the wife?

INT. BEDROOM

MAN

Away for a vacation...Thank God.

INT. CAR

Rankin looks concerned.

RANKIN

Something wrong Joe?

INT. BEDROOM

A gun his waved in the man's face. He grimaces.

MAN

No. Just do the right thing. You know.

INT. CAR

RANKIN

Alright. Alright. Be good.

Rankin hangs up the phone.

EXT. CAR AT AIRPORT

The car pulls into a parking lot as the sun begins to rise. Rankin gets out and walks into his building with the sign saying "U.S. Customs."

INT. BEDROOM

MAN

You know you won't get away with this. You can do what you want to me, but they'll get you.

HENCHMAN

Sure. But you've had it anyway.

He aims the pistol at the man.

MAN

No. No. Please don't...

The henchman pulls the trigger twice and smiles.

INT. CUSTOMS OFFICE

As Rankin walks in and sits down at his desk he is confronted by the junior officer.

OFFICER

Sir, these diplomatic papers seem incomplete. The codes are missing.

RANKIN

(looking at the papers)

This the Karam women?

OFFICER

(nodding)

Yes sir, but...

RANKIN

Clear it through. Important to get her out of here.

Rankin feeling obviously uncomfortable gets up from his desk and looks out the window.

OFFICIAL

But sir, this is against all regulations.

RANKIN

I got a call from upstairs. Just clear it.

OFFICIAL

But...

RANKIN

(aggravated)

Just do it. Just make sure they're going to DC.

INT. CUSTOMS ABDUL AND TRUNKS

The official walks up to Abdul.

OFFICIAL

(embarrassed and mad)

Your bags have been cleared. Where will you be if we must find you?

ABDUL

The Mayflower Hotel in Washington.

OFFICIAL

OK, your baggage handlers can take your bags now.

They start moving the trunks toward the exit passed all the inspectors.

INT. LIMO

CALANDRA

What was all this about diplomatic immunity?

ABDUL

(smugly)

You are a princess.

CALANDRA

But we do not need that. I brought nothing but cloths.

ABDUL

I do not like the americans.

CALANDRA

But...

ABDUL

Shut up!

SEQUENCE NO. 8

INT.-APARTMENT-DAWN

As the sun rises, Ginny wakes up and starts to jump out of bed. She starts hurriedly brushing her hair and straightening out her cloths.

GINNY

Oh Lord! It's 6:00. I'm late. Daddy is going to be mad. I'll give you a call on my way in.

REGGIE

(still dejected)

Great. When can we stop all this craziness and spend a day together where we can talk?

GINNY

I gotta run, we'll talk about it sometime. Oh, Daddy's going to be so mad.

Ginny runs out the door as Reggie stands in his empty apartment looking depressed.

EXT. CAR-EARLY MORNING

Reggie is in his car entering onto the parkway. He comes down the entrance ramp and ends up merging into traffic right next to Abdul's limo which has just left the airport.

INT. REGGIE'S CAR

He looks disgusted and the car phone rings.

REGGIE

Hello.

INT. GINNY'S CAR

Ginny is in her sports car on the phone.

GINNY

Hi sport. How you doin' today?

INT. REGGIE'S CAR

REGGIE

OK. Where are you?

INT. GINNY'S CAR

GINNY

Grand Central Parkway. What about you?

EXT. REGGIE'S CAR

Passing under sign "Grand Central Parkway."

INT. REGGIE'S CAR

REGGIE

Same place.

He looks ahead and sees her car, a white Mercedes 450sl.

Hey, I see you.

He pauses and reflects.

Look I have this great idea, lets split. I got these friends out east.

INT. GINNY'S CAR

GINNY

What do you mean??

INT. REGGIE'S CAR

REGGIE

It's summer. We got the greatest beaches in the world right behind us. We need to get back together and going out east would really help.

INT. GINNY'S CAR

GINNY

No way, I got to take care of my job. And you know how my daddy feels, you got to do good and if we leave who knows what will happen.

INT. REGGIE'S CAR

REGGIE

(exasperated)

Putski's only going to make me fail, guaranteed. He doesn't like me. Ginny, are you going to help me?

INT. GINNY'S CAR

GINNY

Daddy swears by Putski, you've got to get into it. Please Reggie, change your ways. He knew I came in at six, he didn't say anything, but we're both in trouble.

REGGIE (o.s.)

Putski's the ultimate jerk. You really want me to give in to him? I don't think I can convince your father that I'm doing the best I can.

GINNY

Dad really trusts him. You have to...

INT. REGGIE'S CAR

REGGIE

(exasperated)

I've got to talk to you face to face. Slow down.

EXT. PARKWAY

Reggie begins to shout at all the other cars and he is weaving on an off the shoulder trying to get to Ginny's car. Horns are honking and people are yelling. Abdul's limo is right in front of Reggie and he starts yelling at the driver to get out of the way.

INT. ABDUL'S LIMO

ABDUL

(close to panicking)

What is going on? We have the packages on board. What is this crazy American doing?

Abdul puts the window down and starts to yell back.

ABDUL

Get away from my car. We have an important cargo.

REGGIE

Just move that heap out of the way. Come on!

Ginny, appearing scared, tries to drive away on the shoulder. Reggie sees her trying to get away and stops cold in a ponder. He looks at his rear view mirror and sees a sign, "EXPRESSWAY EAST-THE HAMPTONS". He thinks and suddenly pulls out and fires down a shoulder and down the eastbound ramp.

INT. ABDUL'S LIMO

ABDUL

Thank Ala that this crazy American is out of our way. We've had enough problems.

CALANDRA

We told customs that we were going to Washington, you insist on no inspection, you have been totally upset, what is wrong?

ABDUL

Just shut up!

SERIES OF SHOTS-EXT. REGGIE'S CAR-MOVING

MUSIC-"ROCK IN THE SUN"

Reggie drives past the ferries in Bay Shore and then by the entrance to Smith Point then toward Westhampton Beach. He looks less and less uptight as he goes on. He pulls up in front of Summer's and then the Boardy Barn. He smiles as he observes all the things that are going on. A number of establishing shots go on and he heads into the sun smiling. MUSIC ENDS.

EXT. WINDSURFING SHOP-LATE DAY

Reggie pulls up in his Porche and shuts off the engine.

INT. WINDSURFING SHOP-LATE DAY

Billy is waxing a surfboard and Willard is counting the day's take. They both stop as Reggie walks in.

BILLY

Wow, its Reggie Bonds. What are you doing here?

REGGIE

Out for a visit.

WILLARD

Why don't I believe him?

BILLY

Cause you're a smart guy.

REGGIE

Come on now. I passed that exam, I'm just here to thank you. Willard, you really do know your stuff.

WILLARD

You ever doubted?

Billy and Reggie look at each other and see that something is going on.

BILLY

You need something man?

REGGIE

(dejected)

Can I stay with you for the rest of the summer? I know its allot to ask but...

BILLY

What happened?

REGGIE

(turns and looks out a window)

I didn't pull it off. That job I told you about. The girl friend cut me off and her father's into the guy who's screwing me.(beat) Just for the rest of August. You and Willard can go back to school and I'll make my own way. I just need some short term help.

Willard walks up to Reggie and puts his hand on his arm.

WILLARD

(sincerely)

Its my family's house. You're family. You're welcome here.

BILLY

You got something to wear besides that suit?

REGGIE

No, I just came the way I am. You know, I just split.

BILLY

You're welcome to stay.

REGGIE

(coyly)

As long as I don't have to dress like you.

They all laugh.

SEQUENCE NO. 9

INT. FBI CONFERENCE ROOM-DAY

A contingent of agents, all wearing ID badges, is coming into the conference room for a meeting of clearly grave importance. Many agents crowd into the room. A security guard makes a big

deal out of who can attend and who can't. Copies of a brief report are being handed out and the conferees and they are inspecting it. One agent stands in front to make a presentation. This is INSPECTOR TANGLE.

TANGLE

(making a presentation)

As you can see from the report summary, we have a real problem. A State Department liaison, Barry Allis, was foiled into giving up the security plans for what we believe to be an Israeli nuclear weapons storage facility. As usual, our security measures backfired because Allis thought they were plans for an abandoned facility and he needed money. He's dead now so we'll never know what really went on. His gambling buddies tell us he may have sold the secrets unwittingly. If these people knew what they were doing, there's a nuclear weapon out there. The Israelis haven't acknowledged it, but they never do. We have information that the weapon may have entered the U.S. with a foreign tourist from the Middle East. Here is her picture. She's royalty and we've been in touch with her family.

On the screen is a picture of Calandra Karam.

TANGLE

They got the weapon, or whatever they have, through customs by killing a well- respected customs officer. We believe that her brother, Abdul Karam, is actually responsible. He has many terrorist ties, but his family has been very honorable. They said they were going to Washington for a Presidential reception, but they never showed up at the hotel. If you see any of them don't be scared to use force.

The agent pushes the forward button on the slide projector. As he does the pictures of the henchmen and Abdul are flashing on the screen.

These are the people we have to find.

SEQUENCE NO. 10

EXT. WATER-DAY

Reggie is attempting to windsurf and he is looking like he'll never get it. He claims success and falls in. This goes on.

REGGIE

I know I can do it.

BILLY

Let me show you. Lean back, pull. And you'll...

REGGIE

I, I, got it...

Reggie falls in and Billy looks at his feet in a give up manner.

REGGIE

I know I'm not good at this. Just give me a chance. I'll do it. Just wait. I ain't no March of Dimes poster boy.

BILLY

Hey, this ain't no Wall Street job. (beat) It's all right if you can't do it. It's hard. It's actually nice to teach someone who's not after my bod.

REGGIE

I'm not, but how am I supposed to earn my keep?

BILLY

(smiling)

Sell your Porche. Let's go back to the shop.

EXT. PORCH-DAY-CALANDRA

Calandra looks through a pair of binoculars at these two. It is clear that she wants Billy.

CALANDRA

(shouting at the chauffeur)

Please get the car ready.

INSERT NEWSPAPER AD WITH BILLY'S PICTURE

EXT. PORCH DAY

Chauffeur walks out onto porch.

CHAUFFEUR

Calandra, you know you cannot leave this place.

CALANDRA

You have been with me since I was a child. You know how I feel.

CHAUFFEUR

I cannot go. Since we got over here, I have seen that something bad has been going on. Please, stay here and let Abdul have his way.

CALANDRA

He has used me before. He'll do it again. I will not be part of his plans. I want to meet the windsurfer. Please let's go. If you don't come I will go without you.

CHAUFFEUR

You have always been so stubborn. (beat) Alright, let's go.

EXT. WINDSURFING SHOP-LATE DAY

Reggie and Willard are loading a windsurfer on to the jeep which has still not been repaired. A large limo pulls up and Reggie and Willard brace as it comes to a stop.

WILLARD

Oh no, its those people again. They probably found out that two grand was too much to pay for that accident!

Calandra emerges from the limo. She starts to walk over to the three of them. Reggie nods at Willard and walks towards her.

REGGIE

Hi darling, can I help you? We can instruct you so you can fly like the wind...

CALANDRA

(ignoring Reggie)

I want to see the blonde one.

At that point, Billy comes walking out of the shop and stops in surprise as he realizes everyone is looking at him.

REGGIE

I knew it. Fate. I can't believe it...

WILLARD

Don't get your hopes up Reg. I've seen the car before and I think he knows her.

REGGIE

I got this one. She'll go for me as soon as I turn on the charm.

As the three of them stare at her she looks plainly into Billy's eyes. They both continue to stare at each other in a trance-like manner. Billy recognizes her and obviously feels uncomfortable.

CALANDRA

I want a lesson.

BILLY

We have a new instructor. Would you...

CALANDRA

No, I want you...please?

BILLY

Alright, when?

CALANDRA

Now.

BILLY

I can't go now, I have another lesson.

Reggie nudges Billy along.

REGGIE

(quietly to Billy)

Go you fool. What are you waiting for?

WILLARD

(cutting in)

Excuse me. You realize that the high-priced late day rates apply?

CALANDRA

(staring at Billy)

I understand, I will pay you what ever you want.

WILLARD

Music to my ears, you have a deal ma'am.

BILLY

Alright, we'll go now.

Billy puts her into his Susuki which has a windsurf board on the roof. They drive along Montauk Hywy to the bay in Hampton Bays. The limo follows.

As the jeep pulls away a large Cadillac pulls up and a beautiful woman gets out. Reggie looks at Willard.

REGGIE

What do we do now? Cancel?

WILLARD

No way. Your lesson big boy.

Willard walks away.

REGGIE

Oh Shit.

INT. JEEP

Calandra looks obsessed. She stares at Billy.

CALANDRA

What is your name?

BILLY

Billy.

CALANDRA

I feel like I know you. Do you remember me?

BILLY

Yeah, you were in that limo that hit me.

CALANDRA

I know you Billy. I've been watching you. I know how you think.

BILLY

Damn this is strange. What do you mean?

CALANDRA

It's very hard to explain, but I saw you for the first time that day. We have learned..the women in our family...how to see what people are like from their actions. I have seen it in your actions, your motions, the way you look at people. I have seen these things.

Billy turns and looks at her with a mixture of understanding and awe.

EXT. JEEP ON ROAD BY BEACH

Down the road the cars stop and Billy and Calandra get out on to the beach.

INT. LIMO

The limo driver looks very unhappy and fidgeting.

EXT. BEACH-BILLY AND CALANDRA

The two get out and with Billy carrying the windsurfer walk to the beach. They get on one windsurfer and start down the beach.

BILLY

Where are you from?

CALANDRA

The mideast. I am from an old family and I am tired of their ways. There is so much violence there now.(beat) When I saw you the day of the accident I knew I had to see you again. I saw so much and I have watched you teaching.

BILLY

You are very beautiful, but why should I trust you-why do I trust you? Man this is strange!

CALANDRA

Your instincts tell you to trust me, just relax.

She stops in front of him.

Please trust me. I won't hurt you.

BILLY

Wow. Let's go.

They get on the windsurfer and are suddenly lifted by a late day breeze. Billy is showing her what to do.

CLS. BILLY AND CALANDRA ON WINDSURFER

CALANDRA

This is magic. Can we go far, to somewhere quiet. I'd like to get away from my car and driver.

BILLY

Yeah sure, no problem.

MUSIC-"SUMMER SUN"

They cruise along. Billy is becoming captured by her beauty. They stop on a deserted area of the Shinnicock Canal. As they get off...

BILLY

Your car will have to go all the way to Southampton to get here. There is no bridge. Why did you want to get away from him?

She moves very close to him.

BILLY

What are we doing here?

CALANDRA

Let's rest before we start back.

They look at each other and drop to the sand and begin to make love. The MUSIC gets louder. Billy and Cal are seen very intimate.

SERIES OF SHOTS-BEACH AND SUN SETTING-LOVING

(dissolve to)

EXT. BEACH-EARLY EVENING

As they hold each other lying on the beach next to the windsurfer.

CALANDRA

I see magic in your eyes and feel great warmth in your touch Billy. I am swept away with you.

BILLY

Calandra, can I see you again. Why can't you tell me where you live, where you're from. I need to see you.

CALANDRA

You will find all that out in time. Please trust me.

BILLY

(resigned)

OK.

Billy and Calandra are walking along the beach holding hands as the limo pulls up with a screech in the foreground.

EXT. BEACH-BILLY AND CALANDRA

Calandra sees the limo and her relaxed mood ends abruptly. She tugs at Billy's arm and pushes a blue piece of paper into his hand that she has pulled from her pocket.

CLS.-PAPER-PHONE NUMBER

283-3424

EXT.-BEACH-EARLY EVENING

CALANDRA

(hurriedly)

If I don't answer ask for John, they'll say its a wrong number. If I answer I may not be able to talk so please just speak to me. Please understand that there are things I cannot tell you now.

BILLY

But wait!

Calandra runs to the limo as Billy stops and looks on. He looks at her longingly as she is scolded by the driver. As she gets into the car she looks at Billy and the two exchange a long look. She gets into the car and it drives away quickly. Billy looks at the departing limo then glances at the number on the piece of paper, then back at the departing limo.

INT. WILLARD'S HOUSE-NIGHT

Reggie is sitting on the couch reading the Wall Street Journal. Willard walks through the room and acts very nervous.

WILLARD

Billy's not back yet?

REGGIE

No man! Why do you keep asking?

WILLARD

(hesitant)

I heard from his mother today. His dad's not doing to well. He's been sick.

REGGIE

(concerned)

What do you mean? How sick?

WILLARD

I think it's really bad. Billy's been worried.(beat) I think from his mother's tone that things are really bad.

Billy walks in obviously feeling good about his encounter.

BILLY

Wow, what a lesson, Willard you finally did good. I think I really like this girl. What a change, she

just captured me! (beat) What's the matter with you guys?(beat) Is everything alright?

REGGIE

Call your mom man. She needs to talk to you.

Billy goes to the phone and dials. He waits for the call to go through.

BILLY

Mom?(beat) Oh no, not that. God no. Look, I'll be there tomorrow. Please mom, stay OK. I'll see you tomorrow. I love you mom, I love you...

Billy hangs up and starts to sob. Reggie and Willard approach him, at first uneasy, but as they touch him he starts to cry. They both put their arms around him and look at each other with genuine concern.

REGGIE

What's wrong Billy?

BILLY

(crying)

My father died. Shit, He died.

SEQUENCE NO. 11

EXT. CEMETERY-DAY

In a mid-west town at a cemetery a priest is reading a eulogy that extols the virtues of Billy's father. A gathering of about 25 people surrounds the grave dressed in dark colors. Billy is holding his mother as she gently weeps. Friends surround them both.

PRIEST

He was born here and one of the best people to ever grace our small town. He was fair to all of us, he was fair to all of our visitors, he was fair to everyone he encountered. He was one of the fairest men who ever lived. As a husband and father there was no better. And as our mayor, dear Lord, he set straight our schools, our children, our priorities. Please deliver him. oh lord, to the heaven we all aspire to. For he is the essence of what we consider kind, just and honorable.

EXT. BILLY AND MOTHER-MOVING-DAY

As Billy and his mother walk away from the gravesite many people come and show condolences. An older man who is dressed in a wrinkled raincoat and brown suit comes over to the two of them and hugs Billy's mother, and puts his arm around Billy's neck. This is CEDRIC HASPINS. Cedric is overweight with thick mustache and thick glasses.

CEDRIC

(to Billy's mother)

I can't tell you how bad I feel, Misses. He gave me my job and showed me how to do it. The best police chief this town ever had. Misses, if there's anything...

Three older townswomen come over and begin to sweep Billy's mother away. They indicate they would like to be alone. Cedric puts his arm around Billy and indicates that he'd like to talk privately. They walk under a nearby tree.

CEDRIC

Billy, the last thing your father asked me on his deathbed was that I would watch out for you. I understand his request, hell I'd do the same thing. But you're an All-American and bound for great things. I wish I really could look out for you. I know I'm kind of inadequate. Have no children, nothin' but allot of experience as a cop thanks to your dad.

BILLY

Cedric, I really appreciate that you'll help me. Sometimes I get scared, confused. I don't always know what I'm doing. I always ask myself what my father would do when I'm not sure. But he's gone now.

CEDRIC

Your father was a great, great man. You can always call me. I'll always be here for you. And I'll watch out for your mom.

BILLY

Thanks Cedric.

CEDRIC

There is one thing I think you should know. Your father's most amazing quality was his ability to

follow his instincts no matter what. You're allot like him Billy. As a rule of thumb you should trust your instincts. If you ever have a problem that your instincts tell you is serious don't hesitate to let me know. But remember, being you're father's son...trust you're instincts. They're built in just like your dad's.

BILLY

I appreciate the help. And thanks cause I got no one else to call on. Thanks Cedric, thanks so much.

EXT.-PHONE BOOTH-DAY

BILLY

Calandra, thank God you answered. You don't need to say anything. I just needed to talk. My father died, I'm in Iowa but I'll be back tomorrow.

INT. MANSION

CALANDRA

Oh Billy, I am so sorry. I can talk now, I am alone. Were you close?

PHONE BOOTH

BILLY

Very, very close. He made me what I am today.

INT. MANSION

CALANDRA

Billy, I miss you. I can't stop thinking about you. I'm so sorry about your father and I want to be with you. When will you be back?

PHONE BOOTH

BILLY

I'll be back tomorrow morning. I want to see you right away. I feel a comfort when I think of you.

INT. MANSION

CALANDRA

I want to see you also. I need to see you. Please Billy come back as soon as you can.

PHONE BOOTH

A tear comes out of Billy's eye. He winces.

BILLY

I'll be back tomorrow. I'll call as soon as I get in. And Cal...I don't even know you, but I think I'm in love with you. I've never felt like this before.

INT. MANSION

CALANDRA

Billy, I know I love you. I will see you tomorrow, I love you, Billy. Please be safe.

As Calandra puts down the phone she smiles, then cries. Abdul storms in to see his sister Calandra. She is sitting in the living room.

ABDUL

You have got to explain to me how you get away ignoring my orders. Don't you understand that I am working for our homeland and you are jeopardizing my efforts? You deserve shame. You think I don't know you left the other day? You think I don't know about those surfing people? And I know you just received a phone call, I must know what you are doing for the sake of our cause.

CALANDRA

You are no patriot. You are a hotheaded, egocentric idiot and you always have been.

ABDUL

You are on thin ice my sister. I invited you here to learn about the evils of the American people. Instead you decide to give into temptation and be with an American pig.

CALANDRA

You invited me here for other reasons. Why? Perhaps it was to make your visit seem less

ominous. Perhaps it was because you wanted to stay in the graces of our father.(beat) Or was it because of what you're friends stuck in my luggage? That was heavy and I never saw it after I got here. We could hardly lift it without your friends. Why did we need diplomatic immunity?

ABDUL

(showing nervousness)

You are out of line and you better shut up now.

CALANDRA

You swine! You have always been...

The chauffeur jumps up and stands between the two of them.

CHAUFFEUR

Please, please stop. The both of you have always been at each other's throats since you were children. Please stop.

Abdul storms out of the room pointing at the two of them.

Please do not fight with him. If he were to tell your father what you have done it would hurt him very badly.

CALANDRA

My father will never find out. And even if he did he would not object. Abdul is evil and I don't know what he's doing. But he won't use me against these people. He won't.

INT.-BEACH HOUSE-ABDUL AND TWO HENCHMEN

Abdul walks into the room in an angry mood.

ABDUL

We have more problems than I suspected. We'll need to move out of here and get to safer quarters.

HENCHMAN 1

What will we do about our plan to use those boats? We will need them to execute our plan.

EXT.-DOCK-TWO CIGARETTE RACING BOATS

ABDUL (o.s.)

We will have these boats, I have made extra keys, but we have to move either way. Calandra has compromised our security. Those surfers could be American agents. They know us from that accident in town-that could have been planned.

INT.-BEACHOUSE

ABDUL

Just in case, prepare the basement as we discussed. It may become necessary to use it when we get the boat.(beat) We may need to drown some rats.

HENCHMAN 2

What should we do about your sister and that chauffeur of her's?

ABDUL

Leave her alone. She is my sister and she will have to deal with me.

HENCHMAN 1

And her chauffeur?

ABDUL

Kill him. (beat) No wait, we need to make sure she doesn't mess up our plans. Get the cars ready after you finish preparing the basement.

EXT.-LAGUARDIA AIRPORT-BAGGAGE

Billy picks up his bags and heads for the taxi stand.

INT.-TAXI-BILLY

Billy is sitting very still. He pulls out the blue slip of paper with Calandra's phone number on it and looks at it longingly.

SEQUENCE NO. 12

INT.-POLICE STATION-DAY

We SEE gang style arrangement of desks with phones and desks and very little activity. Matt Brady is sitting at a desk in an obviously uncomfortable situation and is the object of attention. Two younger officers are at the desk next to Matt's. They are JOE LASKEY and BOB JONES.

LASKEY

Hey Brady. Why don't you just retire. Once you're gone us young guys can move up. You are an old man.

JONES

Yeah, when you go we get promoted.

MATT

Hey look, I'm still on this force and I'm going to stay as long as I want.

LASKEY

Yeah, well we'll see about that. All I need is one good collar then I'll be your boss, Captain promised.

MATT

Good luck youngsters. I got a couple of tag numbers to run down from an unreported accident so why don't you guys run along.

(to himself)

These young punks are gonna get somebody in trouble.

Matt pulls out the note pad he used at the scene of the collision between Billy and Abdul's limo and begins to enter the license plate numbers of the vehicles he saw into a computer terminal.

INT.-WILLARD'S HOUSE-NIGHT

Billy is sitting at the phone trying the number again. We hear the sound of the automatic operator's voice which says that number has been disconnected. He hangs up with a feeling of

remorse. Reggie walks by.

REGGIE

How you feeling big boy?

BILLY

OK. But you have to admit. I finally find someone I want to see and something goes wrong. First my father, then this. What do you think I should do?

REGGIE

(joking)

Look either give up or go to the police and tell them she must have been kidnapped. You really have no choice. Give it...

Billy bursts from the chair he is in and starts to walk toward the door.

BILLY

(looking obsessed)

Thanks Reggie, you're right. The police are going to find her. That's right, if I look and they look I'll find her.

REGGIE

No one is ever going to believe you. You saw this girl once.

BILLY

No twice. She was in that limo that hit me. And I spoke to her yesterday, she was not going anywhere. If only I'd taken their plate number or something.

REGGIE

Their just not going to believe your story at the police station Billy. That phone's disconnected.

Billy looks at Reggie then goes out the door determinedly. Reggie looks pensive and concerned.

Boy, he's really out of it.

INT.-POLICE STATION-NIGHT

Billy walks in and walks to the night desk officer's attention.

BILLY

Officer? Officer? I want to report a missing person.

DESK SERGEANT

Fill out these forms. After you're done bring them back.

Billy goes to a chair and begins to fill out the form. Time passes and finally he gets the forms done. He walks up to the desk.

BILLY

Officer, here are the forms.

The Desk Sergeant hands the report to Laskey who spends a moment looking at the forms. He sits back and looks at Billy with an incredulous look.

LASKEY

You're really here to report that a woman you were with for a windsurfing lesson has disappeared? You don't know her last name. You got a phone number and the number is disconnected?(beat) I think you are wasting this department's time.

BILLY

That's not true. I spoke to her yesterday and she told me she'd be here. I know what you're thinking but this was not just another Hamptons fling. She's in some kind of trouble and I want to help her out.

Laskey shakes his head and looks into Billy's eyes.

LASKEY

Let me make this as clear as possible. You are not going to find her. She's gone and you should start looking for something else to do with your time. We're not about to start looking for a girl who's disappeared after a windsurfing lesson, quick episode and a phone call. So you better just get going.

BILLY

(sarcastically)

Thanks allot.

Laskey takes his notes and shoves them into a file.

EXT. POLICE STATION-NIGHT

Billy storms out the door of the station.

INT.-WILLARD'S HOUSE-NIGHT

Billy bursts into the house and walks past Reggie toward the stairs obviously upset. Reggie jumps up starts following Billy.

REGGIE

What happened man? What's going on? Didn't they help you did they? I told you that would happen, BILLY, stop.

Billy stops abruptly staring out into space.

BILLY

They think I was only with a onetime stand. Reggie, when I spoke to her, on the beach and the phone last night I would have bet anything that she'd be here. It's as clear as the nose on my face that something's wrong. Reg, what do you think I should do? Am I crazy or what?

REGGIE

I told you that no one would believe you no matter how sure you were. I don't know what to tell you. When I have a problem there's this uncle I call, every time I can't figure out what to do. My feelings get away and he always knows what to do. He always has some rule of thumb that I can go by.

As those words are spoken Billy searches his mind and suddenly comes up with an idea.

BILLY

That's it--Cedric's rule of thumb-- trust my instincts and I know that something is very wrong

here. He said he would help me and I need his help. That's it!!

Billy runs to the phone leaving Reggie looking very confused.

BILLY

(on phone)

Cedric, thank God you're there.

SEQUENCE NO. 13

INT.-POLICE STATION-MORNING

Laskey pours a cup of coffee. Jones walks in.

LASKEY

Jones, we got some kind of heavy meeting with the Feds at nine. First time this has happen that I know of. What do you think they want?

JONES

I don't know, but I think we better keep Brady out of this. I wish he would just retire and get out of here. He's the last of the old farts and we don't want to do anything that would make him stay around-- like let him be some kind of hero to a bunch of FBI honchos.

LASKEY

Yeah. This could be a big chance. We need a good bust or something. What do you think it...?

Suddenly Matt walks into the room with a big smile on his face.

MATT

Hey, what's going on around here today? Or is it just another holiday in paradise for you youngsters?

LASKEY

(with a plotting look on his face)

Nothing happening today. At least not yet? (beat) Look Matt, I was supposed to accompany the

bank deposit from the VFW this morning at nine. You know they had that benefit last night and the old codgers are a little bit nervous. Anyway I have to take a deposition first thing this morning, can you handle the VFW?

MATT

Sure. I wanted to see those guys anyway. Old friends of mine.

(looks at his watch)

Look I'll see you guys later, I better get going.

Matt walks out of the room.

JONES

Good thinking. I guess you got rid of him.

LASKEY

Yeah, now maybe I can get my collar.

(smiles)

An FBI collar at that. I'd definitely get promoted.

INT.-POLICE STATION BRIEFING ROOM-DAY

Tangle stands in front of several police officers. He is addressing them. Behind him is a projection of license plate number.

TANGLE

Someone here did a spot check on this license plate. Anybody recognize it?

No one responds.

TANGLE

We have real cause to believe that something is going on here that may affect the national security. This is a plate number we believe to be associated with bitter terrorists. The computer tells us that the plate check originated in this station. If they are really in this area then we may have to take dire steps to interdict them. However, all of this must remain completely

confidential so treat this as a top secret national security matter. Are there any questions?

LASKEY

Sir, if these guys are so dangerous, why don't you bring in an army of flatfoots and turn the place over until you find'em?

The audience laughs.

TANGLE

I cannot reveal certain important aspects of their M.O. But I will say that nothing should look to them like we're on to their location. Everything in town must remain normal. One last thing is that we have reason to suspect that this woman and man are associated with these terrorists. They should be treated as armed and dangerous.

Pictures of Abdul, the henchmen and Calandra flash on to the screen.

EXT.-VFW HALL-DAY

Matt drives up to the hall and walks up to the front door. He walks in and finds an older man, obviously a VFW leader talking to Cedric who is talking to him about Calandra.

CEDRIC

(to VFW MAN)

Is it possible that she was abducted? The local cops don't seem to think so.

MATT

'Scuse me. I'm Detective Brady. Is there something I can do for you?

CEDRIC

(suspiciously)

I'm not sure.

VFW MAN

(to Cedric)

I'd talk to him. Matthew ain't like the rest of those good for nothin' youngsters at the station. How you doing today Matt? This is Cedric Haspins, has a story I'm sure he'd like to tell you. Here's the deposit and I'll leave you two alone.

The VFW man hands Matt the deposit.

CEDRIC

Billy Smitt is the son of a very close friend of mine. Billy is living here this summer and he called me and said he was sure that some kind of crazy thing was going on around here. He had a girlfriend who disappeared and you guys didn't do anything?(beat) I came here to straighten things out. I'm a Vet from the big one and I knew these guys would let me know whatever they could, so I came here first. You gonna help or am I on my own?

MATT

I may, but who are you?

Cedric pulls out his badge and shows it to Matt.

CEDRIC

Bucks County Police, Iowa. Billy's father appointed me. I'm here to help him.

MATT

Come with me so I can get this deposit in. We can talk on the way.

SEQUENCE NO. 14

INT.-WINDSURFING SHOP-DAY

Billy is inside working in a solitary depressed manner. He picks up the phone and dials.

BILLY

Hello, can I speak to Detective Laskey...Thanks. Yes Mr. Laskey, can you tell me anything about my report?

INT. POLICE STATION

LASKEY

Sorry kid, nothing more than I already told you. Just drop it.

INT. SHOP

BILLY

But, wait, what about the phone number...

We HEAR the click of a hangup and then a dial tone. Billy puts down the phone because Laskey has hung up on him. Willard and Reggie walk in.

WILLARD

How you doin'? We got us a parking gig on Dune Road this afternoon, starts at 4:30. Some guy got his house back when his summer tenants split. He's having a big party to celebrate. Look you could do well to get out. It's Saturday and you should really try to enjoy yourself.

BILLY

A good friend of mine is in town and I'm waiting for him to call.

REGGIE

Man, this friend of yours ain't gonna call you. Is this that guy Cedric? You been talking about him for two days. Did he ever show up here?

BILLY

He told me to stay put until I hear from him.

WILLARD

Look, since you stopped your teaching here we have had nothing to cheer about. Business went out the window and we could really use your help to get these cars parked. We were making five thousand dollars a week, now we're making squat. You know it'll take three of us and he's promised some real money. It would make up for all those lessons I had to cancel so...

BILLY

(interrupting)

Alright, alright, I'll help. But just for today.

EXT.-MANSION-DAY

Billy, Reggie and Willard are parking cars for very wealthy people.

REGGIE

Ooooweee! Look at this Benz. Makes my car look like a volkswagen. Billy, you gotta be enjoying this.

BILLY

(dejectedly)

Oh yeah.(beat) I got to take a leak, I'll be right back.

INT.-MANSION-DAY

The owner of the house is talking about the two cigarette racing boats and how they'll be used in a match race on Labor Day Weekend. This is DON DOLAR. Don is dressed in beach clothing- flowery shirt, white pants, deck shoes-he is late forties, slightly overweight and wealthy in how he carries himself. He has a very benevolent aire.

DON

These are monster boats. Over 1000 horsepower each.

EXT.-MANSION-TWO RACING BOATS DOCKED

INT.-MANSION

DON

But they're exactly matched. Neither boat is faster than the other. Only the drivers can make a difference. We'll have the race next weekend. The proceeds go to charity, of course.

INT.-MANSION

Billy walks into the house and finds the bathroom downstairs. He is walking towards the door when he trips on a telephone wire. As he picks up the phone he has dropped on to the floor he looks at the number. He suddenly looks very shocked.

INSERT-PHONE

283-3424

INT.-MANSION

He runs into the party and starts wildly looking for the owner.

BILLY

Who's the owner here? Excuse me Sir, who is the owner?

GUEST

(pointing)

Over there. Don Dolar, in the white shirt.

BILLY

Excuse me...Mr. Dolar excuse me. There is a phone downstairs with a number on it. I need to know where it came from.

DON

That belonged to the prior tenants. You know where they went?

BILLY

No I don't know. I have to find out though. Can you help me?

DON

I got no idea where...

BILLY

I have to find her. Can you help?

DON

Look son, I don't know what's going on...

BILLY

She was here and she disappeared. I've got to find her. Please where did they go?

Don looks at him with a feeling of sympathy.

DON

Hey, I'll find out what I can. Stop back tomorrow.

A GUEST

Are you sure you want to see him again?

DON

I recognize that face from somewhere. I never forget a face.

EXT.-MANSION-DAY

Billy storms out of the house and confronts Reggie and Willard.

BILLY

Hey, I found her. She was living here. I found the phone. I'm gonna call the cops.

REGGIE

Look man, they're going to arrest you this time. Give it up.

BILLY

Its true dammit. Why don't you guys believe me? I got to find Cedric.

Billy storms off toward the police station.

REGGIE

Well Willard, what do we do now?

WILLARD

I got an idea, but let's get paid first.

REGGIE

Willard, you're gonna go to your grave trying to collect from somebody you gave the privilege of carrying your casket. I'll get it, I noticed he's a gold-plated football nut. When I tell him who me and Billy are he'll let us leave early.

INT.-POLICE STATION-DAY

LASKEY

You're here again about that same thing. I told you then to drop it and I'll tell you now, but let me make it a little more clear. If you bother anybody about this again...

BILLY

I already told my whole story to the desk sergeant. I found out where she was staying. His report will be on your desk in 10 minutes. Why don't you just read it?

LASKEY

Because I have real police work to do, people who have real problems.

As the exchange between Laskey and Billy goes on we HEAR the conversation go on sarcastically and inaudibly. Inspector Tangle is looking at the report prepared by the desk sergeant. As he reads through it his eyebrows go up and he stares at Billy. He speaks to the desk sergeant. After the conversation the desk sergeant walks up to Billy and Laskey.

DESK SERGEANT

Alright, you're outta here.

LASKEY

Wait a minute Sergeant, why are you involved in this?

DESK SERGEANT

Detective Laskey, I'll talk to you privately. But kid you go right home and don't bother those people again or you won't be so lucky next time.

BILLY

But what about my report, are you going to look into it?

SERGEANT

Don't worry, it'll get the appropriate level of attention. Now just go straight home.

As Billy walks toward the front door the sergeant directs Laskey to talk with Tangle then sits down at his word processor to add to the report on Billy's complaint.

CLS.-SERGEANT'S COMPUTER SCREEN

As the keys are hit the screen shows.

"Complainant has described a woman believed by the Bureau to be..."

INT.-WILLARD'S HOUSE-WILLARD AND REGGIE AT COMPUTER-NIGHT

CLS.-WILLARD'S COMPUTER SCREEN

"...a suspected terrorist from a violent mideast sect that is planing a major assault in this area."

INT.-WILLARD'S HOUSE-NIGHT

Willard and Reggie are sitting in front of the computer in Willard's bedroom.

REGGIE

Oh Lord. Willard, are sure this is real?

WILLARD

Yeah, their computer security is a joke. This is the real thing. (beat) Wait, here's something more.

CLS.-WILLARD'S COMPUTER SCREEN

"Complainant has been released and will be monitored by the Bureau. End report."

INT.-WILLARDS HOUSE-EVENING

Both Reggie and Willard are perplexed by the message. The screen suddenly goes blank.

WILLARD

Oh well, at least I had a chance to make a copy.

REGGIE

You really want a copy of that? We could get arrested.

WILLARD

Yeah, but I know Billy well enough to know he won't believe us. (beat) Would you? He'll think we're just trying to keep him out of trouble.

REGGIE

Well, I know I wouldn't believe me if I had this story to tell. This is bizarre. Ops, here he is. What are we going to say?

WILLARD

You played ball with him when everything was pretty heavy. What do you think?

REGGIE

(reflecting)

He deserves the truth. Let's just give it to him.

Reggie walks down the stairs in front of Willard.

REGGIE

Hey, Billy. We have to talk to you.

BILLY

No grief alright?

REGGIE

We've-- Willard's been able to get into the cops computer. We know what's going on. Do you?

BILLY

(to Willard)

Is this true? You hacked your way in to the cop's files?

WILLARD

Yeah. Watch this.

INSERT-COMPUTER SCREEN

The computer screen shows the police memo.

BILLY

Oh my God...Oh my God...

Billy grabs the phone and dials. We HEAR a voice answer.

VOICE

Westhampton Police.

BILLY

Can I speak to the desk sergeant?

VOICE

Who is calling?

BILLY

Billy Smitt concerning my report.

Billy waits, then the phone is picked up.

INT. POLICE STATION

SERGEANT

Mr. Smitt, how can I help you?

INT. WILLARD'S HOUSE

BILLY

About my complaint, I wanted to know...

INT. POLICE STATION

SERGEANT

(interrupting)

Sir, I've been told that this is a matter of national security so you should just drop it. Do you understand?

INT. WILLARD'S HOUSE

BILLY

(looking stunned)

Well...O.K....Goodby.

(looks at Willard and Reggie)

It's true, what do we do?

BILLY

The first thing I'll do is go see Dolar. We'll get the info we need then take care of this.

REGGIE

I'm still not sure I believe this. But at least we have a plan.(beat) But that's not until tomorrow. What am I gonna do now?

They all sit back for a moment and contemplate the situation.

REGGIE

One thing I will tell you is that Dolar gave us a nice tip which I plan on spending tonight.

Reggie pulls out three \$100 bills and give one to each Billy and Willard.

WILLARD

Can I go with you tonight? I could use a night out.

REGGIE

Sure. What are you doing Billy?

BILLY

I'm staying right here.

REGGIE

I guess Willard and I are going to try to find a way to forget this till tomorrow.

(motioning to Willard)

Let's go.

SEQUENCE NO. 15

INT.-APARTMENT-NIGHT

This is the apartment that Abdul and his companions rented. It is on the beach about a half mile from the mansion. They are in the living room.

ABDUL

(to Calandra)

This mission must be successful. And as for you, you have disgraced your family.

CALANDRA

You are the disgrace. You have ignored our family values. We have always been conciliators. That is how our family became what it is. You and your hot-headed destruction. I am leaving and that's it.

CHAUFFEUR

OK. I will go get her trunks. She will be glad to go home.

Abdul motions that his henchmen should follow the chauffeur and check his activities.

ABDUL

Yes. She is leaving...and so are you.

CLS.-CALANDRA FULL FACE

A tear comes out of her eye as she thinks about Billy.

INT.-APARTMENT NIGHT

As the chauffeur walks down the stairs Abdul makes a motion of drawing his index across his neck. The henchmen nod in understanding.

INT.-BASEMENT-NIGHT

The chauffeur walks down the stairs and he walks over to the trunks. He looks and grabs the first one which is obviously empty. The second one seems heavy so he opens it up. He finds a full crate which says on it "NUCLEAR WEAPON-HANDLE WITH EXTREME CARE." He looks stunned and starts to close the footlocker. He turns around and sees the henchmen.

CHAUFFEUR

(panicky)

I want to talk to Calandra to see if she wants to take these trunks, we could probably leave them.

He starts to walk toward the door and both of the henchmen block his way.

HENCHMAN 1

Sorry. You're not going anywhere old man.

CHAUFFEUR

You have no problem with me. I want you to succeed in your endeavors.

HENCHMAN 2

You are done old man. Its too late.

A gun is pulled and a silencer put on. As the chauffeur tries to run he is grabbed and thrown to the floor. Henchman aims gun at the chauffeur and he starts pleading loudly. Henchman pulls

the trigger.

HENCHMAN 1

(smiling)

Sorry, Abdul's orders.

Both henchmen walk upstairs after putting the chauffeur's body in an empty trunk. Abdul walks over to the room where Calandra is packing her things.

INT. APARTMENT-NIGHT

CALANDRA

I am going out. I want to think about leaving. I may stay, but not with you!

One of the henchmen whispers into Abdul's ear.

ABDUL

Sister of mine, you are going nowhere. Your nosey chauffeur has discovered something he should have left alone. He'll be held and if you make any trouble, he'll die.

CALANDRA

What, you are holding who? You have no right...

Abdul slaps her across the face with a hard backhand. He turns and walks to the door which he closes and locks behind him. He then turns to address his henchmen.

ABDUL

I want you to get these Americans who Calandra was associating with. I need one of them alive to tell me exactly what she told them. We must know exactly what's going on.

HENCHMAN 1

As you wish.

ABDUL

We move the operation to tomorrow. We can wait no longer.

SEQUENCE NO. 16

EXT.-DISCO-NIGHT

Reggie and Willard wait in line to get in.

INT.-DISCO

They pay and walk into a lobby.

REGGIE

Look at this, girls, girls, girls.

WILLARD

Yeah, what do we do now?

REGGIE

Follow me, my humble student.

EXT.-DISCO-NIGHT

Abdul's henchmen are going into the disco. They are following Reggie and Willard who are at the bar.

REGGIE

(motioning toward girl 1)

I'm going to meet that one over there. Just watch what I do. Then try it yourself.

Reggie walks over with a big smile on his face. He sits down next to Girl 1 who looks visibly put off.

REGGIE

You're a beautiful woman, I'd really like to know you. Maybe you've heard of me, I'm Reggie Bonds.

GIRL 1

(sarcastically)

No, I've haven't heard of you.

REGGIE

Well, how'd you like to dance?

A large good looking man walks up to the table.

GIRL 1

(to man)

Hi Honey. This fellow just thought he'd stop by to say hello.

MAN

Well, you've said it. Anything else?

REGGIE

No, nothing you could understand.

A waitress walks up to the three of them.

WAITRESS

Can I get anyone anything?

REGGIE

Yeah, a double spanish fly for the lady and a dozen oysters topped with powdered rhinoceros horn for my friend here.

The man starts to move angrily toward Reggie.

MAN

Hey buddy!!

REGGIE

Cool it Frankenstein.

Reggie walks away toward the bar.

(to himself)

Great way to spend an evening. Let's try again old boy.

Reggie walks over to another girl.

REGGIE

Can I buy you a drink?

GIRL 2

(smiling)

Sure.

Reggie orders two drinks from a waitress.

REGGIE

Where you from anyway?

GIRL 2

Manhattan, upper east side. How about you?

REGGIE

I was living upstate, but now I live in Queens.

GIRL 2

(abruptly)

Oh.

Waitress comes over with two drinks.

WAITRESS

That will be \$16.50.

REGGIE

(looking stunned)

That all? Cheap at half the price. Keep the change.

GIRL 2

Could you excuse me for a moment? I see a friend I need to talk to.

Girl 2 walks over to the bar where she approaches a well- dressed man who she kisses on the neck. She then turns to Reggie and toasts him with the drink he just bought her. Reggie walks dejectedly back over to Willard who is with a beautiful girl.

WILLARD

Reggie, this is Melanie. She's a computer programmer for the Stock Exchange. We've been talking about a new program that they're using.

MELANIE

Hi Reggie, Willard's said such nice things about you.

REGGIE

Gee, at least someone is.

WILLARD

Are you OK? Don't take this place seriously. It's nothing but the end of the beach and drinks.

MELANIE

Yeah, don't take these women seriously.

REGGIE

(feeling depressed)

Yeah, I appreciate the advice. I'll see you in a minute.

Reggie walks over to another part of the bar.

Hey barkeep, how about a real strong scotch and soda. A woman's voice is heard.

WOMAN

(o.s.)

What about me? I'd like a drink.

Reggie turns sharply in an obviously angry manner.

REGGIE

Look lady, I'm not in any mood for...

He realizes it's his girlfriend Ginny.

...Ginny, what are you doing here?

GINNY

Reggie, I've been trying to find you for days. I miss you Reg.

REGGIE

Yeah, tell me about it.

GINNY

After you left I knew something was wrong so I insisted that Daddy check out what you said about Putski. Turns out you're not his first victim. Daddy says you still have your job if you want it. But more important...if you want me , I'm still in love with you... I was just out of school and I thought I could do anything I wanted. I was so wrapped up in my job, in being independent. I was wrong and I'm really sorry for the way I acted.

Reggie moves closer to her then puts his arm around her. They begin to kiss and then become more passionate.

REGGIE

It's so good to see you. God you have no idea what's been going on.

GINNY

Another woman?!!

REGGIE

No, No, nothing like that. How'd you get here anyway?

GINNY

(smiles)

I drove Daddy's limo. Want to go for a ride?

REGGIE

(big smile)

Do I want to go for a ride? You bet. Wait here.

Reggie walks back over to Willard who is having a nice conversation.

REGGIE

Excuse me, but I wonder if you two wouldn't like to take a ride in my limo to the beach.

Willard motions to Melanie.

MELANIE

I have to get up early, but can we see each other again?

WILLARD

Sure. Here's my business card. If you want a free lesson let me know.

MELANIE

I'll call tomorrow. See ya.

Reggie and Willard walk away from Melanie.

REGGIE

Willard, you giving away a lesson? I never thought I'd see the day!

WILLARD

She made a pass and I was unconscious. What a play.

EXT.-DISCO-NIGHT

MUSIC-"INNOCENCE"

All three of them walk toward a beautiful long silver limo.

REGGIE

Willard, you drive.

Reggie sticks a chauffeurs cap on Willard who laughs cheerfully. Reggie and Ginny climb into the back. As the limo pulls away the song get louder. The two henchmen run out of the disco to their car and begin to follow.

SERIES OF SHOTS-LIMO-BEACH-NIGHT

Willard is in the front seat. Reggie and Ginny are being passionate and loving in the back. The opaque divider between the front and back go up. Continue driving past beaches and parties.
END OF MUSIC.

EXT.-BEACH-DAWN

Limo is stopped facing beach. Willard is in the front seat drinking a soda and listening to the financial news on the radio. Reggie and Ginny are sitting on the beach watching the waves and talking. Suddenly the two henchmen come into the picture harmlessly walking down the beach. As they get near Reggie and Ginny they suddenly pull guns and tell them to stand up. Willard sees this and shuts off the radio.

WILLARD

Holy shit!! I better do something.

Willard thinks quickly then suddenly pushes the car alarm button so the alarm goes off and the lights flash and siren sounds in the limo. He then starts driving down the beach right at the four

of them. Reggie sees this and grabs one of the henchmen. The other pistolwhips Reggie who falls to the ground limp. As the limo gets closer they take several shots at it which shatters the windshield. Willard and Melanie crouch down in the front seat as the limo becomes bogged down in the sand the two henchmen grab Ginny and drag her off to their car and speed away. Willard jumps out of the limo and starts to bring Reggie to. As Reggie becomes conscious he remembers what happened.

REGGIE

Where is Ginny?

WILLARD

They got her and drove off with her.

REGGIE

Let's get Billy. This whole thing just hit home.

SEQUENCE NO. 17

INT. WILLARD'S HOUSE-MORNING

BILLY

OK, so you guys are going to be there, right?

Reggie and Willard nod in agreement.

Alright, let's find out exactly what's going on.

EXT.-WILLARD'S HOUSE-MORNING

Willard, Billy and Reggie come walking out with determined looks on their face.

REGGIE

Lets go get those slimes. No way they're keeping Ginny.

INT.-MANSION-MORNING

Cedric and Matt are at the breakfast table with Don Dolar. He is answering questions when the doorbell rings.

DON

Let me get that.

Don walks to the door and opens it. Billy is standing there.

DON

Come on in. Your friends are here.

BILLY

(confused)

Friends?

Billy walks into the room and sees Cedric.

BILLY

(excited)

Cedric where have you been? What is going on? I got some new information.

He looks at Matt with mistrust, but Cedric indicates that he can discuss the case in front of him.

BILLY

Its terrorism, very bad stuff. The police are in on it.. I mean they're not, Its that...

The doorbell rings then the door suddenly opens. Laskey, and Tangle walk into the front foyer. Cedric and Matt duck into the back foyer and listen while they hide. In walks Laskey, and Tangle.

DON

Always just walk in guys?

LASKEY

Mr. Dolar. We didn't realize that HE would be here.

(motioning towards Billy)

Can we talk to you alone?

EXT.-MANSION-WILLARD AND REGGIE WITH RADIO-DAY

REGGIE

Can we hear them if Billy leaves the room?

WILLARD

You bet. (beat) Unless Billy breaths too loud.

We HEAR on the radio as Willard tunes it in. Billy is wired.

INT.-HALLWAY-DAY

LASKEY

The federal government has a real interest in this case. Where did you previous tenants come from?

DON

Some real estate company. I got their card (looking) yeah here it is, Ocean Real Estate. Just go ask them. They paid up front with a security bond they left. I figured I would take it. Is there some kind of terrorist stuff going on?

LASKEY

(surprised)

No way, don't worry. Why do you ask?

Don looks at him with mistrust.

LASKEY

You never saw these people or spoke to them?

DON

No, all handled through the realtor. What about this terrorist stuff?

LASKEY

Don't worry about it. It's just a domestic matter, you know husband running off. We'll check with the realtor.

Tangle looks at Laskey with discontent.

EXT.-MANSION-REGGIE AND WILLARD

WILLARD

That liar.

REGGIE

Maybe not. He's just a cog in the wheel. That FBI guy is really in control.

WILLARD

We gotta talk to Cedric. Whoever he is he seems to be really close to Billy.

Suddenly one of Abdul's henchmen come up from behind them.

HENCHMAN 1

(behind them with gun)

Drop that device.

REGGIE

(starting to go after him)

You're the guy who took Ginny. You pig, where is she?

As Reggie gets mad Willard grabs him.

WILLARD

Hey, watch out, this guy mean's business.

HENCHMAN 1

Abdul knew what he was talking about. You swine are out to stop us. Empty your pockets.

They begin to empty their pockets. They look up.

Now come with me.

As the three of them are walking down the beach away from the mansion, Cedric happens to look out the window where he is hiding. He sees them and grabs Matt. They both start out the door then stop.

CEDRIC

Let see where they go. You stay here. Something is going on, but I'm not sure what. I wish we had time to talk to Billy.

Cedric draws his gun runs out after the three going down the beach while Matt stays. In the room Laskey gets a beep on his pager.

LASKEY

Mr. Dolar, do you mind if I call my office?

DON

No go ahead.

Laskey dials the phone and gets his dispatcher.

LASKEY

What? Instructions to go to another house, alright.

He hangs up the phone.

Look I got a complaint nearby here to deal with. Inspector I trust you can do without me for a few minutes?

TANGLE

You bet. See you at the station.

INT.-ABDUL'S APARTMENT-DAY

Ginny is brought in and handcuffed to the bedpost opposite Calandra. Abdul and his other henchman walk in.

ABDUL

What do you know? I know that person who is your friend is an agent after us. You better talk or you'll regret it.

GINNY

Who the hell are you?

ABDUL

An operative of God. We know about your friends.

GINNY

My friends? You are the biggest fruitcake I've met in a long time. What on earth, or otherwise, do you jerks want?

ABDUL

We are defending our cause! You Americans think you have us, but you're wrong.

Abdul walks over close to Ginny and grabs her by the back of her hair and pulls her head back.

We don't have time to really make you talk. Your skin is smooth, you are very beautiful. I could make you sing. But no matter, you can't stop us.

GINNY

From what?

ABDUL

You will not know until its done. Rest well.

Abdul throws Ginny on to the bed.

CALANDRA

What in the world are you talking about. You better tell me or I'm going to see to it that you do nothing.

ABDUL

My sister, I'm not even talking to you. And if you know what's good for you you'll just shut up.

GINNY

Listen, I don't know who you are or what is going on. Please just let me go. Those guys are just college football players, not agents or whatever you think they are.

CALANDRA

You better do as she says. What is going on here? Are you leaving? What are you doing?

Abdul and his henchman walk out of the room. A legitimately terrorized look is on Calandra's face.

GINNY

Who are you? What is going on?

CALANDRA

I'm his brother. And I am very ashamed.

GINNY

Well, please explain why I'm about to have so many problems. What the hell is going on here?

CALANDRA

I'll explain..everything I know...just bear with me. I think that...

(cut to.)

EXT. APARTMENT-ABDUL AND HENCHMAN APPROACH PICKUP TRUCK

ABDUL

(to henchman)

Did you put our payload in the truck?

HENCHMAN

Yes. We did it this morning. Everything is ready to go.

ABDUL

Then lock those two women in the basement. We'll come back and get them both later. I think you and this American woman would have a good time together.

The henchman smiles at Abdul's suggestion in a demented way.

INT.-APARTMENT-DAY

The henchman is shoving Ginny and Calandra along with a gun in their back. As Calandra and Ginny are thrown into the basement Abdul puts a small tape recorder near an air duct and puts it on record.

INT.-BASEMENT

Calandra begins to open her trunks in an attempt to find something to breakout with. As she opens one trunk the body of her chauffeur falls out. Ginny starts screaming as Calandra falls to the ground crying.

INT.-APARTMENT

Abdul smiles as he tapes the screaming.

ABDUL

This may come in handy.

EXT.-ABDUL'S APARTMENT-DAY

Both Abdul and a henchman are getting into the truck cab and start the engine. The other henchman with Willard and Reggie at gun point walk up and Abdul starts to laugh. So you're the cops, kill them. The henchmen who picked them up starts to aim the gun at them when Cedric calls out.

CEDRIC

Hey buddy!

The henchman turns to fire and Cedric shoots him in the chest. As Cedric starts toward them Abdul and the other henchman drive off in the truck toward the Mansion.

CEDRIC

Let's go we have to get back, and quick.

WILLARD

I want to check inside, they may have Ginny.

Willard picks up the dead henchman's gun and starts around the back of the house. Reggie and Cedric start to run down the road.

INT.-MANSION-DAY

Tangle continues the interview of Dolar. Billy knows that Matt (and he thinks Cedric) are hiding in the back. Suddenly Abdul and his henchman walk into the room with guns drawn.

ABDUL

All of you, drop your guns and empty your pockets. We have work to do and we don't want you to interfere. We have prepared a special room for you.

DOLAR

Wait a minute. This is my house..., you're the renter they're all looking for aren't you?

ABDUL

Yes Mr. Dolar. And now you'll die in your house.

The whole bunch are lead down to the basement and are locked in. Matt is watching the whole thing and follows them. When they close the door Abdul opens a closet and turns a hidden valve.

ABDUL

(laughing)

The flooding system was no waste. Now they'll never be able to talk.

Inside water starts to flow and they all start to look for ways out.

DON

There's no drainage, they must have hooked up to the fire hydrant. This place will fill up in no time...we'll drown. What are we going to do?

SEQUENCE NO. 18

EXT. APARTMENT

Laskey gets out of his car and sees the slain henchman lying on the ground. He pulls out his gun and goes in through the front door.

INT. APARTMENT-UPSTAIRS-WILLARD

Willard is walking into each bedroom with the gun in front of him. He is awkward and uncomfortable with the gun.

INT. APARTMENT-DOWNSTAIRS-LASKEY

Laskey walks to basement door, pushes it finding it locked, then breaks the lock and starts down the stairs.

INT. APARTMENT-UPSTAIRS-WILLARD

Willard hears the loud sound of the door being broken down. He is startled then starts to sneak downstairs.

INT. BASEMENT-LASKEY COMING DOWNSTAIRS

Laskey comes down and finds Calandra and Ginny huddled in a terrified state in the corner. Laskey immediately recognizes Calandra. He begins to take aim at Calandra and moves toward them.

LASKEY

This collar will make me. They even told me that if I brought you back, dead or alive, I'd get a promotion.

CALANDRA

(scared)

I'm not your terrorist. Please.

LASKEY

There's a dead body outside. Why'd you kill that guy?

CALANDRA

I didn't kill him. He wanted to kill me.

LASKEY

(seeing the chauffeur's body)

He's dead. I'm sure you killed him.

CALANDRA

No I loved him. My brother and his men killed him.

LASKEY

Don't matter. Your dead body is enough to make my career.

CALANDRA

Please don't, there has been enough death.

LASKEY

(aiming at her)

Too bad bitch.

Ginny jumps up between them and challenges Laskey.

GINNY

What do you think this is. She's alright, its her brother and his friend who you should be after

now!

LASKEY

Look I'll kill both of you. Starts to pull trigger.

ANGLE ON LASKEY-FROM BEHIND WILLARD ON STAIRS

Willard is holding a gun aimed at Laskey.

WILLARD

Drop it now. You can't just kill people buddy.

LASKEY

Come on kid. This is a terrorist and this other one's protecting her. What do you think about that? Besides, you're threatening a cop, you're in deep shit.

WILLARD

Don't matter. Just drop your gun.

LASKEY

Come on, this means my promotion...we can both be heroes.

EXT. APARTMENT-JONES GETTING OUT OF CAR

INT. BASEMENT STAIRS-JONES

Jones stops and listens to the conversation.

INT. BASEMENT

Willard is standing with the gun pointed at Laskey and Laskey is pointing his at Calandra.

LASKEY

Kid, you make one move and I'll kill all three of you. This means a big promotion and I'm not going to blow it.

INT. BASEMENT STAIRS-LASKEY

Laskey is starting to realize what's going on and he is visibly shaken. He comes into the room and holds his gun on Willard.

LASKEY

Jones, I'm glad you're here. Get this kid we can kill him all and get top dog in the department.

Jones considers the whole situation suddenly and aims the gun at Laskey.

JONES

Drop it, now, they're right. Just drop it.

LASKEY

Wait a minute. What?...

JONES

Just drop it.

LASKEY

Do I have to kill you too? Come on, this what we've been waiting for!

Jones with his gun aimed at Laskey cocks the hammer on his gun.

JONES

I'm going to count to three, you better drop your gun. One, ...Two,...

Laskey drops his gun and hangs his head.

SEQUENCE NO. 19

EXT.-MANSION-DAY

Abdul hurriedly loads the bomb on to one of the racing boats with his henchman.

BOAT, ABDUL AND HENCHMAN

ABDUL

(to his henchman)

Now one last time, when I get within sight of the target you pick me up with the helicopter. We'll just point this boat for the Statute of Liberty and then these bloodthirsty americans will finally get their due. Now go make sure they aren't getting out. We'll need about half an hour.

The henchman starts to walk toward the house.

INT.-MANSION-MATT

Matt is trying to get the door open.

INT. BASEMENT

Inside the captives are starting to tread water. Billy starts to cough. The others are starting to grown.

INT. MANSION-MATT

Suddenly a shot is fired and Matt drops to the ground grabbing his shoulder. The henchman walks over to him and puts the gun near his head. Matt kicks him and as he starts to get up a struggle ensues.

EXT.-MANSION-DAY

Abdul looks up at the house as he hears the shot.

ABDUL

Damn. I will have to do this myself.

INT.-MANSION-MATT AND HENCHMAN

Matt is still struggling as the henchman finally starts to get the upper hand. As he takes aim at Matt a shot rings out and the terrorist drops to the floor. Cedric has just arrived on the scene.

MATT

Just like the cavalry, in the nick of time. Cedric, what's going on here?

MATT

(struggling)

Get that door open, they're in there.

Cedric and Reggie break the door down and find the Dolar, Tangle and Billy inside. As they are being carried out Reggie notices Abdul untying the boat with the bomb on it. He begins to sprint out.

EXT. MANSION-ABDUL

Abdul draws a gun and shoots at Reggie.

EXT.MANSION-REGGIE

The bullet grazes Reggie in the arm and he falls to the sand.

INT-MANSION

Tangle is struggling and coughing. He hears the shot and grabs for Cedric to get his attention.

TANGLE

(to Cedric)

Hey oldtimer, they have a nuclear bomb on that boat.

CEDRIC

A nuclear bomb?

TANGLE

That's right, we've tracking them since they landed at JFK. They've got it and they must be going somewhere with it. You've got to stop that boat.

CEDRIC

(to Billy)

Let's go.

EXT. MANSION-DAY

Billy, who is very groggy, starts to stumble out on to the beach in front of Reggie and Cedric. Another shot is fired by Abdul. It misses Billy but hits Cedric. Billy stops and holds him.

BILLY

Oh no. You can't be hurt!

CEDRIC

Listen to me!!! You have got to stop that boat.

RACING BOAT

The boat with Abdul at the wheel starts to pull away.

BILLY AND CEDRIC

CEDRIC

Go. Go. You have to get him.

SEQUENCE NO. 20

EXT.-MANSION-BEACH-DAY

Billy sprints out of the house and stops to check on Reggie who is picking himself up off the beach. Abdul's racing boat starts to pull away from the dock. Billy and Reggie see that.

BILLY

Damn, are you alright?

REGGIE

(sarcastically)

I've definitely had better days.

BILLY

He's got an atomic bomb on that boat. We HAVE to stop him before he does some thing with it.

REGGIE

So that's what this whole thing is about. We better grab that boat, huh?

They both look at the other matched racing boat and start running toward it. As they get to it they pull the lines off. Billy looks at the dashboard.

BILLY IN BOAT

BILLY

Damn, no keys, what do we do?

REGGIE

Get outta my way.

INT. BOAT-REGGIE AND BILLY

Reggie reaches under the dash with his good arm and suddenly the boat engine starts.

BILLY

How'd you do that?

REGGIE

When I was a kid we used to steal boats for joyrides.(beat) Don't tell coach.

Billy starts piloting the boat and they start going high speed right away. Reggie is sitting in the seat next to Billy driving while he holds his injured shoulder.

REGGIE

You ever drive a boat like this before?

BILLY

No. Have you?

REGGIE

Not since I was a kid. This should be good.

CLS. VHF MARINE RADIO

VHF radio starts crackling.

INT. BOAT-REGGIE AND BILLY

REGGIE

Wait a minute. This radio is making some noise.

Reggie hits it with his fist and the voice starts coming in clearly.

TANGLE

(radio)

Pursuit boat, come in...pursuit boat, come in. Billy or Reggie, talk to me.

EXT.-OCEAN-MOVING-BOATS

We see Abdul's boat about 1/3 of a mile ahead to Billy and Reggie.

INT.-REGGIE AND BILLY-BOAT

REGGIE

That's Tangle. What should we do?

BILLY

I'll try to stay on his tail. Talk to him.

Reggie picks up the microphone and begins speaking into it.

REGGIE

Come in...I mean, we're here. Hello? Hello?

BILLY

I guess when you steal a boat you don't use the radio.

TANGLE

(on radio)

Billy, Reggie, You've got to get that boat. We're trying to scramble some jets or helicopters but they won't get out for at least 15 minutes. That guy has a nuclear weapon on board and he's headed straight for New York City. You have got to try and stop him.

REGGIE

Nuclear bomb! I thought there were people getting paid to stop this from happening.

BILLY

I guess they're getting paid by the government.

(into radio)

What should we do if we catch up?

TANGLE

(on radio)

You better mean WHEN you catch up. Otherwise ten million people could all be history, you have to catch him.

INT.-MANSION-VHF RADIO

Willard enter a room where Dolar, Matt, and Cedric are standing behind Tangle who is talking on the radio. Next to the radio is a computer.

WILLARD

What's going on?

CEDRIC

Billy and Reggie are on one of those matched racing boats trying to catch that terrorist with a nuclear bomb.

WILLARD

You've got them on the radio? Give me that. You want to get that guy, then just give me that!

Tangle decides to give Willard the microphone. Willard motions that Cedric, who is hurting from his gunshot wound, to come over.

WILLARD

Billy, you there?

BILLY

(on radio)

Is that you Willard?

WILLARD

Yeah. We have to get this guy and it looks like its you or nothing.

REGGIE

You mean the entire Air Force and Navy can't help?

TANGLE

(to Willard)

It'll take at least fifteen minutes to get armed air support there. They've got to catch that guy.

WILLARD

(into radio)

No help, you gotta do it.

INT. BOAT-REGGIE AND BILLY

Reggie is on the radio.

REGGIE

Hey man, tell us what to do.

WILLARD

(on radio)

Stay on his tail. I'll give you what you need to catch him in a minute.

REGGIE

(sarcastically)

Oh yes. No problem. Maybe we'll catch the dude by Christmas. We need to know the wind speed and direction, or something like that.(beat) We need help, we're not catching him!

EXT. BOATS ON WATER

The two boats are still about the same distance from each other.

INT.-MANSION

Willard begins to type into the computer.

WILLARD

(to Dolar)

Is your phone modem hooked up?

DOLAR

Sure. I use it for stock trades.

Willard acknowledges and types several commands. Tangle is watching closely.

COMPUTER SCREEN

We SEE a screen suddenly flash up "TOP SECRET-GO NO FURTHER WITHOUT CLEARANCE". Willard types several more things and the screen changes. "U.S. NAVY/DEA OVERTAKE AND PURSUIT NAVIGATION PROGRAM."

INT. MANSION

TANGLE

Wait a minute, what are you doing?

WILLARD

With the information in this program they'll definitely overtake the other boat.

TANGLE

But, we need clearance, we can't just...

CEDRIC

Tangle, right now we can do anything we want. You guys failed so we're doing what we have to.

TANGLE

All Right. But how do you know about this program?

WILLARD

Read about it on a bulletin board.

TANGLE

So much for military security.

Willard is feeding coordinates into the computer.

WILLARD

That's it. I've entered the coordinates and the weather conditions. The tide data are already in there.

DOLAR

I think you can tie it into the boat's autopilot.

WILLARD

Is that what this telecommunications rig is for?

DOLAR

Yeah, it was for the race to track the moves of the pilots. I remember that it can be reversed.

That's why I bought it.

Willard stands up, checks the back of the computer.

WILLARD

(to himself)

Alright! Comm 3 into Comm 4.

Willard types in several commands then grabs the radio and starts speaking into it.

WILLARD

Billy turn on the autopilot.

INT. BOAT-BILLY AND REGGIE

REGGIE

Is he crazy?

WILLARD

(on radio)

Do it, now, do it!

Billy and Reggie look at each other, shrug.

INSERT DASHBOARD

Billy flips on the autopilot.

INT. BOAT

WILLARD

(on radio)

I've got the autopilot hooked into a navigation system that will help you catch up. Just stay away from the controls.

BILLY

O.K. So now we catch up and...?

REGGIE

We could board, but I bet he has a gun. Let me look around for something. Damn, something, what...

CLS. VIEW UNDER THE DASH IN A STORAGE CABINET

A small case of six bottles of scotch is in the cabinet.

INT. BOAT-REGGIE AND BILLY

REGGIE

Boy, these guys must be real parterres. There's at least six bottles of scotch down here. Maybe we can get him drunk.

BILLY

I just got an idea. A cocktail.

REGGIE

I think its great you finally feel like having a drink. I tell you I could use one.

BILLY

No! I mean a molitov cocktail. We could sink him that way.

REGGIE

Sure, we'll just drive up and hand it to him, he'll think it's a Russian holiday.

BILLY

We need to empty a couple of bottles. Give me one.

Reggie hands a bottle of scotch to Billy who opens it up and starts to pour it overboard. At the same time Reggie opens up the bottle he has and starts to drink out of it. Billy looks over and sees Reggie drinking.

BILLY

What are you doing??!!

REGGIE

Are you kidding? We're about to catch up to a madman with a nuke and take it away from him and you want to know what I'm doing? If I ever needed a drink its now.

INT. MANSION-FROM BEHIND DOLAR

DOLAR

We can watch those guys.

TANGLE

Mr. Dolar, we have to pay attention to this transmission and we'd appreciate your keeping to yourself.

DOLAR

But, Inspector, I have ...

TANGLE

Mr. Dolar, Please!

DOLAR

cameras on the bo...

TANGLE

Dammit Dolar!

DOLAR

Alright, suit yourself.

INT. BOAT-BILLY AND REGGIE

BILLY

We need some gasoline. Reggie, where can we get it?

REGGIE

No problem.

Reggie opens a hatch and finds a small valve. He unscrews a cap and gas starts flowing out. Billy hands him the empty bottle and he starts to fill it.

BILLY

Only halfway. How'd you know where to get gas?

REGGIE

You have to know these things about boats to steal'em.

FROM BEHIND REGGIE AND BILLY IN COCKPIT

REGGIE

Billy look!

A TV camera mounted on the front of the boat starts to turn toward the other boat.

You believe this?

FOREGROUND-DOLAR IN EASY CHAIR-BACKGROUND OTHERS ON RADIO

Dolar is sitting watching a projection television with a remote in his hand. As he pushed the buttons we can SEE the picture switching from one boat to the other.

DOLAR

Good view Inspector.

TANGLE

Mr. Dolar, please!!!

DOLAR

Have it your way...

INT. BOAT-BILLY AND REGGIE

BILLY

Check and see what happens if his boat blows up.

REGGIE

(into radio)

Suppose we can explode his boat? What about the bomb?

INT. MANSION

They all hear the question.

WILLARD

Well Inspector, what happens?

TANGLE

Probably nothing.

WILLARD

But, can't an explosion detonate the nuclear bomb?? Won't they die and the bomb go off anyway.

TANGLE

We aren't in the habit of setting off explosives right next to an armed bomb. But we believe it will not detonate.

INT. BOAT-REGGIE AND BILLY

WILLARD

(on radio)

For what it's worth, they say nothing can happen...except that you stop the bad guy.

INT. BOAT-ABDUL

He turns on his radio and when he realizes they're communicating he grabs the microphone.

INT.-BOAT-REGGIE AND BILLY

REGGIE

Well, let's do it...

The radio stops and crackles. Abdul's voice is on the radio.

ABDUL

(on radio)

Reggie, can you hear me?

REGGIE

Who's this?

ABDUL

I have someone you should hear.

INT.-ABDUL'S BOAT

Abdul takes a tape recorder from his bag as he captains the boat. He puts it close to the microphone and pushes the play button. The recording of Ginny screaming comes on, then Calandra's voice starts cursing Abdul.

INT.BOAT-REGGIE AND BILLY

REGGIE

Damn. They have her. She's on that boat. What do I do now?

BILLY

Should we let them go? What do we do? Ask Willard.

REGGIE

Willard, what should we do? Can you hear me?

WILLARD

(on radio)

You're headed straight for the Statue of Liberty. If that bomb goes off anywhere near where you already are it will mean ten million deaths. You have to stop that boat.

REGGIE

Willard, can't you hear me? We think that he has Ginny on his boat. They may also have the woman Billy reported. We can't just kill them.

INT. MANSION-FROM BEHIND DOLAR

The radio transmission is breaking up and is inaudible. Dolar has gotten himself a sandwich and glass of milk and is reclining as he watches the boats race.

WILLARD

We're losing them. What do we do?

Willard sits back and stares into space. He suddenly turns around to Cedric and pleads...

WILLARD

What do we do?

CEDRIC

Pray son. Pray.

INT.-BOAT-REGGIE AND BILLY

Billy has a bottle half full of gasoline. He rips the cuff off of his sleeve and starts to stuff half of it into the bottle.

REGGIE

Dammit, what are we supposed to do?

ABDUL

(on radio)

They don't care about your women. Just turn around, I promise to break off my mission. I won't do what they say.

BILLY

What am I supposed to do?

REGGIE

You're supposed to do it. Damn, why me, why her? (tears) Just do it...

ABDUL

I have your women. Don't do it.

REGGIE

The hell with you asshole.

Billy lights the cloth coming out of the bottle and stands on the deck about to throw it.

INT. MANSION-FROM BEHIND DOLAR

Dolar views the TV screen and sees Billy holding the molotov cocktail.

DOLAR

They're going to blow up the other boat.

TANGLE

Dolar, do you know something we don't?

DOLAR

Tangle, if you has two brain cells to rub together you'd watch this.

Tangle stops and reflects, then he gets up and walks into the living room where Dolar is sitting. He sees the screen.

TANGLE

Jesus, its them!

They all jump up and see the TV.

EXT. BOATS-FROM BEHIND BILLY

There is silence except for Billy's heartbeat. Reggie is agonizing. Billy looks at him for advice and Reggie looks back with tears in his eyes. Billy walks to the bow and he eyes the throw the same way as in the football game. He stops everything and stares straight ahead.

SLOW MOTION-BOATS

Billy starts flashing several times between the view he had in the game in the opening scene (Reggie sprinting across the end zone, large linemen coming straight at him) and the view of the boat they are chasing. The flashbacks happen more and more quickly as Billy cocks his arm and lets the bottle fly. As he watches the it as it flies in a perfect spinning spiral towards the other boat. As Billy lets it go the flash to the linemen hitting him as he threw that pass and he flies off the back of the boat. The bottle goes into the cockpit of the boat.

INT. BOAT-ABDUL

Abdul looks down at his feet and sees the broken bottle and the flame.

CLS.ABDUL FACE

He sees what it is and screams.

EXT. BOAT

The boat explodes and Reggie veers off.

INT. MANSION

They are all watching and break into a loud cheer as the boat explodes on the screen.

SEQUENCE NO. 21

The boat is running out of gas as Reggie starts looking for Billy, Ginny and Calandra in the

water. He is driving in circles shouting out Ginny's name. Suddenly there are half a dozen Navy helicopters hovering above also searching and the boat sputters running out of gas. A number of frogmen start jumping out of the helicopters and one of the helicopters begins to pull Billy out of the water. A pair of frogmen climb aboard the boat Reggie is on.

FROGMAN

Hey son. You did a hell of a job. We'll take the boat. (beat) how's your arm anyway?

REGGIE

I sort of forgot about it. Did you guys find any survivors, any women, anything?

FROGMAN

There's nothing left of that boat. We're diving right now to find the nuclear weapon he had on board. That copter will take you back. They already have your friend.

Reggie is put into the sling and is lifted into the helicopter.

INT.-HELICOPTER

As Reggie gets into the helicopter he and Billy hug each other. Billy is an emotional wreck.

BILLY

She was a terrorist...and now Ginny's dead. Oh God, did I mess things up. Damn. Damn.

(cut to)

INT.-POLICE STATION-INTERROGATION ROOM

Reggie is sitting at the conference table. He has just been debriefed by a federal officer and is obviously dejected. Jones enters the room.

JONES

Bonds, I have something for you.

As he says that Ginny walks into the room.

REGGIE

(sarcastic)

I know you were just trying to get out and do what you think. Woman's Lib stuff. I just can't leave you alone.

Reggie walks towards her. As he does he shivers with emotion and breaks down.

REGGIE

Oh. Lord. God, I need you. I was so sorry, I wanted too tell you so many things I...

Ginny puts her arms around him.

CLS.-REGGIE AND GINNY

GINNY

(interrupting)

Reggie, Reggie, take it easy baby. I'm OK, I'm OK. I thought I lost you...never again.

They clutch each other.

INT.-ANOTHER DEBRIEFING ROOM-BILLY AND CEDRIC

CEDRIC

...so she was an innocent pawn in the whole thing. At least that's how the feds have decided it happened. She will be deported back to her home, but she's in no trouble.

BILLY

Can I see her before she goes?

CEDRIC

I'll find out.

Matt walks in with his arm in a sling.

MATT

Calandra has asked to see you. You up for it?

CEDRIC

Send her in, I'm sure it's OK.

Calandra is lead in by a federal agent who stands next to her. Tangle comes in behind them. Billy and her look deeply into each other's eyes.

BILLY

Can we be alone?

AGENT

Sorry, orders.

MATT

They'll be OK. Where are they going anyway?

TANGLE

It's alright, Billy you have three minutes.

All except Billy and Calandra leave the room.

BILLY

Cal, I'm lost for what to say. I...

CALANDRA (interrupting)

Stop. It is I who does not know what to say. I have lost my closest friend, my brother, so much. And now you.

There is silence as she looks at him in tears. Billy takes both of her hands and kisses them passionately.

Even if I never see you again...Billy, I will always think of you. You will live in my dreams for as long as I have a breath in me. Please remember me for that day we shared and what could have been.

BILLY

I'll see you again, I promise.

Tangle walks in the room.

TANGLE

Sorry, the car is here to take her to JFK. She's going home.

BILLY

What will happen to you?

CALANDRA

I will be alright...please forgive me for getting you involved in this. I love you.

TANGLE

Let's go.

Billy and Calandra stare at each other as she is led out of the room. As they leave, Billy stays and Reggie and Ginny walk in.

REGGIE

We can leave now.

BILLY

Well then let's go.

They walk out of the rooms and meet Willard who's been talking to the Desk Sergeant.

REGGIE

You ready to go Willard?

WILLARD

Yeah, I was just showing these guys how to improve their computer security.

REGGIE

It's amazing what you can learn from a college course huh champ?

They all smile at each other.

EXT. POLICE STATION

Ginny, Reggie, Willard and Billy walk out the front door and start walking down the street. The closing music piece starts and closing titles start to roll. They continue to walk down the street until the titles end.

THE END