

DEAD DROP

by

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11/30/95

FADE IN:

SHOT - CHICAGO SKYLINE - DAY

Muted, gray skies, the buildings seem drained of their color. A sound of wind, softly rising, and then - what's this? - the skyline starts to waver, ever so slightly and the image is broken by tiny droplets and then, suddenly, split apart with the roar of a

MOTORCYCLE

plowing through a street puddle into whose surface reflection we have been looking. As the surface reforms itself, we BEGIN TITLES.

EDDIE KOPEK

Rides the motorcycle, a pack on his back. He is in his late twenties, working class and street smart, dodging traffic, making time. And getting wet; it's raining.

NEIGHBORHOOD - DAY

Away from the proud high-rises of downtown, going to seed. Eddie passes through on his bike.

EXT. STEEL MILL - DAY

A line of huge blast furnaces, rusting and abandoned. Eddie steers the motorcycle past them to the one small island of life - a few cars parked at the edge of a vast empty lot - and pulls to a stop. He gets off, splashes across the lot toward the mill entrance. He enters.

INT. STEEL MILL - DAY

No ordinary mill: it's been converted into a high tech lab, holding tanks, mainframe computers, experimental devices. A dozen TECHNICIANS are at work, drawn from across the world - brown, yellow, black, white skins in a casual mix and comfortable style that belies the high seriousness of purpose in the lab.

EDDIE

nods as he passes techies at work in cubicles, stops at an office, reaches into his coat and draws out a comic

book, slides it onto the desk of CHEN, about forty. Chen looks up from his work:

CHEN

New Spawn?

EDDIE

Just out.

He continues down the hall, nearly running over LILY NAUGHTON, roughly Eddie's age. She's wearing a lab coat over her jeans, the kind of woman who would be stunning if she took even a minute to think about it, which she doesn't. Mostly she thinks about her work (she runs the lab as Chen's assistant), and when she isn't thinking about that, she thinks about the long backpacking trips she wishes she had more time to take.

LILY

Do you have the new nozzle?

EDDIE

Right here.

He sets his pack down, begins rummaging through it.

LILY

Do we have a computer model?

EDDIE

Not yet.

This doesn't make her happy:

LILY

You'll have to make one. We're testing at four thirty.

EDDIE

I haven't had time...

LILY

Make time. We're not going to test without the model. Haven't we gone through this before?

Eddie pulls the new nozzle from his pack. But when he proudly raises it for Lily to inspect, she's already gone, moving down the hall. He says, to himself:

EDDIE
(continued)
...It was a hand job.

LAB AREA - CONSOLE

Lily and Chen stand before the console. Chen speaks into a microphone in thickly accented English:

CHEN
Okay, data recorders and
confirm.

A row of green lights illuminate one by one on the console. The TV monitors flicker, then images of the lab's machinery appear on various screens.

CHEN
(continued)
Main stage pressure, forty five
sixty by the mark. Fire and
safety lines to condition "A".

Chen glances over his shoulder.

CHEN
(continued)
We have a green board.

LAB AREA - WATER TANK

empty. Small jets spray water into the tank and it begins to fill. The wavery image of Ernest Bucholtz (BUCKY) appears through the water. He's nearing seventy, a grand old eccentric man of science in rumpled tweeds, drawing peanuts from one pocket of his coat, munching absent mindedly and dropping the shells in the other.

BUCKY
Let's begin.

He turns toward Chen and Lily, waves an imaginary baton, as if he were leading an orchestra.

CHEN
Main power.

TECHIE

standing near a bank of capacitors, throws a switch. The building begins to hum.

TANK

Small bubbles appear at the edges of the electrodes ringing the tank.

CHEN

Injector...

A techie throws a switch as Eddie peers closely at the injector he's recently installed.

TUBES

as mercury-like beads of catalyst enter and rise to valves which begin releasing catalyst into the tank. Eddie smiles in satisfaction. A bell rings, and another figure appears beside Bucky -

TONY SHANNON, in his fifties, smoothly confident, a private foundation executive equally at home in the lab and in the board room. At the sound of the bell, he puts on dark glasses.

Then he notices a pair perched atop Bucky's head. He slides them down over Bucky's face.

The others in the lab put their glasses on.

CHEN

Activate the laser.

A techie flips a huge switch and a

LASER DEVICE

glows brightly, sending beams toward a series of mirrors, which reflect the beams into the tank from different directions.

LILY

peers at the tank through her dark glasses as the water inside begins to roil. She crosses to the computer readout and begins making notes on a chart she carries.

HYDROGEN TUBES

leading to a holding tank carry two ping pong balls, which rise toward the tank as hydrogen flows and the

BURN OFF CONTAINER

ignites, sending a pure blue flame forward.

THE WATER TANK

begins to shudder as the water roils dangerously. Lily, Eddie, and now Shannon are mesmerized as the shuddering increases; Shannon turns quizzically to Bucky, who seems to be waiting, waiting... then Bucky motions to Chen, as if he were cueing the horn section.

CHEN

Cavitation sound waves...

A techie at the console moves a control forward and a hum emanates from the nozzle in the water tank, reducing the shuddering and causing the water to glow an eerie blue...

Eddie peers expectantly at his nozzle.

LILY

watching the Energy In and Energy Out meters on the console: the Energy Out meter rises slowly. Chen reads from the meters:

CHEN

We have a split. Output ratio
at point three... output ratio
at point four...

Lily crosses to a bank of computers, spewing printouts in various graph forms. She studies them as Chen continues:

CHEN

(continued)

Output ratio at point five...

BLAST FURNACE

ignites: a smallish flame in the huge burner. Shannon turns, stares into the fire but BUCKY seems mesmerized by the bubbling water.

CHEN

Point six...

ENERGY METERS

The Energy Out meter stops its climb.

CHEN

Holding at point six...

It actually drops a little.

CHEN

(continued)

Point five five...

Disappointment on Shannon's face. He turns to Bucky, still mesmerized by the activity in the water tank.

CHEN

(continued)

...and holding at point six...

BUCKY

Shut it down.

CHEN

System shut off.

The techies respond; the system shuts off, the flame in the blast furnace falters, leaving the lab in silence. Bucky is deep in thought, absently munching on his peanuts. At last, Shannon speaks up:

SHANNON

Pizza's on me.

TITLES END as Bucky shuffles back toward the offices.

OFFICE AREA

A stack of pizza boxes on a main desk, Shannon, Chen, Lily and Eddie sit eating. Eddie is busily sketching on his pad, Bucky is pacing nearby.

BUCKY

It's music.

The others turn to him.

BUCKY
(continued)

Isn't that odd? We deal in science, but in the end the answers come to us from art.

Shannon rolls his unlit cigar in his fingers.

SHANNON
What do you mean, Bucky?

BUCKY
I want to change the frequency of the acoustic nozzle. Can we build a device which gives us a variable frequency, Eddie?

Eddie is sketching, looks up from his pad.

EDDIE
(thinks:)
Sure. Why not?

He flips to another page, begins sketching, absently.

BUCKY
We need to think like children making music. Excite the water with music.

The others stare at him, not getting his meaning. Bucky turns to Shannon:

BUCKY
(continued)
Are you worried Mr. Shannon?

Shannon grins:

SHANNON
No.

BUCKY
But your foundation is spending a fortune on us. The least we can do is worry you.

SHANNON
That's very thoughtful of you. Thank you.

Bucky pats him on the back.

BUCKY
We're close. We're very close.

He turns to the others:

BUCKY
(continued)
We learned something very
important today. We found
another way that doesn't work.

He waves, shuffles off, lost in thought again as Shannon
stares after him. Chen stands, stretches.

CHEN
Lily, take a break. We go back
over it tomorrow.

Lily looks up from the computer readouts she's studying.

She's puzzled:

LILY
We're missing some input here...

EDDIE
(not looking up:)
I'll have it tomorrow.

LILY
No, it's not the nozzle, it's...

But Chen folds the printout, won't let her read.

CHEN
Tomorrow, Lily.

EXT. PARKING LOT - NIGHT

Shannon emerges, finally lights his cigar, crosses to his
car. He sees Eddie moving toward his motorcycle.

SHANNON
Eddie how are the classes
coming?

EDDIE
Pretty good.

SHANNON

Are you keeping up? Doing the reading?

EDDIE

Mostly.

Shannon eyes him skeptically. Eddie grins.

EDDIE

(continued)

Some.

Shannon opens Eddie's saddle bag, pulls out a half dozen comics: X-Men, Spawn, Gen 13.

SHANNON

Part of the curriculum?

EDDIE

I've been trading with Chen.

SHANNON

Trading for what?

Eddie hands him a book from the same saddle bag: Fundamentals of Physics.

SHANNON

(continued)

Good. You understand this stuff?

EDDIE

Chen does. He doesn't understand that stuff.

He means the comics. Shannon smiles, waves, and crosses to his car; Eddie fires up the bike.

And as he drives out of the lot, we HEAR, VOICE OVER:

BUCKY (V.O.)

We have reached a new stage in the history of man - a stage in which the limits of the past can simply be discarded as old ways of thinking...

EXT. UNIVERSITY OF CHICAGO CAMPUS - DAY

Various shots: the halls of learning, students crossing to their classes. Bucky's voice over continues:

BUCKY (V.O.)

We are within sight of an age old dream of mankind. we will soon have the capacity for all peoples in all nations to extinguish poverty. Simply snuff it out, the way we've conquered smallpox, or polio. And what is the source of this new wealth?

SHOT - WATER GLASS

half full. We are in Bucky's

CLASSROOM - DAY

and Bucky dramatically empties the glass into a tank and places it on a small table top, where in a vastly simplified fashion, he has recreated his experimental device. The tank is bubbling, storing its oxygen and hydrogen in small holding containers.

BUCKY

Water. H₂O. Two parts hydrogen, one part oxygen. A rather simple matter to separate the two elements... we've done it here. But here's the rub: the energy required to make the split, as we say, is for now greater than the energy we derive from the separated parts. But, see the power of the energy we have created...

Bucky crosses to a small tank of hydrogen, turns a valve, lights a match... and BOOM - a small explosion startles the

STUDENTS

watching in fascination. Nervous laughter. Bucky grins slyly.

BUCKY

It is, after all, the power that destroyed the famous blimp Hindenburg. But what happens when we have learned how to separate those elements in a way that requires very little energy? I will give you the answer. We will transform the world. Think of it: fire from water... We will have an inexhaustible resource. For water is everywhere, and it doesn't matter whether it's clean or dirty, salty or fresh. And here's the truly exciting part. It's a completely non polluting resource as well. For what happens when you burn hydrogen? You get a waste product that is... water.

And now Bucky drinks the collected water from the glass he has placed on the table at the beginning of the demonstration, and his

STUDENTS

laugh and burst into applause as the CAMERA moves up and back and finds Eddie, in the back row, a dozen empty rows between him and the rest of the class. Sketching.

BUCKY (V.O.)

But if we put an end to pollution, perhaps we may also put an end to war.

EDDIE'S SKETCH PAD

A new acoustic nozzle takes form under Eddie's pen...

BUCKY (V.O.)

For what is war, but an old idea derived from the notion that we must choose between my security and yours. Why should it be me or you? Why not both of us? All of us? With a plentiful supply of clean energy, we don't have to choose at all. Truly,

we can all live like...
billionaires.

INT. EDDIE'S BASEMENT - NIGHT

...and as we pull back from the pad, we see we are in Eddie's basement, crammed with gear, tools, gadgets, and especially, sound equipment. Eddie puts a prototype nozzle in place, switches on his amplifier...

BUCKY (V.O.)
(continued)

This glass contains not only water, but a command, a demand, that we develop new ways of thinking, new ways of looking at the world, new ways of being human...

...and a low, rumbling HUMMMM emanates from Eddie's speakers as we CUT TO

EXT. EDDIE'S HOUSE - NIGHT .

A working class neighborhood; the house practically vibrates on its foundation from the SOUND pouring out of Eddie's basement, drowning out Bucky's lecture and we CUT TO

INT. MILL - EDDIE'S WORK AREA - DAY

As Eddie shapes his new nozzle on his lathe, carefully crafting the nozzle's horn, feeling it with his fingers, and there is

CHEN

peering over Eddie's shoulder at the work, until Eddie turns off the lathe. Chen runs his fingers over the nozzle, checking it out.

CHEN
You have made your model?

EDDIE
Not yet.

CHEN

Lily gonna shoot you. What means
necroplasmic goo?

Eddie removes his safety goggles, looks at Chen blankly.
Chen reads from his Spawn comic:

CHEN

(continued)

"His identity was now forever
lost, exchanged for an unholy
shell of necroplasmic goo."

EDDIE

Sort of tired blood.
(pause)
But clotted.

Chen doesn't get it.

INT. MILL - LAB AREA - DAY

Eddie is slumped inside the water tank, the door open,
installing the acoustic nozzle.

SHANNON

Eddie... can I interrupt?

Eddie looks up.

SHANNON

(continued)

This is Doctor Collier.

COLLIER has a wide grin for Eddie. He is in his fifties,
outgoing and confident, wearing a dark suit.

COLLIER

Hello, Eddie.

EDDIE

Hello.

SHANNON

Eddie's our machinist. He makes
the gadgets the rest of the crew
get to play with. What have you
got here?

EDDIE

A new acoustic nozzle.

SHANNON

We're treating the water with sound, hoping to make the hydrogen separation more economical. We also use a catalyst for the same purpose. The two work together. Ah. Dr. Buchaltz, Dr. Collier...

COLLIER

A great pleasure: I've been looking forward to meeting you.

SHANNON

Dr. Collier is evaluating research programs for the Office of Technology Assessment in Washington.

COLLIER

So much waste in government programs, Dr. Bucholtz. I've been wanting to see how your program runs on private funding.

BUCKY

Well, stick around. You can see if it runs at all.

COLLIER

(laughs)

I'd be delighted!

CONSOLE

as the board lights up. Chen leans into the microphone:

CHEN

We have a green board.

WATER TANK

The jets spray water into the tank. Collier watches, fascinated. We HEAR CHEN:

CHEN (V.O.)

Main power.

Bubbles appear in the tank, near the electrodes.

CHEN (V.O.)

Injector...

Bucky is in his customary deepthink. Shannon rolls his unlit cigar back and forth between his fingers. The bell rings and Shannon has to slip Bucky's dark glasses down from their spot on the top of his head.

CHEN (V.O.)

Laser...

LASER

fires its beams at the mirrors. The water in the tank begins to roil.

BUCKY

watches... watches... then cues Chen.

CHEN (V.O.)

Cavitation sound waves...

Eddie moves closer to the tank, peers down through the water at the new nozzle.

CHEN AND LILY

At the console:

CHEN

We have a split. Output ratio
at point three... output ratio
at point four...

Lily crosses to the computer printouts.

CHEN

(continued)

Output ratio at point five...

BLAST FURNACE

ignites. Collier turns his face to the fire.

CHEN (V.O.)

Point six...

ENERGY METERS

The Energy Out meter rises.

CHEN (V.O.)

Point seven...

Still rising. A new note of excitement in Chen's voice:

CHEN (V.O.)

Point eight...

Eddie turns to Bucky, but Bucky is absently shelling peanuts, watching the water tank.

CHEN (V.O.)

Point nine... and one!

Lily drops the printout, turns, trying to make eye contact with someone, anyone...

CHEN (V.O.)

One point two... one point three...

METERS

The Energy In meter falls rapidly now, the Energy out rising. And suddenly the

BLAST FURNACE

fires into a giant flame, a huge WHOMP that startles the techies; all eyes on the furnace now:

CHEN (V.O.)

Two... two point one...

Collier and Bucky turn to the fire now, reflected flames dancing in their dark glasses.

EDDIE

can't contain his glee. He practically runs to the console, so he can see the meters registering this amazing output.

CHEN

Two point five... two point six...

BUCKY

looks up, as if from a dream, peers around the room.

BUCKY

Shut it down.

But in the roar of the furnace, the stunned techies don't hear him. He shouts:

BUCKY
(continued)
Shut it down!

Chen manages to look up from the meters, realizes that Bucky is shouting at him.

CHEN
System shut off!

The techies scramble to their tasks; the flame in the furnace sputters out, the hum of machinery quiets. In the silence that follows, no one moves. It is Bucky who finally speaks:

BUCKY
Who brought the marshmallows?

The entire lab erupts in a joyous whoop.

LATER

Champagne and pizza; the techies are in a party mood, music over the speakers. Lily has a full glass, an instamatic in her hand.

LILY
Excuse me... Eddie, will you
take a shot of us?

EDDIE
Sure.

She slips her arm around Chen, smiles hugely for the camera. Eddie shoots.

LILY
(continued)
Let's get everybody. Hey,
everybody! Let's get a shot!
Oh, Mr. Shannon.

She puts her arms around Shannon; she's a little tipsy:

LILY
(continued)
I just... I... thank you. I am
so thrilled!

EXT. PARKING LOT - NIGHT

Bucky stands in the cold night air, shelling peanuts.
Collier crosses to his side.

COLLIER
Doctor Bucholtz...

BUCKY
Bucky.

COLLIER
Bucky. May I shake your hand?
I'll never forget this day.

BUCKY
Yes, a big day.

COLLIER
How long before you'll be ready
to announce your findings?
Weeks? Months?

Bucky chews thoughtfully.

BUCKY
Well. I suppose it belongs to
the world, now. I think I'll
just send it out on the
internet.

And as Collier registers his surprise, Eddie emerges from
the lab. He calls:

EDDIE
Bucky? They want you for a
picture.

INT. MILL - LAB AREA - NIGHT

The techies have gathered in a group, champagne bottles
in hand, silly grins plastered on their faces. Lily is
arranging them for the shot as Eddie sets up the camera
on a makeshift tripod.

LILY
Okay, Mr. Shannon here, Chen,
over there - oh, wait, no...

She's flushed with excitement.

LILY

Oh, it doesn't matter, just
anywhere... Bucky, you have to
be in the middle. Do we have
everybody?

She counts noses. Collier emerges from the shadows:

COLLIER

Why don't I take the picture?
Eddie, you should be in there.

LILY

Oh, right, Eddie... of course.
Forgive me.

As if it never occurred to her. Eddie crosses to Bucky's
side. Bucky turns to him, grins:

BUCKY

Congratulations, Eddie.

EDDIE

Thank you. Congratulations to
you.

And now Lily is at Bucky's side, inserting herself
between Bucky and Eddie:

LILY

Bucky, I'm so proud. Ever since
I was a child, I dreamed of
something like this. I never
imagined it would happen so
soon.

And she slips her arm around him, plants a big kiss on
his cheek as Eddie grins wryly to himself and a

FLASH

from the camera as Collier snaps the picture:

LILY

Oh, wait: I was... You have to
take another one:

EXT. PARKING LOT - NIGHT

Eddie emerges from the lab, crosses to his bike. Not far away, we HEAR the grinding of an engine. Eddie stops, peers through the darkness, then crosses to a car, raps on the window.

LILY

looks up, puzzled.

LILY
Won't start.

Eddie scans the dashboard.

EDDIE
You're out of gas.

She peers at the gauge.

EDDIE
(continued)
You shouldn't drive, anyway.
Come on, I'll take you home.

LILY AND EDDIE

cross the parking lot. It's cold, and she huddles in her thin coat.

EDDIE
Where do you live?

LILY
Kimbark and 54th.

She's giddy and a little drunk.

LILY
(continued)
How come I don't know you
better? Are you shy? Or am I
just a snob?

EDDIE
You're a snob.

LILY

I bet you're smart, though.
Shannon wouldn't hire you if you
weren't.

EDDIE

Could've made a mistake.

LILY

Well, even so. You should be
proud. It takes everyone working
together to do a thing like
this. Just being on the team
is... it's a great thing, don't
you think? Even if you're
not... you know what I mean.

EDDIE

I know exactly what you mean.

They're standing at a bus stop.

LILY

Where are you parked?

EDDIE

Back there. I have a
motorcycle.

She turns, looks back into the parking lot. The bus
arrives, Eddie boards. He holds out his hand for her:

EDDIE

(continued)

You'd freeze to death.

She looks at the bus as if she's never seen one before.

INT. MILL - OFFICE AREA - NIGHT

Bucky sits at his computer. Chen pokes his head in:

CHEN

Big excitement today. You think
it happen?

BUCKY

Not so soon.

CHEN

You tell Shannon it happen soon.

Bucky grins.

BUCKY

Sometimes it's better to be
lucky than good.

CHEN

Ah.

A NOISE from another part of the lab.

BUCKY

Someone still here?

CHEN

I think we got rats. They gonna
eat our tubing.

EXT. CITY STREET - NIGHT

A bus moves through the late night streets.

INT. BUS - NIGHT

And in the nearly deserted bus, Eddie and Lily sit side
by side.

LILY

What do you carry in your bag?

EDDIE

Burglar's tools.

She laughs.

LILY

Okay, I am a snob. I can't help
it. You probably have a great
novel in there.

He pulls out a fistful of comics. Wrong again.

LILY

Why do you read these things?

EDDIE

I'm corrupting Chen. Making a
real American out of him.

Eddie pulls out his book on Physics, begins reading. She
looks at him oddly.

EDDIE

(continued)

Have you read it?

LILY

Ages ago.

He hands it to her.

EDDIE

Go ahead. Test me. Ask me
anything in there.

Lily eyes him with new interest. She opens the book,
skims a chapter or two.

LILY

(reads:)

Let the potential difference
between the inner shell of a Van
de Graaff accelerator and the
point at which charges are
sprayed onto the moving
belt be 3.40 MV. If the belt
transfers charge to the shell at
the rate of $2.80 \text{ mOC}/5$, what
minimum power must be provided
to drive the belt?

Pause as Eddie considers the question. Then:

EDDIE

Ask me something else.

(pause)

Well come on, you picked the
hardest chapter.

INT. MILL - LAB AREA - NIGHT

Chen is on his hands and knees, baiting a rat trap with
cheese. He delicately slides the trap under a jutting
corner...

ANGLE - CHEN

...and we watch him as if through the eyes of an observer
as

CHEN

takes another trap and baits it, carefully sets it,
creeps toward us, slides the trap slowly, slowly... and a
sudden BANG... startles Chen and sends

BUCKY

to the doorway, peering into the shadowy lab:

BUCKY

Chen?

Chen looks up sheepishly: he's accidentally sprung the
trap. When he speaks, it's in his native Chinese:

CHEN

(untranslated)

Cocksucker.

INT. BUS - NIGHT

Eddie is reading from the physics text, using his hands
to illustrate the problem:

EDDIE

See, you have this tuning fork
attached to a stretched wire,
and it generates transverse
waves. The vibration of the
fork is perpendicular to the
wire. Its frequency is 400 Hz
and the amplitude of its
oscillation is 0.50 mm...

He turns to Lily, who's out like a light, snoring gently
against his shoulder. Eddie puts the book away, peers
out the window.

EDDIE

(continued)

Hey. This is us.

EXT. LILY'S STREET - NIGHT

Eddie half carries Lily up the stairs to her apartment. She's leaning into him, speaking into his neck.

LILY
Big key for this one. Little
key inside.

EDDIE
Can you stand up while I do
this?

LILY
No problema.

He lets her go to fiddle with the key, has to grab her as she sags to her knees...

LILY
(continued)
Little problema.

INT. LILY'S APARTMENT - NIGHT.

Eddie helps Lily inside.

EDDIE
Bedroom?

She points.

LILY
Do you think I'm too serious?

EDDIE
Not right now.

LILY
You understand why we need the
specs, don't you?

EDDIE
Yes.

He drops her gently onto the bed. Swings her feet up. Slips her shoes off.

LILY
Poor Lily. She's too serious.

EDDIE

Who says?

LILY

Everybody. Never find a
husband.

He can't help noticing the half dozen or so framed

DIPLOMAS

not hung but propped modestly on an overflowing book
shelf: a BA from South Africa, graduate degrees from
schools in London, Paris, science awards from Sydney, the
Planck Institute. She's a heavy hitter.

EDDIE

You've been around.

But she's already asleep, her arms curled around her
pillow for comfort.

INT. MILL - LAB AREA - NIGHT

Chen has baited his last trap, is down on his hands and
knees, sliding it carefully under some tubing. He
pushes, pushes, can't quite get it where he wants it, has
to slide it through a small opening without the damn
thing going off... pushes ever so gently... ah. That's
it.

He's gotten his hands and clothes dirty from trying to
position the trap. Still on his knees, he dusts himself
off, then rises slowly, looks up...

Something he sees startles the hell out of him.

INT. BUS - NIGHT

Eddie is back on the bus. Peering out the window,
thinking about Lily. Smiling.

EXT. BUS STOP - NIGHT

The bus pulls up and Eddie alights, heads for his bike
parked in the lot.

BIKE

Eddie hops on, fires it up, pulls slowly past the entrance to the mill lab...

DOOR

is slightly open, lights shining dimly from the inside. Eddie stops. Considers for a moment.

Then he turns the bike off. He crosses to the door, enters.

INT. MILL - NIGHT

Eddie enters. Listens for a beat; then says, under his breath:

EDDIE
Anybody home?

He crosses to the office area, sees a light shining from the back - Bucky's office. He crosses.

And he pokes his head into

BUCKY'S OFFICE

where Bucky's feet are visible, propped on the computer stand behind his desk, his head obscured by the high back of the chair in which he sits.

EDDIE
Bucky?

No answer. Bucky's computer is on, the screen casting a dim, green glow into the small office.

Eddie repeats:

EDDIE
(continued)
Bucky? You awake?

Still no answer. Eddie crosses to the chair, and what he sees hits him like a hard blow to his chest, taking his breath away:...

BUCKY

is slumped in the chair, his face blue, a plastic bag tied tightly over his head and plastered to his skin with his last inhalation of breath.

EDDIE

Oh, my god: Oh, Jesus...

He yanks the bag off Bucky's head with such force that Bucky's inert body falls from the chair onto the floor.

EDDIE

(continued)

Oh, Jesus, Bucky!

He's down on the floor with Bucky, holding the old man's head back, breathing into his mouth.

And then he begins pumping Bucky's chest.

EDDIE

(continued)

Oh, Bucky, come on... come on...

He breathes into his mouth again, pumps his chest, but it's useless.

EDDIE

(continued)

Oh, shit, oh shit!

He scrambles up, searches wildly for a phone, lifts the receiver: the line is dead. The cord dangles loosely to the floor.

Eddie darts out of the room into the

HALL

walking quickly to another office, tries the phone there: the cord is cut.

He stands for a moment, trying to make sense of this, then his face darkens. He sniffs... He raises his head, sniffs again...

LAB AREA

Eddie races in: a soft HISSING SOUND coming from somewhere in the lab. He moves into the lab searching for it's source, stops suddenly:

HYDROGEN STORAGE TANK...

is spilling hydrogen into the lab, it's valve wide open. Eddie turns, almost stumbles, past an oxygen storage tank nearby:

OXYGEN STORAGE TANK

is also hissing, sending a lethal mixture into the lab. Eddie tries to turn the valve shut but it spins uselessly under his hand.

EXT. BRIDGE - NIGHT

An unmarked van, bland, white, pulls to a stop on the bridge. The door on the driver's side opens and a pair of booted feet emerge into the night. In the distance, we can see the hulking mill in the dim light.

INT. MILL - LAB AREA - NIGHT

Eddie is frozen with fear. The HISSING SOUND is louder now, but perhaps it is just in Eddie's brain. Slowly, he begins making his way out of the lab...

EXT. MILL - PARKING LOT - NIGHT

...and once outside, he runs. He grabs the bike, fearful of starting it so near the lab, he pushes it, sweating, until he is willing to gamble. He lets out the clutch and the EXHAUST sputters with a blue flame and EDDIE cringes, expecting an explosion, but there is none. He slips into low gear, speeds on a straight away, tearing through the night as we CUT TO:

EXT. BRIDGE - NIGHT

as the booted figure we saw earlier slides the panel door open, reaches for a small detonator resting on the rear seat. He holds the detonator in both hands as

EDDIE

puts his head down and roars away and

THE DETONATOR

is plunged down. From our view on the bridge...

THE MILL

erupts in a violent explosion that suggests a mighty bomb, sending huge pieces of debris into the air and a

ROLLING SHOCK WAVE:

that threatens to overtake Eddie on his bike, and finally does, sending him careening into the brush beside the road as

PIECES OF THE MILL

begin to descend like shrapnel on the neighborhood, raining destruction from the winter night sky...

A BOILER

crashing through the roof of an American Legion Hall...

LILY'S CAR

rolling like tumbleweed across the parking lot...

ROW OF HOUSES

ignited by flaming shards landing on the peaked roofs,
and WE CUT TO

A TELEPHONE

ringing in the night once, twice, a hand reaches for it,
we are in

INT. SHANNON'S BEDROOM - NIGHT

as Shannon picks up the phone and says, groggily:

SHANNON

Yes...

We can HEAR a torrent of words spoken so loudly, so rapidly, coming through the phone, it almost lifts Shannon to a sitting position.

SHANNON
(continued)
...Eddie?

EXT. MILL SITE - EARLY MORNING

Utter devastation: the mill has been leveled, a shroud of thick smoke diffusing the weak winter light and giving an other worldly sense to the scene. Fire department investigators comb the wreckage, as police maintain the barricades set up to keep the crowds of curious away. A television newsreporter (RITA BLISS) is doing a standup, with the smoking ruins in the background:

RITA
The incredible devastation from last night's blast is only now becoming apparent, and has left workers at this scene with a sense of utter disbelief. Just what was going on here and what might have caused the - powerful explosion is still not clear, although according to sources at the university, the mill had been converted into a site for the experimental production of hydrogen fuel. It was not, these sources say, supposed to be dangerous. But tell that to this once peaceful neighborhood whose quiet was shattered last night. And tell that to the dozens of local, state and federal Investigators who have descended on this spot, trying to make sense from the bits and pieces of what is left...

AGENT RAYMOND FORD

a tall, soft spoken man with a hint of New York Irish in his speech moves through the gloom, led by an aide, to a spot where Eddie and Shannon stand.

AIDE
This is agent Raymond Ford from the FBI, Mr. Shannon, who runs the Franklin Foundation...

FORD
Mr. Shannon.

AIDE
...and Mr. Kopek.

FORD
Hello.

They shake hands.

FORD
(continued)
You were the one who was here
last night?

EDDIE
We were all here. But yeah, I
came back later.

FORD
And when you got here, Dr.
Bucholtz was dead?

EDDIE
Yes.

FORD
How do you know he was dead,
son?

EDDIE
He had a plastic bag over his
head. He was blue...

FORD
Could he have done it himself?

Eddie looks offended by the question:

EDDIE
No. He wouldn't have.

FORD
(to his Aide:)
Okay, I want everyone who worked
at the lab in my office. Mr.
Shannon, if you don't mind, I'd
like to have you, too. I want a
search of Dr. Bucholtz' office
at the University. I want a
search of Mr. Shannon's

foundation... Mr. Shannon, I
hope you'll make this easy for
us...

As he begins to move off, the newsreporter presses him:

RITA
Excuse me... Mr. Ford, may I ask
a few questions...

FORD
No, Ma'am.

He moves quickly, but she keeps up:

RITA
Do you have any leads?

FORD
No, Ma'am.

RITA
Can you tell us why the FBI is
involved?

FORD
Ma'am, we just had eight city
blocks disappear. That's why
we're involved.

EXT. FEDERAL BUILDING - DAY

A half dozen TV news trucks are parked nearby as a group
of newsmen mill about, waiting for word.

INT. FEDERAL BUILDING - FBI OFFICES - HALLWAY - DAY

A madhouse: agents moving back and forth as, inside
various offices and cubicles we see the techies and
scientists from the lab being interviewed. We FOLLOW a
secretary into

FORD'S OFFICE

where Ford and other agents are interviewing Shannon:

SHANNON
They were scientists. Highly
trained, experts in their field.

Some technical assistants,
graduate students, mostly...

FORD

Suppose you start from the
beginning. How many altogether?

SHANNON

I'd have to think...

SECOND OFFICE

A large room where Eddie, Lily and a half dozen techies
from the lab are undergoing interrogation by a group of
agents.

EDDIE

I'd come back for my bike.

AGENT GRAY

You'd taken Miss Naughton home?

EDDIE

Yes.

AGENT GRAY

Why?

EDDIE

She couldn't get her car
started. She'd had a little bit
to drink.

AGENT GRAY

You have a relationship with
Miss Naughton?

EDDIE

No. She's a physicist.

A blank look from the agent.

EDDIE

(continued)

I'm a machinist.

He casts an eye across the room at Lily, answering
another agent's question. She seems stunned, red eyed
from lack of sleep.

LILY
I was hired by Dr. Chen.

AGENT MASTERS
Who is he?

LILY
He was Dr. Bucholtz's project manager.

AGENT MASTERS
Where is he now?

LILY
He's home, I'd imagine.

AGENT MASTERS
You have a number for him?

LILY
Yes.

AGENT MASTERS
Let's get him in here. Why did he hire you?

LILY
Because I'm smart. And I speak Chinese.

AND WE CUT TO:

FORDS OFFICE

SHANNON
I found Dr. Chen in China. He'd run into trouble with the Chinese authorities. I helped arrange for him to come here.

FORD
What sort of trouble?

SHANNON
He was involved in the pro democracy movement. Not a good thing to be, in China.

FORD
And what about this Kopek guy?

SHANNON

What about him?

FORD

Is he one of your scientists?

SHANNON

No. But he's good at what he does.

FORD

What do you know about him?

SHANNON

I've known him for a long time. Dad was a plumber, and then a union official. He had a union scholarship to college, but he had to leave school...

FORD

Why?

SHANNON

(shrugs:)

I think he was having problems. Spent a couple years in the army. I ran into him again working in a machine shop. He was good and I hired him.

AND WE CUT TO:

INT. FRANKLIN FOUNDATION OFFICES - DAY

A pair of agents are with Shannon's worried secretary:

AGENT SCHMIDT

These are the entire foundation offices?.

SECRETARY

In Chicago, yes. We have other offices in Washington.

AGENT SCHMIDT

And the personnel at the lab were technically employees of the foundation?

SECRETARY

That's right.

AGENT SCHMIDT

Can you show us the personnel files?

SECRETARY

They're over here. That drawer.

INT. CHEN'S APARTMENT - DAY

The door opens and two FBI agents enter, followed by the building superintendent, who has a key to the door. The agents split up, and we follow one into the

KITCHEN

where yesterday's dishes remain in the sink, unwashed. The super appears in the kitchen doorway:

AGENT GRAY

When's the last time you saw him?

SUPER

Yesterday.

AGENT GRAY

What time?

SUPER

He go to work same time, everyday. Little Chinese guy. Always said hello.

FORDS OFFICE

Ford's phone rings. Ford picks up:

FORD

Ford... yeah. Okay. Find him.

He hangs up, turns to Shannon.

FORD

(continued)

Your Doctor Chen is missing.

Shannon can't fathom this; he holds Ford's stare with his own, his face clouding in confusion.

EXT. FEDERAL BUILDING - EVENING

Eddie emerges, is immediately engulfed in a shouting mob of reporters:

REPORTERS

Can you tell us what's going on up there?... Excuse me, sir... Do they have any suspects?... Was it a bomb?... Who are they talking to?

EDDIE

I don't know anything. I'm sorry.

He makes his way through the mob, but they've already spotted someone else coming out of the door: it's

LILY

nearly overwhelmed as the horde descends on her:

REPORTERS

Miss, would you speak to us?... Pardon me, who are you?... What's happening up there?... Was this a terrorist attack?

LILY

I don't know... Please, let me through...

REPORTERS

Do you work at the lab?... What's your name?... Is Dr. Bucholtz dead?... How many were killed?

LILY

I don't know. I don't know anything, please...

She makes it to the curb, looks up for a cab, finds Eddie standing on the steps of a bus:

EDDIE

Need a ride?

The mob of microphones and cameras stalks her. It only takes her a split second to consider.

She hops on the bus as it pulls away, leaving a sea of cameras and microphones in its wake.

AND WE CUT TO:

SHOT - TELEVISION SET

A press conference, with Ford at the microphone, backed up by Chicago police and a room jammed with reporters.

FORD

We have not ruled out an accident, but our investigation is proceeding on the assumption that the laboratory was sabotaged...

REPORTER

By whom?

FORD

We can't say at this point.

RITA BLISS

Mr. Ford, we have reports that Dr. Bucholtz was killed in the explosion...

FORD

We have a similar report. I don't want to say too much about that...

RITA BLISS

Can you tell us if he's presumed dead?

The SOUND is abruptly MUTED. We are in

INT. SHANNON'S APARTMENT - NIGHT

as Shannon puts the remote control down, picks up his phone, dials. We HEAR the voice answering:

VOICE
Dr. Collier's office...

SHANNON
It's Tony Shannon for Dr.
Collier.

VOICE
I'm sorry... Dr. Collier is en
route from Chicago.

SHANNON
Have him call me when he gets
in.

He hangs up, sinks deeper into his couch. He picks up
the remote, points it at the set:

ANOTHER TELEVISION SET

as the press conference continues:

FORD
We're looking for one of the
employees at the lab, Dr. Lu
Chen...

Chen's picture appears on screen; we're in

INT. LILY'S APARTMENT - NIGHT

as Lily and Eddie slump with exhaustion in front of the
set, steaming coffee cups in their hands.

FORD
(continued)
We'd appreciate help from anyone
who might know of his
whereabouts...

REPORTER
Is he a suspect?

FORD
No. Not at this time. We're
simply concerned with his well
being...

Lily snaps the TV off.

LILY

They think he did it.

She rises, crosses to the kitchen, enters. Eddie follows:

KITCHEN

Lily is making herself busy with the dishes.

EDDIE

Why would he do it?

LILY

He wouldn't. But he looks different and he talks different and they're going to think he did it.

EDDIE

Where do you think he is?

LILY

I don't know where he is.

(pause: something occurs to her:)

You don't think he did it...

EDDIE

No. I'm not saying that...

LILY

Well what are you saying?

EDDIE

I'm just wondering where he is...

LILY

...because I don't know you very well. I've only been here for six months. I don't know anyone very well. My family is a million miles away... and I'm scared.

Tears start down her cheeks. She tries to wipe them away, angrily throws the sponge into the sink, pushes past him.

LILY
(continued)
I think you better go.

And she disappears into her bedroom, closing the door behind her.

EXT. STREET - NEWSSTAND - MORNING

A bundle of papers is ripped open by a news dealer.
Screaming headlines:

BLAST MYSTERY DEEPENS

Noted Professor Was Dead Before Explosion

And just below the fold, a picture of Chen:

WHERE IS LU CHEN?

INT. LILY'S APARTMENT - MORNING

The phone RINGS once, twice... automatically answers,
begins spitting out a fax message.

LILY

emerges from her bedroom, groggy with sleep, peers down
at the incoming

FAX

...it's in Chinese. Some movement across the room
catches her eye, startles her:

It's Eddie, staring at her bleary eyed, from the couch
where he's been sleeping.

LILY
What are you doing here?

EDDIE
I thought you shouldn't be
alone.

INT. FEDERAL BUILDING - FORD'S OFFICE - DAY

An agent scurries down the hall, carrying a folder in his hands, enters Ford's office.

AGENT SCHMIDT

I think you better look at this.

Ford is on the phone, looks like he's just swallowed bad food. He holds his hand up:

FORD

That's all you have?... How reliable is it?... Thanks. You better get me some paper on it.

He hangs up, looks at the folder the agent has opened on his desk.

AGENT SCHMIDT

It's Kopek's file.

FORD

What about it?

AGENT SCHMIDT

Had to leave college for disciplinary reasons.

Ford looks up into the agent's eyes:

AGENT SCHMIDT

(continued)

Broke into a science lab after hours. Apparently doing some sort of experiment. He blew the hell out of the lab. I mean, maybe this is a coincidence, but Lord A'mighty...

FORD

I want his house searched. Get hold of anybody who knows him, family, friends. Let's find out about this guy. Same with Lily Naughton. Pick 'em both up.

AGENT SCHMIDT

Lily Naughton?

A nod to the phone:

FORD
Central Intelligence has been
tracking this Chen guy for
months. They think he's in
China.

AGENT SCHMIDT
China:

FORD
Reported on a plane out of
Vancouver yesterday.

EXT. RIVERBANK - DAY

Lily and Eddie on a bench beside the river; Lily is
studying the fax; she seems stunned, in shock:

LILY
This is a lie...

EDDIE
What do you mean?

LILY
It has Chen's name on it, but
it's not from Chen.

EDDIE
How do you know?

LILY
It uses a vernacular he couldn't
speak.

EDDIE
What does it say?

LILY
It says I should join him. It
says the information is in safe
hands.

EDDIE
Join him where?

LILY
In China.

She folds the fax, puts it in her pocket. She can barely say the words:

LILY
(continued)
I'm being framed.

Silence as Eddie tries to make sense of this. She turns to him.

LILY
(continued)
Look, you don't know me. There's no reason for you to believe me...

EDDIE
I do believe you.

LILY
...I don't know anything about this. This isn't Chen... I don't know who sent this...

She rises, starts walking away, quickly.

EDDIE
(continued)
Lily:

LILY
Don't follow me: Please don't follow me.

EDDIE
Lily, I believe you:

She wheels, continues on, practically running. Eddie has to sprint after her.

EDDIE
(continued)
Lily! Wait...

He catches her, turns her to him, she's quaking with fear:

EDDIE

(continued)

Lily, you have to trust somebody. It might as well be me.

INT. FRANKLIN FOUNDATION OFFICES - CONFERENCE ROOM - DAY

Ford and another agent have Shannon under fire:

FORD

You knew this kid had been thrown out of school?

SHANNON

He resigned.

FORD

Under pressure, wouldn't you say?

SHANNON

There was some pressure, yeah.

FORD

Kid practically blows down a science building...

SHANNON

It was an interesting experiment. It might have worked.

FORD

How did you know about it?

SHANNON

I was on the science faculty at the time.

FORD

Why didn't you tell us about it yesterday?

SHANNON

I didn't think it was relevant.

FORD

You don't see some small connection here?

SHANNON

No.

FORD

Mr. Shannon, I got something here that doesn't smell right. I got a big bang in the middle of the night. I got a professor dead. CIA tells me Chen might be involved in espionage. This Kopek guy has a past that makes me nervous. All the threads run right back to you...

INT. EDDIE'S HOUSE - WORKSHOP - DAY

Cons poke through the workshop, opening drawers, peering into containers. Agent Schmidt is overseeing the work:

AGENT SCHMIDT

Any explosives, any fire accelerants, anything at all... be creative...

A VOICE comes from upstairs:

VOICE (O.S.)

Jim... you better get up here.

Schmidt climbs the stairs...

EDDIE'S BEDROOM

Schmidt enters with Agent Gray; a couple of cops are in the bedroom, pulling apart the bedding, the drawers in Eddie's bureau.

AGENT SCHMIDT

What've you got?

Gray leads him to a small black bag, which they've taken from Eddie's closet. He hoists the bag onto the bed, opens it:

BAG

stuffed with money.

AGENT SCHMIDT

Where'd you find it?

AGENT GRAY

Back of the closet. Under a
pile of old clothes.

AGENT SCHMIDT

How much?

Gray stands scratching his beard, estimating...

INT. FRANKLIN FOUNDATION - CONFERENCE ROOM - DAY

The secretary opens the door, pokes her head in:

SECRETARY

Mr. Ford? A call for you.

Ford picks up the phone:

FORD

Ford...

(pause)

Okay. I want him. Get every
fucking cop in the city.

He hangs up, turns to Shannon:

FORD

(continued)

You know anybody who'd put fifty
thousand dollars in a black bag
and give it to your Mr. Kopek?

EXT. STREET - NIGHT

Shannon drives through rush hour traffic...

EXT. SHANNON'S APARTMENT BUILDING - NIGHT

...and pulls into the underground parking facility as

ACROSS THE STREET

an unmarked city car pulls into a parking space and
stops. The driver watches as Shannon's car disappears
into the garage...

INT. SHANNON'S APARTMENT BUILDING - PARKING GARAGE -
NIGHT

Shannon parks his car in his usual spot, emerges, crosses toward the elevator. It's dark and a little spooky in the garage. Shannon hears FOOTSTEPS coming from somewhere - the echoes confuse him. He stops, turns: no one behind him. He continues, is startled by two figures stepping from behind a pillar; it's

EDDIE AND LILY

waiting for him.

EDDIE

Tony we need some help.
Someone's trying to frame Lily.

SHANNON

What do you mean?

EDDIE

She got a fax, supposedly from Chen. It's not from Chen. It makes her look like she's involved in this...

SHANNON

What do you know about the bag, Eddie?

EDDIE

What bag?

SHANNON

The cops found one in your closet. Stuffed with cash.

Now it's Eddie's turn to be shocked:

EDDIE

I don't know anything about it.

SHANNON

Think, Eddie! Could someone have left it there? Was it someone else's?

EDDIE

No. No one's been in my place... I don't know anything about a bag:

LILY

Oh, Jesus: what's happening:

Shannon lets out a breath:

SHANNON

Alright, listen. I believe you. I believe you both. I don't know what's happening, but I'm going to find out. I know some people who might know the answer. But for now, you're both in danger. They've got half the police in Chicago looking for you. Do you have someplace to go?

EDDIE

I have friends...

SHANNON

No good. They'll know your friends. How about you, Lily?

LILY

Not here.

SHANNON

Friends here are no good. How about someplace else?

She thinks:

LILY

Yes.

SHANNON

Can you get there? How much money do you have?

He's already reaching for his wallet.

SHANNON

(continued)

Give me some time. Then call me, I'm going to do what I can.

There's a car parked outside, a cop. He's following me. Wait five minutes before you go.

He turns to go, then stops:

SHANNON
(continued)
Be careful. We're gonna get to the bottom of this.

INT. LILY'S APARTMENT - NIGHT

...as cops' rifle through Lily's things. In the silence, her phone RINGS, once, twice. The cops stop, listen: Lily's answering machine picks up, but instead of a voice on the other end, the machine begins printing a fax. One, of the cops walks over, stares at the incoming message:

COP
What the hell is this? It's Chinese...

EXT. SHANNON'S APARTMENT BUILDING - NIGHT

Shannon emerges; hurries away, pulling his coat up around his face as if trying to hide.

COP

in the unmarked car opposite, watching. He gets out, follows Shannon at a discreet distance.

EDDIE AND LILY.

watch as the cop follows Shannon. Then they move quickly on foot out of the garage and down the block in the opposite direction.

INT. DRUG STORE - NIGHT

Shannon enters, picks up a paper, scans the headlines:

SEEK TWO IN SOUTHSIDE BLAST

Pictures of Eddie and Lily on the front page. Shannon steps into a phone booth, dials. Waits.

SHANNON
Dr. Collier, please... It's Tony
Shannon.

VOICE (V.O.)
One moment.

COLLIER (V.O.)
Hello.

SHANNON
What the fuck is going on?

INT. COLLIER'S WASHINGTON OFFICE - NIGHT

Collier sits in the semi darkness behind a huge desk.

COLLIER
You tell me. You've got
termites in your house. I think
you better get back here.

SHANNON (V.O.)
Are you leaving it up to me?

COLLIER
No.

INT. BAR - NIGHT

Lily is on the payphone.

LILY
Eight fifteen... thank you.

She hangs up. She crosses to Eddie at the bar, sits
beside him.

LILY
(continued)
There's an 8:15 to Madison.

He speaks without looking at her:

EDDIE
Meet you there. Get out of
here.

He rises, heads to the men's room. She watches him,
uncomprehending, until she sees a guy down the bar with

the newspaper, casually studying the two of them, looking at the pictures on the front page. He turns, watches as Eddie passes to the men's room. When he turns back to Lily, she's already gone.

EXT. BAR - NIGHT

Lily hails a cab, enters.

INT. CAB - NIGHT

LILY
Union Station.

CABBIE
Yes, Ma'am.

He pulls away.

INT. BAR - NIGHT

Eddie emerges from the men's room, moves past the man with the paper, exits. The man stuffs his paper under his arm, follows Eddie to the door.

EXT. BAR - NIGHT

The man with the paper watches as Eddie melts into the crowd on the street. He seems unsure, is about to re-enter the bar, when a police car passes slowly.

MAN WITH PAPER
Hey:

He flags the car down, crosses, sticks his head in the window and says something to the cop driving.

EXT. MICHIGAN AVENUE - NIGHT

Eddie moves through the crowd. It's rush hour and the sidewalks are jammed with people buttoned up against the icy blast. A sudden NOISE startles him and we CUT To a

SQUAD CAR

southbound on the Avenue making a screaming U-turn across six lanes of traffic, and sliding to a halt at the curb. Two cops lump out and scan the scene.

Eddie tries to disappear into the crowd.

COPS

have spotted him. Eddie breaks into a run, but the sidewalk is too crowded. He darts into the street, running south into oncoming traffic, dodging taxis like a broken field runner. The cops are in pursuit, chasing him down the middle of the street.

In the distance are the sounds of APPROACHING SIRENS.

Then he hears another noise - the deep bellow of a SHIP'S HORN, and the CLANG CLANG of the traffic barricades coming down on the bridge ahead.

He turns: there are squad cars inbound on both side streets. He's cut off. No choice but to make for the bridge.

THE BRIDGE

is already in motion as Eddie slides under the crossing arm and leaps onto the deck. One of the pursuing cops is right behind him.

Eddie scrambles up the tilting incline, slipping and sliding on the icy surface. The cop isn't doing any better. Desperately, Eddie works his way over to the side rail. He uses it like a ladder to claw his way up.

The cop is in reach. He grabs for Eddie - manages a grip on Eddie's shoe!

COP

For just the briefest moment, the cop and Eddie hang together - their eyes meet - and in the cop's agonized expression we can see that he's slipping... slipping... until his grip releases and he crashes onto the sidewalk below.

INT. BRIDGE CONTROL TOWER - NIGHT

The BRIDGE TENDER moves to the window. He can't believe his eyes. There's a man climbing up the side rail.

The Tender lunges for the brake lever...

EXT. BRIDGE - NIGHT

Eddie makes it to the lip of the rising bascule - now eight stories above the pavement - just as it shudders to a halt.

It nearly shakes him loose. Clinging by his fingers, he grips the steel edge of the spar...

He looks down and sees a half dozen cops, guns drawn, shouting at him from the pavement below.

INT. BRIDGE CONTROL TOWER - NIGHT

Two cops come pounding up the steps, enter the tower.

SERGEANT

How do we get him down?

TENDER

I dunno. We move it and well shake him loose...

SERGEANT

Alright, don't move it.

(into his radio:)

Where the hell's the goddam boat?

TENDER

Who is he?

SECOND COP

The guy who blew up the lab.

TENDER

Jesus!

He peers out at Eddie. And WE CUT TO:

EDDIE

clinging to the top of the span, barely able to hold an in the icy wind. As he looks up, he finds himself staring into the

WINDOWS

of the skyscrapers bordering Michigan Avenue, now filling with spectators who suddenly find themselves with front row seats for the unexpected drama, their faces awash in the red and blue lights from the police and emergency vehicles below.

Eddie manages a toe-hold on the side rail. With a final effort, he inches up on top of the bridge. He looks down:

COPS

have gathered on Michigan Avenue. On the other side of the raised roadway is the open mouth of the lower level - and the icy river, 100 feet below. And in the window, nearly at his own level, a SECRETARY holds a message she has scrawled:

Call me: (312) 555-9795
Marie

A sudden blinding light from below, and WE CUT TO:

STREET

where a TV crew has set up for business. Behind them, a crowd gathers, faces turned upward like a field of sunflowers.

EXT. CHICAGO RIVER - NIGHT

A police boat slows to maneuvering speed as it approaches the open span. On the afterdeck, one OFFICER talks into his radio as two other men adjust their fins and wet suits.

OFFICER

Marine three-five. We got two
divers on deck.

INT. BRIDGE CONTROL TOWER - NIGHT

SERGEANT

Copy, three-five.

He looks up at Eddie, brilliantly lit against the black:

SERGEANT
(continued)
Alright, bring him down.
Slowly.

The tender moves to his machinery.

EXT. BRIDGE - NIGHT

The bridge shudders. Eddie is thrown off balance.

EXT. MICHIGAN AVENUE - NIGHT

As cops and the TV crew look on, Eddie teeters, then disappears. A horrified GASP from the crowd as

EDDIE

falling, grabs a pipe running from the upper to the lower level and slides down it like a fireman.

COPS

on Michigan Avenue scatter to the side rails to see if he hit the water.

BRIDGE

Eddie lands on the lower level footbridge. He loses his footing and begins to slide down the steep incline - straight for the grinding gears of the bridge mechanism.

Desperately clawing at the side rail, he tries to catch himself before he's caught in the churning gears. But he can't hang on.

INT. BRIDGE MACHINERY ROOM - NIGHT

The immense gears interlock, meshing together like the workings of a giant clock. It looks like time has run out as Eddie falls into the machinery...

INT. BRIDGE CONTROL TOWER - NIGHT

The Tender grabs the brake lever...

INT. BRIDGE MACHINERY ROOM - NIGHT

...and the bridge shudders to a halt. Several cops rush into the concrete chamber that houses the bridge mechanism. Shining their lights into the gears, they search for Eddie - but there's no sign of him. The cops are mystified.

INT. UNION STATION - NIGHT

Lily enters, crosses toward the ticket booths:

LILY

The eight fifteen to Madison.

TICKET AGENT

How many?

LILY

One.

Lily turns, sees a pair of cops strolling through the station, scanning the crowds. She peers up at the clock:

CLOCK

It's a few minutes past eight. She turns back to the ticket agent.

LILY

(continued)

You better make that two..

EXT. BRIDGE COUNTERWEIGHT - NIGHT

The shadows of the bridge structure work in Eddie's favor as he inches along a beam set into the face of the gigantic concrete counterweight. Below him - one false step away - is the empty blackness of the dry well.

On the other side, cops are shouting at each other. As their flashlights play across him, he sucks himself into the channel of an I-Beam, and tries not to look down.

INT. BRIDGE CONTROL TOWER - NIGHT

Ford comes pounding up the steps, joining the Tender and the two cops.

FORD
(showing his badge)
FBI, Sergeant. Where is he?

SERGEANT
Damned if I know.

FORD
Let's get the bridge down and
find him.

TENDER
If he's down there in the
machinery, we'll squash him like
a bug.

FORD
What do you suggest?

TENDER
I only work here.

FORD
Take it down.

INT. BRIDGE SUPERSTRUCTURE - NIGHT

Wedged between two steel beams, Eddie is sweating bullets as the cops sweep the area around him.

Suddenly, the ALARM BELLS sound and the WHIRR and GRIND of machinery starts again. The bridge is moving.

Wide eyed, Eddie realizes that the two beams he's sandwiched between are closing in on him.

A COP is right beside him, nearly close enough to touch. Eddie is trapped. At last, the cop moves on and Eddie eases clear at the last second.

He looks up. There is a narrow gap between the roadway and the bridge but it's closing fast.

He makes a leap - catches the edge of the bridge - and slithers through the opening as it closes like a ponderous guillotine.

EXT. BRIDGE - LOWER LEVEL - NIGHT

Emerging like a gopher onto the lower level roadway, Eddie slides under the first car in line.

He catches his breath and looks around. There are cops all over the place, but none right on top of him. Moving on knees and elbows, he slithers on down the line under the next car and the next.

INT. UNION STATION - NIGHT

Lily steals another nervous glance at the clock: eight ten. Two cops are approaching. She turns to an OLD WOMAN nearby, slips her arm through the woman's arm:

LILY
Do you mind walking me to my train? I get so nervous when I have to travel.

OLD WOMAN
Aw, nothin' to it. Come on. Where we goin'?

LILY
Oh, thank you. I'm such a goose.

She buries her face in the woman's shoulder and moves past the cops.

EXT. LOWER.MICHIGAN AVENUE - NIGHT

The bridge is being sealed off and the cops are frantically clearing the area.

A city salt truck idling in line is finally able to back up:

COP
Okay, move it, move it:

The driver slams it in gear and as it trundles past, we see the tarp on top of the load has an extra hump. And it's alive.

INT. UNION STATION - NIGHT

The clock hand leaps to eight fifteen. We HEAR the announcer:

ANNOUNCER

Final call for the eight fifteen
to Madison.

EDDIE

comes running into the station, moving through the crowd,
nearly knocking down a red cap with a load of luggage as

THE TRAIN

begins to move, silently...

EDDIE

Where's the train to Madison?

REDCAP

Track nine, but you too late.
Go ahead, run.

Eddie runs.

Ahead, chatting casually, watching the train, are the two
cops. No way for Eddie to make it past them.

The train is gathering speed.

Eddie slows, begins walking, casually, trying to hide his
face. It's agonizing. The train is simply outgaining
him, pulling away. The cops scan the platform area...

Eddie stops. Nothing to do now but watch the train
depart. It is moving further away, out of reach.

And suddenly, the train stops, brakes hissing, the cars
jouncing together noisily. The cops are on the alert.
They hurry to the train just as the

CONDUCTOR

alights onto the platform, turns, and helps the old woman
off the train.

COP

What's the trouble?

CONDUCTOR

Had the wrong train. St. Louis
is track seven, Ma'am.

And the cops watch as the old woman makes her way across
the platform. The spot where Eddie was standing is now
vacant.

INT. TRAIN - NIGHT

Lily sits alone, staring at the two tickets in her hand
as the conductor makes his way down the aisle toward her.
There is a voice behind her. It's Eddie:

EDDIE

This seat taken?

He sits beside her.

EXT. TRAIN - NIGHT

The train plows through the night landscape. And WE CUT
TO:

EXT. MADISON TRAIN STATION - NIGHT

A taxi swings around in a wide arc, illuminating the
Madison sign in it's beams, then pulls away.

EXT. MADISON ROAD - NIGHT

The taxi approaches an oddly shaped building, pulls up in
front and stops, its lights illuminating a sign saying
"Observatory". Eddie and Lily emerge, cross to the
building and enter.

INT. MADISON OBSERVATORY - HALL - NIGHT

Hall lights are on, but most of the offices are dark.
Eddie and Lily move down the hallway, come upon the night
WATCHMAN, dozing at his desk.

LILY

Excuse me... I'm looking for
Maggie Horner.

He blinks awake.

WATCHMAN

Might try the door down at the
end of the hall, around the
corner.

He points. Watches as Eddie and Lily follow his
directions. Then he settles back in his chair and closes
his eyes again.

INT. OBSERVATORY ROOM - NIGHT

Eddie and Lily enter. A huge telescope dominates the
room, at the base of which, a single seat is occupied by
a woman (MAGGIE) in her late twenties, wearing bib
overalls, her eye glued to the telescope sight.

LILY

Maggie?

MAGGIE

Hold on.

She makes notes on a board she holds on her lap.

LILY

Maggie...

Maggie finally turns, annoyed, is startled to see Lily:

MAGGIE

Jesus H. Christ!

The board slips to the floor. She leaps from the seat,
throws her arms around Lily.

MAGGIE

(continued)

How did you get here?

LILY

We took the train. Maggie, this
is Eddie.

Maggie looks from one to the other.

MAGGIE

It's bullshit, isn't it. The
whole thing. You guys have

nothing to do with what's going on.

LILY
Nothing at all.

MAGGIE
I knew it. You're being framed.

LILY
Oh, Maggie, thank god for you.

MAGGIE
Everybody gets framed. Oswald, the Rosenbergs, Alger Hiss, it's nothing to be ashamed of.

LILY
We're not ashamed.

MAGGIE
You watch, they're gonna catch the unabomber. Some poor sonofabitch. I've been calling you all night...

Eddie interrupts:

EDDIE
Calling where?

MAGGIE
Calling Lily...

EDDIE
Did you leave your name? On the machine?

MAGGIE
Well, yeah... my name, my number... why?

She can tell from the look on their faces she's done something wrong, but she doesn't know what it is.

EXT. DULLES AIRPORT - NIGHT

A jetliner lands. WE CUT TO:

INT. DULLES AIRPORT - NIGHT

As passengers emerge through the gangway, Shannon among them. A neatly dressed young man calls his name:

YOUNG MAN

Mr. Shannon? I'm your driver.

They move off together.

INT. OBSERVATORY - EQUIPMENT ROOM - NIGHT

A warehouse, but it might be a museum - stacked with obsolete gear from various physics and astronomy labs. The door opens and Maggie enters, with Lily and Eddie trailing.

MAGGIE

I think you'll be alright in here. There's a sofa against the wall. The grad students use it for naps.

Maggie watches Eddie as he wanders into the room, peering at the odd collection. Maggie turns to Lily, whispers:

MAGGIE

(continued)

Are you sleeping with him?

LILY

No.

MAGGIE

Why not?

LILY

Jesus, Maggie.

MAGGIE

He's cute.

LILY

I hadn't noticed.

MAGGIE

You hadn't noticed?

LILY

Maggie, somebody is trying to wreck my life! Excuse me if I

haven't had time to work it into
my dating habits.

MAGGIE

You don't have any dating
habits.

A look from Lily.

MAGGIE

(continued)

There's only one sofa.

LILY

We'll work something out.

MAGGIE

Too bad.

EXT. VIRGINIA SAFE HOUSE - NIGHT

A black government sedan pulls into the driveway and
toward the white frame house set back from the road. As
the car nears the house, a sensor registers its presence,
bathing the house and surrounding area in high intensity
light, revealing three other cars parked nearby.

Shannon emerges from the car, enters the house.

INT. VIRGINIA SAFE HOUSE - LIVING ROOM - NIGHT

Shannon enters. Collier is there to greet him.

COLLIER

Hello, Tony. Good flight?

SHANNON

Good enough..

COLLIER

You know Art Bentley from
Intelligence. This is Paul Ryan
from D.O.D and Arthur Coburn
from State.

Three men nod hellos.

COLLIER

(continued)

You know the drill. We have to log you in.

He offers Shannon a standard form, which Shannon reads quickly and signs under the gaze of the others. He looks up when he's done:

SHANNON

What's up?

COLLIER

Better have a seat.

Shannon sits on the sofa.

COLLIER

(continued)

The short of it is you had a leak. We think the Chinese government had Chen's family back in Shanghai. They put the squeeze on him and he broke.

Shannon absorbs this without a flicker:

SHANNON

When?

COLLIER

Early on, from all we can tell.

SHANNON

Who else?

COLLIER

We think Miss Naughton. Maybe Eddie Kopek.

SHANNON

Impossible.

COLLIER

You were close to him.

SHANNON

I hired him.

BENTLEY

We're checking on him, Tony. It could be they set him up. Planted the money.

SHANNON

Why?

BENTLEY

We're guessing. Maybe to hide Naughton and Chen.

COLLIER

We need him.

SHANNON

You've got half the known universe looking for him.

COLLIER

Tony, we have reason to believe they can't get the damned thing working. We think they're missing a piece of the puzzle. It's possible Kopek has it. Maybe it's Naughton. Maybe both. If it's true, then they like looking for him, too.

COBURN

If the FBI gets him, it'll be on Ted Koppel by nightfall. We're in a very sensitive situation with the Chinese government. The bureau wants to make it public.

SHANNON

Fuck the Chinese. They're stealing secrets.

COBURN

When the time comes, we'll fuck the Chinese.

SHANNON

Why don't you just call the bureau off?

COLLIER

They'd look bad, they'd never go quietly. We'd have a lot of explaining to do. What kind of guy is this Kopek?

SHANNON

Don't underestimate him.

COLLIER

Smart enough to keep the bureau out of his hair?

SHANNON

I don't know. If he's that smart, he's also smart enough to keep you out of his hair.

COLLIER

We have an advantage.

SHANNON

What's that?

COLLIER

We have you.

INT. OBSERVATORY - EQUIPMENT ROOM - NIGHT

Lily lies on the couch, Eddie on a makeshift arrangement on the floor nearby.

EDDIE

Lily? You awake?

LILY

Yes.

EDDIE

Do you have the fax from Chen?

LILY

Why?

EDDIE

Let me see it.

LILY

You want to brush up on your Chinese?

And WE CUT TO:

INT. OBSERVATORY - HALLWAY - NIGHT

The watchman is making his rounds, checking doors.

EQUIPMENT ROOM

Eddie is studying the fax, Lily kneeling beside him.

EDDIE

There's a fax number here.

LILY

What about it?

EDDIE

So let's find out where it came from.

LILY

You mean send a fax?

EDDIE

No. whoever sent the fax from Chen would know exactly where we are.
Some other way.

Lily thinks.

LILY

I send E mail to China all the time. I could ask somebody to check the number.

She peers at Eddie. New found warmth in her voice:

LILY

(continued)

You do believe me.

He puts his hand to her mouth, hushing her; they listen as the watchman's FOOTSTEPS ring just beyond the door. The door handle turns, but it's locked. The watchman's

FOOTSTEPS

fade down the hall, and Lily breathes at last.

EXT. MAGGIE'S HOUSE - MORNING

A small, frame house, snowbound but for the neatly shoveled walk, on the grounds of the observatory. Maggie emerges, her arms loaded down with old clothes, a coffee cup in her hand, a newspaper stuffed under her arm. She crosses toward the observatory.

INT. OBSERVATORY - HALL - MORNING

Maggie enters. The watchman from the night before is still there.

MAGGIE

Hi, George. You still here?

WATCHMAN

Frank went ice fishing. Doing a double shift. You had some visitors last night.

He eyes the clothes, the coffee cup. Maggie takes a gulp of coffee.

MAGGIE

Yeah. I did. An old... friend. From graduate school.

WATCHMAN

That today's paper?

MAGGIE

Yeah. I'll let you have it when I'm finished. See ya.

INT. OBSERVATORY - EQUIPMENT ROOM - MORNING

Maggie enters, waking Eddie and Lily. She dumps the clothes on a counter.

MAGGIE

I brought you a change of clothes.

EDDIE

What for?

She tosses him the morning paper; Eddie scans the headlines:

'DRAGNET FOR BLAST SUSPECTS WIDENS'

MAGGIE

They've got a pretty good description of what you guys are wearing.

LILY

Maggie, we need to send some E mail.

Maggie takes a second to think:

MAGGIE

Student Union.

EXT. OBSERVATORY - DAY

Maggie's beat-up Plymouth is stuck in the snow and ice. She is behind the wheel, Eddie and Lily pushing, but it's no use. The watchman approaches, calling:

WATCHMAN

Need a hand?

MAGGIE

(under her breath:)

Shit.

(cheerily:)

Would you? George, these are my friends Mary and... and John.

He crosses to the rear of the car.

WATCHMAN

Which one is Mary? Just kidding. Let's give 'er the ol' heave ho.

The three of them put their shoulders to the car, and it slowly frees itself from the mush.

WATCHMAN

(continued)

There you are. Where you headed, Miss Horner?

MAGGIE

The Union.

WATCHMAN

Oh, how about that paper?

MAGGIE

Oh, the paper. I'll get you a new one.

She waves and pulls away. The watchman returns to the observatory, just as a campus police car pulls up at the door.

CAMPUS COP

Hiya, George. Looking for Margaret Horner.

WATCHMAN

Just missed her.

There's a federal agent in the seat beside him. He hands two photos to the watchman:

AGENT

Have you seen these people?

PHOTOS

Eddie and Lily.

EXT. STUDENT UNION - DAY

Awash in students, coming and going. In the parking area outside, a half dozen charter buses sit idling in the frigid air.

INT. STUDENT UNION - COMPUTER CENTER - DAY

Rows of personal computers: Maggie and Lily sit at one of, them, waiting for a response.

Eddie is a short way off, peering out of the window at the buses.

MAGGIE

(whispers:)

How'd it go?

LILY

Now did what go?

MAGGIE

Last night.

LILY

I think we should split up.

MAGGIE

(appalled:)

Why?

LILY

Because they're looking for two people.

MAGGIE

Oh. Yeah.

She looks up, sees Eddie in his changed clothes:

MAGGIE

(continued)

God, he looks great in tweed,
doesn't he?

COMPUTER

begins printing out the response to Lily's E mail; it's in Chinese. Lily stares at the message, dumbfounded, as Eddie crosses to them.

EDDIE

What does it say?

LILY

It says the fax number is assigned to a personal residence in Beijing.

EDDIE

What residence?

She looks up, peers into his face before she answers:

LILY

The United States Military Attaché.

INT. STUDENT UNION - HALLWAY - DAY

A bank of pay phones in a busy hallway. Maggie is at one of the phones, Eddie and Lily hovering nearby.

MAGGIE

Anthony Shannon, please...

INT. SHANNON'S CHICAGO OFFICE - DAY

Shannon's secretary on the phone, as we intercut:

SECRETARY

I'm afraid he's not here. Who may I say is calling?

MAGGIE

It's personal...

The secretary looks up at FBI agent Schmidt, sitting beside some fancy electronic gear, listening in. He shrugs.

SECRETARY

He's in Washington. Would you like me to transfer the call?

MAGGIE

Yes.

Schmidt peers down at his gear, casually: the number on Maggie's phone appears.

EXT. STUDENT UNION - DAY

A half dozen police cars pull up outside the union, disgorge officers...

INT. STUDENT UNION - DAY

Meanwhile, Maggie awaits the transfer; she whispers to Eddie:

MAGGIE

He's in Washington...

EDDIE

Washington!

WASHINGTON SECRETARY (V.O.)
Mr. Shannon's office.

MAGGIE
Anthony Shannon, please.

WASHINGTON SECRETARY (V.O.)
Who's calling?

MAGGIE
It's personal.

WASHINGTON SECRETARY (V.O.)
Can you hold, please?

Maggie holds as

POLICE

enter the union, begin fanning out. We CUT TO:

INT. SHANNON'S CHICAGO OFFICE - DAY

as Agent Schmidt listens into the transferred call and WE
CUT TO:

INT. SHANNON'S WASHINGTON OFFICE - DAY

as Shannon picks up a telephone: it is attached to an
electronic device, and when Shannon speaks...

SHANNON
Tony Shannon...

...the phones on

AGENT SCHMIDT

squawk and emit a pure digital static that makes Schmidt
wince and we CUT TO:

INT. STUDENT UNION - DAY

as Maggie leaves the booth and hands the phone to Eddie,
who enters:

EDDIE

It's Eddie.

SHANNON

Eddie! Where are you?

EDDIE

I'm in Madison. Listen, this is
crazy: The fax from Chen came
from the US embassy in
Beijing...

He looks out of the phone booth at a hallway full of
cops:

SHANNON

Are you secure?

EDDIE

No. I'm not.

SHANNON

Eddie, listen to me carefully.
We're gonna pick you up. Stay
where you are...

The last of the cops pass, heading down the hall.

EDDIE

I can't stay where I am. I'll
come to you.

He hangs up as

SHANNON

is left hanging:

SHANNON

Eddie?

INT. STUDENT UNION - DAY

Eddie has Lily by the hand, leading her quickly down the
hall in the opposite direction of the cops, Maggie
hustling beside them.

Through the doors to the outside, we can SEE

TWO COPS

and the FBI agent we saw at the observatory taking up positions where they can keep an eye on the entrance.

MAGGIE

Lily, wait. Let me help. Try those buses.

She hugs Eddie; then she hugs Lily:

MAGGIE

(continued)

Good luck. Don't be such a jerk.

And she's out the door.

EXT. STUDENT UNION - DAY

Maggie emerges, crosses to the cops:

MAGGIE

Excuse me... you know those people in the paper this morning?

AGENT

Yes?

MAGGIE

I'm Maggie Horner. I think they just snuck out the back way.

EDDIE AND LILY

watch this from their vantage point just inside the entrance. Maggie points down the walk leading away from the union, then follows as the cops and the agent head off in that direction.

And then, Eddie and Lily burst through the doors...

EXT. STUDENT UNION - DAY

...and cross rapidly toward the buses. A young man dressed incongruously in a raccoon coat and a straw boater stands before a bus door with a clipboard in his hands. He grins as he sees Eddie and Lily approaching:

RACoon COAT
Mr. Findlay?

EDDIE
(thinking quickly)
Yes.

RACoon COAT
(checking off a name)
You're the last. Get right on.

Eddie and Lily climb the bus stairs. And now we see the placard in the window: YOUNG REPUBLICAN CLUB OF WISCONSIN.

RACoon COAT
(continued)
Excuse me... are there two of you?

EDDIE
Yeah. This is Mrs. Findlay.

RACoon COAT
Oh. I didn't realize you were both coming.

EDDIE
Last minute thing.

RACoon COAT
No problem. Delighted to have you both...

And as they turn into the bus, the man stops them again:

RACoon COAT
(continued)
Um... excuse me. You've only paid for one ticket.

EDDIE
Oh, sorry. How much is it?

He fumbles for his wallet:

RACoon COAT
Well you've already paid for the room. That'll be another ninety dollars.

EDDIE

The room.

RACoon COAT

At the lodge, yes. Did you want separate rooms?.

LILY

Of course not.

She slips her arm through Eddie's.

RACoon COAT

That includes meals, of course.

Eddie peers into his wallet.

EDDIE

Will you take sixty on account?
I'll have to get to a cash
machine.

RACoon COAT

Oh... what the heck. We're all
Republicans.

They board the bus, and the man in the raccoon coat waves as the driver pulls away.

And as he heads for the union, a man comes running through the parking lot, lugging a pair of boots and skis. It is, of course, poor FINDLAY, desperately out of breath:

FINDLAY

Where's the bus?

RACoon COAT

Just left.

FINDLAY

Goddamit: I paid for my ticket.

RACoon COAT

Who are you?

FINDLAY

Jack Findlay.

Raccoon coat turns and peers after the bus, now too far away to hail. Then he turns back to Findlay, as if something has just occurred to him:

RACCOON COAT

Mr. Findlay... do you know where
your wife is?

EXT. FRANKLIN FOUNDATION - WASHINGTON OFFICE - DAY

A government sedan pulls up in front of a handsome town house. Agent Ford emerges from the car, along with a driver. They cross to the entrance. WE CUT TO:

SHOT - FILE FOLDER

As it drops on an elegantly polished desk.

FORD

The Franklin Foundation's file
at the IRS. Shall I tell you
what's in it?

We are in

INT. FRANKLIN FOUNDATION - SHANNON'S OFFICE - DAY

Shannon is at his desk, the file in front of him. Ford stands before him as the other agent sits.

FORD

Your funding comes from a number
of different sources. But when
the checks are cashed, they end
up at the same bank. In
classified accounts.
Why do you suppose that is?

SHANNON

I couldn't say.

Shannon lights his cigar. Ford drops a second file on top of the first.

FORD

Your resume. Very impressive.
Leaves out one important thing.

SHANNON

Which is?

FORD

Which is who pays your salary.

SHANNON

And who would that be?

FORD

Well, now, that's where it gets interesting. I have a friend at Langley who tells me they pay your salary.

SHANNON

That is interesting. Have to check into that myself.

A deep drag on the cigar, a cloud of smoke.

FORD

A man might be forgiven for concluding that your foundation is a front for the people at Langley as well. Mr. Shannon, do I need to tell you that interfering with a federal investigation is a crime?

SHANNON

I know the law, Mr. Ford.

FORD

Then perhaps you'd like to share a little information with us.

SHANNON

Such as?

FORD

Such as what's going on here.

SHANNON

I have no idea. I'd tell you if I did.

Ford leans over, until he is practically nose to nose with Shannon.

FORD

Alright. I'm going to do you the favor of being frank with you. These people are suspects in

crimes of murder and espionage.
I'm gonna find them. If it turns
out you and your friends at
Langley are trying to get in my
way, I'll fry your ass so bad
you'll never sit down again.

He gathers up the folders and leaves Shannon puffing on
his cigar.

EXT. STUDENT UNION - DAY

Findlay and the Raccoon Coat are studying photos of Lily
and Eddie. Two cops and the agent await their judgment.

RACCOON COAT

That's them.

AGENT

They got on the bus?

RACCOON COAT

Just before it pulled out.

AGENT

Where's it going?

RACCOON COAT

Lake Geneva. They oughta be
there pretty soon.

EXT. SKI LODGE - DAY

The bus pulls into the parking area and stops. The
Republicans alight and head for the registration desk,
Eddie and Lily among them.

LILY

What do we do now?

EDDIE

We're the Findlays. We do
whatever they would do.

LILY

Which is?

EDDIE

I don't know. I think we
register.

And we CUT TO:

SHOT - REGISTRATION CARD

already made out to Jack Findlay. We are in

INT. SKI LODGE LOBBY - DAY

and there is bedlam at the desk as the busload of
Republicans registers. The clerk is eyeing
Lily:

CLERK

I'm sorry sir, we have you down
for a single.

A helpful Republican (MAXWELL) offers:

MAXWELL

Would you like my double?

EDDIE

No, it's alright.

He's already signing the card.

MAXWELL

It's no bother, really. My wife
couldn't make it. My name's
Maxwell.

EDDIE

(reading of the
registration:)
Jack Findlay.

MAXWELL

Jack Findlay? That's strange.
I know a Jack Findlay. He was
supposed to come on this trip.

LILY

Oh, that's the other Jack
Findlay.

Eddie has seen something outside:

P.O.V.

A state police car pulls up to the entrance, lights flashing. And another. And another.

MAXWELL

There's two Jack Findlays?

LILY

We're the pro choice Findlays.

EDDIE

Excuse me.

He takes Lily by the arm, begins walking her toward the rear of the lobby.

CLERK

Mr. Findlay? Your key:

But Eddie and Lily are already running...

EXT. SKI LODGE - REAR - DAY

...out of the back entrance and down through the snow, to the lake where a half dozen ice boats skim along under the brisk wind.

LILY

Where are you going?

EDDIE

I don't know:

They reach the frozen lake just as a man has finished rigging his ice boat for a sail. Eddie turns, sees the cops emerging from the entrance behind him. He shouts at the boater:

EDDIE

(continued)

Hey: The cops are looking for you!

BOATER

What for?

EDDIE

I don't know. They're pretty steamed. Shall I hold your boat?

The boater watches as the police come running down through the snow, shouting and pointing.

BOATER

What the hell...

Eddie takes the boat as the boater crosses toward the advancing cops. He shouts:

BOATER

(continued)

I can't hear you!

And when he turns, he is shocked to see Eddie and Lily on his boat, sailing for the opposite shore.

BOATER

(continued)

Hey! Come back here!

EDDIE AND LILY

on the boat, sailing. The boat is picking up speed, bouncing from side to side. They can barely hold on:

LILY

Do you know what you're doing?

EDDIE

I sailed a boat once.

LILY

An ice boat?

EDDIE

No. Gotta be the same thing, right?

The boat nearly tips over, sliding crablike across the slick expanse of ice. Then it spins, loses the wind as

TWO POLICE CARS

move down the packed snow beside the lodge and onto the ice.

LILY
They're coming!

Eddie manages to fill the sails, and the boat takes off again.

LILY
(continued)
Look out!

A fishing shanty looms ahead. An ice fisherman emerges, sees the ice boat coming, barely under control, his eyes widening as it WOOSHES past the shanty...

...and spins out of control. Eddie manages to regain the wind and he takes off again, heading back toward the shanty. The fisherman watches dumbfounded as the boat seems bent on attacking ...

...but Eddie manages to avoid a collision just as one of the police cars comes roaring along the ice, narrowing the distance...

...Eddie swerves, the boat careening on one runner, narrowly missing the police car and the cop hits the brakes, the car doing a spinning 360 and wiping out the shanty in an explosion of boards and fishing tackle.

FISHERMAN
Goddam sonofabitch!

EDDIE AND LILY

are now in the center of the lake, running before the wind, but behind them, the second police car is making headway along the ice, narrowing the distance between them. Lily has to shout to be heard:

LILY
I'm freezing!

EDDIE
Me, too.

He aims the boat toward the opposite shore line, approaching rapidly, but suddenly A SECOND ICE BOAT barreling along on a perpendicular tack is bearing down on them.

LILY
Eddie!

He sees the boat just in time to yank his rudder hard, sending his own boat into a spin and clipping the other boat with a sickening CRAACCCKK!!!...

EDDIE'S BOAT

is missing a runner, now, tipped at an odd angle, sliding toward a snowbank on the far edge of the lake, spinning, grinding a path across the ice with a painful SHRIEK...

...and dumping Eddie and Lily into the snowbank. Silence for a long moment as

THE POLICE CAR

spins it's wheels against the slick ice, making progress toward the wrecked boat and at last

LILY

rises, takes Eddie by his arm, almost drags him through the snow, away from the lake.

And they run.

Behind them, the cop in the second car realizes too late he's heading for an ice fisherman's large hole. He pumps his brakes, the nose of the car dips, and then drifts slowly and inevitably into the hole. Up go the back wheels, spinning uselessly in mid air.

EXT. FOREST - DAY

Eddie and Lily run. But the snow is deep and they are exhausted, and the tracks they leave show how impossible it is to keep to a straight line. Lily stumbles, falls. They are both fighting for breath.

LILY

Wait...

It is a long moment before they can speak.

LILY

(continued)

This is insane...

A sudden CRACK through the trees, a rifle shot, splintering wood near by and the two of them are off again, scrambling...

LILY

racing through the trees, a look of terror on her face now. And Eddie calls:

EDDIE

Lily!

He is burrowing into the snow, making a cave. He grabs her, forces her down into the hole, scurries in behind her, then brings a pile of snow down to cover the entrance. In a flash they are invisible.

And we HEAR FOOTSTEPS and HEAVY BREATHING; it is a moment before

TWO HUNTERS

appear, slogging through the snow, rifles at the ready.

HUNTER #1

You sure it was a buck?

HUNTER #2

Hadda be. Big ol' hairy sonofabitch.

And as they move on into the woods, WE CUT TO

EDDY AND LILY

stuffed like rabbits in a cozy hole, their noses inches away, peering into each others' eyes.

INT. COSMOS CLUB - EVENING

An old-boys club (and now, old-girls, too) at cocktail time: stuffed chairs, deep carpet, white coated waiters serving drinks. A woman (FLORENCE) enters, attractive, about 50, pauses briefly as she searches for someone, then crosses to

SHANNON

sitting in an easy chair. He rises with a smile, kisses her cheek.

SHANNON

I swear you get more beautiful every time I set eyes on you.

FLORENCE

Liar.

SHANNON.

It's the truth.

FLORENCE

It's okay, the lie will do.

She sits.

SHANNON

What are you drinking?

FLORENCE

The usual.

He calls the waiter over:

SHANNON

Bourbon and soda.

FLORENCE

That was a test.

SHANNON

Shame on you.

FLORENCE

I've been reading about you.

SHANNON

I suspect you have.

FLORENCE

What's going on?

SHANNON

I need some help, Flo.

FLORENCE

And I thought this was purely social.

SHANNON

I wish it were.

FLORENCE

Me, too.

SHANNON

Chinese physicist by the name of
Chen Lu

FLORENCE

The missing Chen...

SHANNON

..and his assistant, Lily
Naughton. Collier's been
tracking them.

FLORENCE

Collier: Is he involved in
this?

SHANNON

I need to find out what he
knows.

FLORENCE

He knows everything. He's kissed
every important butt in
Washington.

SHANNON

I've got egg on my face, Flo. I
found Chen. I brought him here
from China.

FLORENCE

I'll do what I can. Be careful
of Collier. He won't play with
you unless he can keep your
balls in a jar by the door.

Shannon grins:

SHANNON

I like to take mine with me.

FLORENCE

I wouldn't mind holding them
myself.

EXT. SUMMER HOUSE - NIGHT

Nestled in among the trees, boarded up and closed for
winter.

INT. SUMMER HOUSE - NIGHT

The SOUND of BREAKING GLASS, and then a hand reaches in through a broken window and unlocks the door.

Eddie and Lily enter. Sheets shroud the furniture, matching the cool white landscape visible through the windows in the moonlight. Lily shivers violently.

Eddie grabs a blanket that's being used as a covering for a chair, wraps Lily in it. She's making involuntary sounds, her teeth chattering, her whole body shaking. He rubs her back, puts his arms around her.

EDDIE

Come on, lie down.

She does. Eddie goes down with her, holds her tightly to himself, whispering in her ear:

EDDIE

(continued)

Shhh... it's okay... you're okay
now...

She's weeping from cold and fatigue, but gradually her shivering stops...

LATER

Lily has calmed down and warmed up. She lies beside Eddie, wrapped tightly in her blanket.

In the dark, they speak in near whispers:

LILY

Can we stay here?

EDDIE

They'll have the dogs and
choppers out by daylight. We've
got to get to Shannon.

LILY

It's too dangerous.

EDDIE

It's our only chance.

LILY

Eddie, the fax came from the embassy... whoever's involved in this is in Washington.

EDDIE

He's the only one who can help us.

LILY

You trust him.

EDDIE

Yeah.

Silence.

LILY

I don't trust anyone. I think I trust you.

EDDIE

He's like my dad, Lily. After my dad died, he gave me a job. He made me go back to school. He believed in me.

LILY

I hope you're right.

EDDIE

Get some sleep.

EXT. SHANNON'S HOUSE - WASHINGTON - NIGHT

A secluded house on a quiet, suburban street. A light burns in the bedroom.

INT. SHANNON'S HOUSE - BEDROOM - NIGHT

A phone RINGS on Shannon's nightstand. Shannon picks up:

SHANNON

Tony Shannon.

FLORENCE (V.O.)

Tony, it's Flo. Are you secure?

SHANNON

Yes.

FLORENCE (V.O.)
I've checked on Collier for you.
He's off the reservation.

SHANNON
What's going on?

INT. BAR - NIGHT

Florence is at a pay phone:

FLORENCE
I don't know. The Chen story is
a fake. Langley was never
tracking him.
Same with the Naughton woman.

SHANNON (V.O.)
What else?

FLORENCE
That's all I have.

Silence from Shannon. Then:

SHANNON (V.O.)
Thanks, Flo.

FLORENCE
Be careful.

She hangs up. AND WE CUT TO:

SHANNON

sitting on his bed. Rolling his unlit cigar through his
fingers.

INT. SUMMER HOUSE - NIGHT

Lily is asleep on the sofa. A hand reaches down, touches
her shoulder gently. She awakens with a start, blinks her
eyes open: it's Eddie.

EDDIE
Sorry... we have to go.

LILY
What's the matter?

EDDIE
Sun'll be up in an hour.

And WE CUT TO:

EXT. WOODS ROAD - NIGHT

Running lights from a Chevy pick up cut a path through the woods...

INT. PICK UP TRUCK - NIGHT

...as Eddie drives, Lily in the seat beside him.

LILY
How'd you get it started?

EDDIE.
Everybody knows how to do that
in my neighborhood.

LILY
And gas?

EDDIE
Drained the lawnmower.

LILY
We're criminals, now.

EDDIE
You were sleeping.

EXT. COUNTRY ROAD - NIGHT

The truck emerges from the woods, passes along a bluff with a commanding view of the countryside.

EDDIE'S P.O.V.

Down the bluff, we can see squad cars parked on the road leading away from the woods: a road block.

EDDIE
I was afraid of that. They'll
be all over these woods by sun
up.

Lily is studying a road map from the glove compartment.

LILY

If the lake is that way, there's
a freeway this way. They
wouldn't block the freeway,
would they?

EDDIE

Good point.

LILY

I don't see how we get there.

EDDIE

As the crow flies.

He swings the truck around, turns off the road and into a
farm lane, and WE CUT TO:

EXT. POLICE STAGING AREA - DAWN

The sky is just light enough to make out the state police
cars, unmarked black sedans, and police choppers at the
ready. A dozen cops and FBI agents prowl among the
vehicles as the choppers rise like giant birds, head
toward the wooded area atop the bluff...

EXT. FARM FIELD - DAWN

The truck comes bouncing over the field, through the corn
stalks, turns down a tractor lane and pulls up to a snow
fence separating the farm field from a freeway, just up a
short rise on the other side.

INT. TRUCK - DAWN

Eddie puts the truck in gear:

EDDIE

Buckle up. And hold on to your
hat.

He backs the truck up for a running start, guns the
engine, and heads directly for the fence...

FENCE

closer, closer... and suddenly the fence shatters with
the impact of the

TRUCK

slipping and sliding now, into the icy ditch that collects the runoff from the rise leading to the freeway. Eddie tries to force his way through, but it's no use, the wheels are spinning against the snow and slush. They are stuck.

INT. CHOPPER - DAWN

The choppers are cruising the woods, peering down onto the rooftops of the summer homes, one of which Eddie and Lily have just left. Fresh tire tracks through the newly fallen snow catch the eye of the chopper pilot. He speaks into the radio:

PILOT

Chopper one... we've got some
tire tracks...

EXT. TRUCK - DAY

Eddie is pushing, trying to get the pick up unstuck. Lily is behind the wheel.

EDDIE

Give her some gas!

She floors it.

EDDIE

(continued)

Not so much! Let it rock a
little...

She tries again. No luck.

INT. CHOPPER - DAWN

Following the tire tracks as they veer off the road and into a farm field.

PILOT

Chopper one... we got somethin'
goin' on here...

EXT. TRUCK - DAWN

Eddie is straining with all his might. At last, there is movement, the truck inching ahead slowly, along the ditch, and then Lily points it uphill and gives it the gas:

EDDIE

No! No... don't... not so fast.

He watches as the truck slips back down the incline, then, miraculously catches hold, spins up the bank and to the crest beside the road. Eddie runs:

INT. TRUCK - DAWN

Eddie opens the door, swings himself in.

EDDIE

Nice work.

Lily makes a muscle. She heads for the freeway, slides into the trickle of early morning traffic as...

INT. CHOPPER - DAWN

...The chopper passes over the fields and hovers above the broken snow fence.

PILOT

Chopper one... they made it to the freeway.

EXT. STAGING AREA - DAWN

A federal agent stands listening to his radio. He mutters:

AGENT

Sonofabitch.

And we CUT TO:

SHOT - BREAKFAST PLATE

Two poached eggs, beautifully arrayed with a sprig of parsley and a neatly scalloped orange slice. We are in...

INT. RESTAURANT - MORNING

...a fancy hotel restaurant, a jacketed waiter serving Collier his morning fare. Shannon is opposite, drinking coffee.

SHANNON
Why the-bullshit?

COLLIER
No bullshit, Tony. You know everything I do.

SHANNON
That's the bullshit. That, and the story about Chen.

Collier looks up from his eggs.

COLLIER
What makes you say so?

SHANNON
Let's just say I have my sources.

COLLIER
Alright. Let's just say he's serving a larger purpose. So am I. So are you.

SHANNON
Meaning?

COLLIER
Meaning we're just actors here. We don't know how the play comes out. You might be the villain.

SHANNON
How so?

COLLIER
Chen was your boy, Tony. You brought him to the party. You brought in this Kopek kid. You're a suspect. Hell, you even lied to Congress. You said the project was private, no involvement from Langley. Who

do you think would believe you now? Who do you think is going to be responsible if it blows up in our faces?

SHANNON

Except there was no espionage.

COLLIER

There is now.

SHANNON

I could make a hell of a mess going down, George.

Collier studies him for a beat:

COLLIER

You could.

SHANNON

That makes me a pretty good villain.

COLLIER

What do you want?

SHANNON

The truth.

Collier pokes his egg, watches the yellow run onto the plate.

COLLIER

I'll see what I can do.

EXT. FREEWAY - DAY

The truck takes the Zanesville exit off the freeway.

INT. TRUCK - DAY

Lily still drives, Eddie in the seat beside her.

LILY

Can't we just call him?

EDDIE

His phones are tapped for sure.
They'll be waiting for us.

LILY

How much money do we have?

EDDIE

Why?

LILY

I saw something in a movie once.

She turns onto the main drag.

INT. ZANESVILLE FLOWER SHOP - DAY

Lily enters, crosses to the counter. The clerk is an old
duffer in a plaid shirt.

LILY

I'd like to send some flowers to
Washington.

CLERK

D.C.?

LILY

Yes.

CLERK

I'd like to send something to
Washington. Wouldn't be
flowers.

LILY

May I include a message with
that?

CLERK

You can if you hold your horses.

As the clerk prepares his order form, Lily is suddenly
aware of the TV, it's volume tuned low, sitting down the
counter:

NEWSCASTER

New developments in America's
biggest manhunt in recent memory
- the two suspects being sought

in connection with the Chicago
blast eluded police today in a
daring getaway...

TV SET

now showing photos of Eddie and Lily just as

EDDIE

enters the shop with a bag of fast food. Lily shoots him
a look, nods to the TV, just as the clerk snaps it off.

CLERK

Can't hear yourself think with
that damn thing yapping at you.
Now, who we sending this to?

INT. ELEVATOR - DAY

Shannon rides a cargo elevator down, accompanied by two
suited men - security personnel.

The elevator's open walls reveal a descent through rock
and steel girders to a...

INT. VAULTED CHAMBER - DAY

...where the elevator door opens and Shannon emerges.

Collier is waiting for him.

COLLIER

Hello, Tony. This way.

He ushers Shannon through a door into a...

INT. BOARDROOM - DAY

...modestly appointed board room: a large conference
table and chairs, in which Bentley, Coburn and Ryan await
his entrance.

SHANNON

Gentlemen.

They nod hellos; Shannon sits in the chair provided for
him.

COLLIER

I'm sorry we couldn't have been more open with you from the beginning.., we've pretty much had to proceed on a need to know basis. And until now, we felt you didn't.

BENTLEY

Tony, before we begin, I'd like to assure you that what you hear today will remain inside these walls.

SHANNON

You mean you won't tell or I won't tell?

Mirthless chuckles.

COLLIER

You're right about Dr. Chen, Tony. There was no espionage. Your lab was destroyed on our orders.

SHANNON

And Bucky?

COLLIER

I'm sorry to say, also on our orders.

SHANNON

Who are you?

COLLIER

We're an interagency team. We advise the president on technology and defense.

RYAN

Tony, we were in a crisis situation. We had to act quickly. None of us wanted to see Dr. Bucholtz hurt. We had no choice.

SHANNON

Why not?

BENTLEY

He was going to release the information needed to duplicate his machine on the internet. It would have created chaos. The oil business, the automobile business would have been in turmoil. There would have been financial panic. The relationships on which the world has run for fifty years would have been turned upside-down. We couldn't let it happen.

SHANNON

So you had him killed.

COBURN

It was very regrettable, Tony.

SHANNON

And Chen?

COLLIER

We took him. We made him an offer.

SHANNON

Where is he?

COLLIER

He's here. You can see him.

SHANNON

And Eddie Kopek?

COLLIER

He and Chen were our cover story. They were simply... how should I put it? Convenient. We were going to throw them to the FBI and let nature take its course.

SHANNON

Nature and some trumped up bullshit from CIA.

COLLIER

If you like.

SHANNON

So why don't you?

COLLIER

Tony, the story we told you about not being able to make the thing work was true.

SHANNON

Only it's not the Chinese.

COLLIER

That's correct.

SHANNON

You think he's the missing piece of the puzzle?

COLLIER

We hope so. We believe so. He and Miss Naughton.

SHANNON

And I'm your Judas goat. I lead Eddie to the slaughter.

COLLIER

If he cooperates, there is no slaughter.

SHANNON

What if I refuse?

COLLIER

We don't think you can, Tony.

SHANNON

Why not?

COLLIER

We're in very deep. We're playing for very high stakes.

SHANNON

That wouldn't be a threat, would it?

BENTLEY

We've won the cold war, Tony. We're not about to give the trophy back.

The door opens, and a security officer enters:

OFFICER

A phone call for Mr. Shannon.
Shall I put it through?

SHANNON

Please.

The men and women around the table stare curiously at Shannon. And WE CUT TO:

INT. SHANNON'S WASHINGTON OFFICE - DAY

Shannon's Washington secretary on the secure phone. She has a box of roses on her lap and a card in her hand:

SECRETARY

I didn't know whether to bother
you or not... it's strange.
Shall I read it?...

(reading:)

Smithsonian, 5pm. Today. Eddie. That's it.

INT. BOARD ROOM - DAY

Shannon hangs up. Looks around the room at the others. Slips a cigar out of his coat pocket, rolls it in his fingers, considering.

INT. TRUCK - DAY

Eddie drives, swings into the lane marked Route 70, Washington. He looks over at Lily:

EDDIE

How come you speak Chinese?

LILY

I grew up in China. My parents
were missionaries.

EDDIE

Missionaries?

LILY

Yeah. Everytime I hear the
expression "missionary

position", I think of my parents
doing it.

She reddens, embarrassed. Then she laughs:

LILY
(continued)
God, why did I say that? I'm
such a prude!

EXT. FRANKLIN FOUNDATION - DAY

A DELIVERYMAN exits from the foundation, crosses to his truck - Dupont Circle Florists stenciled on the side. But before he can enter, two federal agents stop him.

AGENT
FBI. Would you come with us,
please?

DELIVERYMAN
Me?

INT. SHANNON'S CAR - DAY

A black government sedan, a DRIVER in the front seat, Shannon in the rear. From his position, Shannon can see the driver's eye searching the traffic behind him in the rear view mirror.

SHANNON
Are we being followed?

DRIVER
Yes, sir. Shall I try and lose
them?

SHANNON
No. There's a supermarket up on
the right a few blocks. Pull in
there.

DRIVER
Yes sir.

INT. DUPONT CIRCLE FLORISTS - DAY

Ford and another agent talk to the OWNER:

OWNER

They were sent by phone. I do remember that.

FORD

Do you recall where they were sent from?

OWNER

I don't. I'm sorry. It's probably on the receipt.

He crosses to his counter, opens a drawer, removes a pile of receipts, begins going through them, slowly, licking his thumb for traction.

OWNER

(continued)

Here it is. Zanesville Flower Shop, Zanesville, Ohio.

EXT. SUPERMARKET - PARKING LOT - DAY

Shannon's car pulls into the lot and stops. Shannon emerges as a second car, another unmarked sedan, pulls into a spot nearby. Shannon crosses to the supermarket entrance. Two agents from the second car follow.

INT. SUPERMARKET - DAY

Shannon enters, takes a shopping cart, drops a few items into it, then crosses to the meat counter. He says to the man behind the counter (BUTCHER):

SHANNON

I'd like a special cut, I want to speak to the butcher, if you don't mind.

He walks quickly to the doors to the rear.

BUTCHER

I am the butcher.

But Shannon is already through the doors.

BUTCHER
(continued)

You wanna talk to the butcher,
you gotta talk to me. Can I help
you?

It's one of the agents who stands before the counter.

INT. SUPERMARKET - STORAGE AREA - DAY

Shannon walks quickly through and out the back door...

EXT. SUPERMARKET, LOADING DOCK - DAY

...and onto the loading dock, where a van, white,
unmarked, awaits. The van pulls to the dock and Shannon
enters; the van speeds away.

INT. SUPERMARKET - DAY

The agent. Looks at his watch: something fishy. He shows
the butcher his badge:

AGENT

FBI...

And he crosses to the doors to the rear, enters, leaving
the butcher gazing after him. He points to himself:

BUTCHER

Butcher.

EXT. SUPERMARKET - LOADING DOCK - DAY

The agent emerges onto the dock, looks around. Shannon
is nowhere in sight.

EXT. SMITHSONIAN INSTITUTION - PARKING AREA - DAY

The pick up truck pulls into the Lot and stops, Eddie and
Lily emerge, cross to the main building. Eddie looks at
his watch.

EDDIE

We're a little early.

INT. ZANESVILLE FLOWER SHOP - DAY

The clerk is on the phone:

CLERK

Yes, I do remember.... young
man, young woman, very nice
couple... alright, hold on...

He puts the phone down, crosses to his waste basket,
pulls out today's paper: Eddie and Lily's photographs on
the front page. The clerk returns to the phone.

CLERK

(continued)

It's them.

INT. DUPONT CIRCLE FLORISTS - DAY

Ford is on the phone. He turns to the second agent:

FORD

They were in Zanesville.
(to the phone:)
Do you recall the time?

INT. ZANESVILLE FLOWER SHOP - DAY

CLERK

Earlier today... this morning,
it was. Sent a message, too...

He scratches his head:

CLERK

(continued)

No, I can't remember.

He holds the phone away from his ear as Ford squawks:

CLERK

(continued)

Well, now, I am thinking...

EXT. SMITHSONIAN MUSEUM - DAY

HIGH ANGLE

Far below, Eddie and Lily appear between the massive marble columns and enter the museum.

INT. SMITHSONIAN MUSEUM - DAY

Security guards everywhere. Eddie and Lily walk past the looming dinosaur skeleton and head up the broad stairway to the

SECOND FLOOR

where they emerge in a long gallery. A line of arched openings overlooks the main hall, and as they move down the colonnade, Eddie spots

SHANNON

just entering the building.

EDDIE

There he is.

But as Lily registers her relief, Eddie sees three men who accompany Shannon. They stop, speak for a moment, and then the men fade into the museum, take up positions - apparently as visitors.

EDDIE

is frozen in his place, incredulous. A long moment before he can say to Lily:

EDDIE

What is this?

INT. DUPONT CIRCLE FLORISTS - DAY

The owner is rummaging through the waste basket, Ford still on the phone beside him:

OWNER

We don't keep records of messages. I might've made notes...

He draws a scrap of paper from the basket, reads it:

OWNER

(continued)

This is it...

He hands it to Ford, who scans it quickly, starts moving for the door...

INT. SMITHSONIAN MUSEUM - DAY

Shannon climbs the stairs to the second floor. He reaches the gallery, sees Eddie, sitting on a bench. Alone. He crosses to him, sits beside him.

SHANNON
Hello, Eddie.

EDDIE
What's going on?

SHANNON
You're safe. Relax.

EDDIE
Who are your friends?

SHANNON
What friends?

EDDIE
The ones you came with.

SHANNON
I'm here by myself. Where's Lily?

EDDIE
She never made it.

SHANNON
What do you mean?

EDDIE
She hates Washington. She's probably a thousand miles away by now.
Those friends.

The men Shannon entered with have moved into the gallery, still trying to blend into the stream of visitors.

SHANNON
It's complicated, Eddie. I can explain...

EDDIE

Go ahead.

SHANNON

You'll have to come with me.

EDDIE

Why don't you explain here?

SHANNON

I can't.

Eddie stands.

SHANNON

(continued)

Eddie, take it easy.

But the men, seeing Eddie rise, move quickly. Eddie turns, sprints down the gallery.

The three men pursue, as visitors turn, stare at this breach of museum decorum.

SHANNON

Eddie!

PURSUER

gaining on Eddie. Suddenly, a display comes sliding across the floor into his path, knocking him down. Lily has pushed it.

EDDIE

Lily, run!

She turns, sprints down the gallery as Eddie grabs the club from the hands of "Paleolithic Man", smashes the second pursuer in the face.

SECURITY GUARDS

come running into the gallery, but are swamped by a stream of visitors trying to get out of the way.

EDDIE AND LILY

with two pursuers on their heels, run through a maze of display cases looking for a way out.

The door marked "BOTANY" is unlocked and they go through it.

INT. ATRIUM - DAY

Several workers are startled by the sudden commotion as Eddie and Lily race through, followed seconds later by two pursuers.

A researcher grabs a phone and dials...

EXT. SMITHSONIAN MUSEUM - DAY

Ford pulls up in his car, a second car behind. Ford and two other agents emerge, cross to the entrance...

...just as Shannon emerges from the museum.

FORD

Grab him: Mr. Shannon, I'm going to ask you to wait here.

SHANNON

Are you arresting me?

Ford doesn't answer. Without looking back, he enters the museum, leaving Shannon with one of the agents.

INT. SMITHSONIAN (SCIENCE AND INDUSTRY) MUSEUM - DAY

A locomotive, a race car, and a Boeing 727 dominate the Hall of Transportation.

Eddie and Lily race into the hall, look around, and head for the nearest stairway.

THREE PURSUERS

enter behind them, closing the gap, until the stairwell suddenly fills with a group of eighth graders. One of the men breaks off and heads for another stairwell.

SECOND LEVEL

Eddie and Lily race down the balcony alongside the Boeing 727. Then Eddie sees the

PURSUER

who took the other stairway blocking their path. Eddie runs headlong into the man, knocking them both down. But the guy is a brute and he is still blocking the way. Eddie turns, heads the other way.

He looks around for Lily, but she's nowhere in sight.

EDDIE

Lily?!

Nothing.

The man he knocked down is closing in; the other two are approaching from the other side.

Eddie is trapped. Desperate, he leaps up on the 727
ENGINE POD

then scrambles over the top of the fuselage, past the tail, and slides down the other side onto

THE WING

suspended high in midair above the hall. Eddie dashes along the wing to the tip and vaults over the railing on the opposite balcony.

The men make an end run around the balcony but they're too late. Eddie has vanished.

They backtrack to the jetliner, searching.

INT. BOEING 727 - DAY

The men enter the airplane, peering behind the seats, into the cockpit. One of the men yanks open the lavatory door:

LILY...

stands looking out, her face a mask of fear, as the man closes in on her.

LILY

Don't touch me!

He pins her wrists as she struggles against him. Another of the men appears at her side. He cracks a vial of inhalant under her nose. She goes limp.

INT. SMITHSONIAN (SCIENCE AND INDUSTRY) MUSEUM - DAY

Eddie dashes into the darkened

BRIDGE OF AN AIRCRAFT CARRIER

in the middle of a full alert.

VOICE

(from speaker:)

Stand by to launch aircraft.

Eddie melts into the shadows and glances around. It looks like he's lost his pursuers.

INT. ATRIUM - DAY:-

Ford and two agents are surrounded by a half dozen workers, all of them shouting different directions:

WORKERS

There were four of them... they went through there... no, that way... there were only two of them...

INT. CORRIDOR - DAY

Eddie is moving along the ground floor corridor with a mob of tourists, looking around frantically for Lily and trying to stay invisible.

Suddenly, he stops in his tracks.

P.O.V. THROUGH WINDOW

Eddie sees Lily.

EXT. SMITHSONIAN MUSEUM (FIELD MUSEUM) - DAY

The three men support Lily as she stumbles along with them, half conscious. They lead her to a white van...

INT. SMITHSONIAN MUSEUM (FIELD MUSEUM) - DAY

...as Eddie slams his fist against the glass in frustration. He spots an exit at the end of the hall.

EXT. SMITHSONIAN MUSEUM (FIELD MUSEUM) - DAY

Eddie comes running out and down the broad steps. The van is moving away. Eddie runs after it, catching sight of something scrawled in the dust on the back: Leesburg Construction hires scab....

...but as Eddie gets almost close enough to touch the rear, door, the van pulls away.

He stops, out of breath. Not far away, Eddie sees security guards moving in. He turns, dashes back down a ramp leading to door under the museum. He enters.

INT. STEAM TUNNEL - DAY

Eddie runs down the long tunnel, footsteps echoing in the emptiness.

EXT. SMITHSONIAN MUSEUM - DAY

Ford emerges from inside, crosses down the steps to Shannon and the agent he was left with.

FORD

Better get yourself a lawyer,
Mr. Shannon. I'm gonna bust
your ass.

And Ford continues on down the steps as WE CUT TO:

INT. CAPITOL BUILDING (MADISON) - DAY

A door marked "No Public Access" opens a crack. Eddie peeks out. He steps into the marble hallway, gently closes the door behind him. He has no idea where he is. He eases into another tour group.

GUIDE

...and at the end of this hall
we will see the Capitol Building
rotunda where the bodies of
Presidents Lincoln and John F.
Kennedy lay in state...

EXT. CAPITOL BUILDING (MADISON) - DAY

Eddie emerges:

P.O.V. OF CAPITOL MALL (SECOND UNIT) - DAY

the bronze statues of generals on horseback are dusted with snow and the Washington Monument stands stark white against the crisp winter sky. All around, American flags snap smartly in the breeze.

Eddie pulls up his collar and descends the steps.

EXT. CITY STREET - NIGHT

Eddie walks. He seems aimless, his mood dark. He hunches his shoulders against the wind and cold, his eyes on the pavement in front of him.

Newspapers at a kiosk sport headlines:

ELUSIVE PAIR IN D.C.?

EXT. CHINESE RESTAURANT - NIGHT

A sign says "Full Chinese Meal - \$2". Eddie peers in through the frosted window, reaches into his pocket. He pulls out a handful of change - not nearly enough. He continues on.

Down the sidewalk, a homeless man (LARRY) is panhandling.

LARRY

Pardon me, sir. Spare some
change?

Eddie doesn't even look up.

LARRY

(continued)

That's right. Don't even look.

Eddie continues on. Larry has to call after him:

LARRY

(continued)

Nobody looks at the homeless.

Another few steps, and then Eddie stops, turns, stares at Larry.

LARRY
(continued)
Hey! Con...TACT!

Larry salutes:

LARRY
(continued)
Yes... SIR! Lawrence
Applewhite, ready for duty, SIR!

And WE CUT TO:

INT. SOUP KITCHEN - NIGHT

A line of destitute men and women snakes through a dingy church basement, where volunteers serve soup and sandwiches. Eddie and Larry are among them, only Eddie is wearing Larry's clothes and Larry has on Eddie's tweeds. Somehow, Eddie looks right at home among these people, and in Eddie's clothes, Larry looks like visiting royalty.

LARRY
Thank you sister... set my man
up here with whatever he
needs... thank you brother...
Hey! One dinky ol' baloney
sandwich for my man? Shame
on you! He's a growin' boy.

The volunteer dumps another limp baloney sandwich on Eddie's plate.

LARRY
(continued)
You want that?

Eddie puts the sandwich on Larry's plate.

LARRY
(continued)
Thank you, bro.

EXT. LARRY'S CAR - NIGHT

A beat up Dodge Dart, circa 1968. The back seat is filled with the odds and ends of Larry's existence. And at the moment, it is also filled with Eddie, huddled under a blanket. Larry is in the front seat, huddled under his own blanket.

LARRY

Can't sleep in them shelters, bro. Very low class of people in there. Steal your goddam teeth if you open your mouth to snore.

EDDIE

Where's Leesburg?

LARRY

Leesburg? Only Leesburg I know is in Virginia.

EDDIE

Your car make it that far?

LARRY

Hell, yes.

Suddenly, a light flashes inside the car, illuminating first Larry's face.

A COP

stands beside the car, pointing his flashlight at the occupants.

COP

Can't park it here, boys.

LARRY

Yes, SIR! We'll move it, SIR!

The cop shines his light on Eddie.

EDDIE

Right away, SIR!

The cop douses his light, walks away, shaking his head.

LARRY
(continued)
Ass...HOLE!

EXT. CAPITOL BUILDING - DAY

A glorious day; the Capitol Building stands proudly against a blue sky.

INT. CAPITOL BUILDING - SIDE OFFICE - DAY

A small office adjacent to a committee room. Shannon scans a printed statement; Collier sits nearby.

SHANNON
Who wrote it?

COLLIER
Does it matter?

SHANNON
It's nice to know who's
mouthpiece I am.

COLLIER
You're-investing in your future,
Tony.

SHANNON
Well, let's see. You've killed a
man, blown up his lab and walked
away without his secret, and you
can't put your hands on a kid
who's running around out there
without a clue. You want me to
trust in such competence?

COLLIER
Just read it, Tony.

INT. CAPITOL BUILDING - HEARING ROOM - DAY

A Senate committee hearing: a panel of Senators listens as Shannon reads:

SHANNON
We don't know the cause of the
explosion, it's true. We don't

know the source of the espionage, if indeed there was espionage. But we know that we are at risk. Every idea that offers a competitive advantage for Americans is subject to theft. And that is the lesson to be drawn from this disaster. Security concerns must be paramount. We must begin to treat business secrets the way we once treated military ones. The cold war may be over, but we are still at war.

SENATOR

Mr. Shannon, yours are the words of a patriot...

EXT. LEESBURG CONSTRUCTION COMPANY - DAY

A yard brimming with trucks, vans, and at the far end, a small office. Larry's car pulls in and parks, and Larry and Eddie emerge, head for the office.

LARRY

I'd give my left nut for a job, bro.

INT. CONSTRUCTION OFFICE - DAY

A tough looking FOREMAN is giving Eddie and Larry a disapproving look over:

FOREMAN

No jobs. Sorry.

LARRY

Man, how about a little temporary work? Just a little something...

FOREMAN

Sorry. You'd need security clearances anyway.

LARRY

Security? What for?

FOREMAN

All our guys need clearances.
Tell your friend he oughta start
with a bath.

INT. LARRY'S CAR - DAY

Eddie and Larry are parked outside the construction yard.

LARRY

Man said no. I think you're
wasting time.

EDDIE

Never know. Let's just see
where they go.

LARRY

You da boss.

Larry pulls out behind a row of trucks as they leave the
construction yard, follows.

EXT. ROAD - DAY

The trucks pull off the road and into a fenced area with
a large "No Admittance" sign posted on the gate. Larry
pulls up and stops along the road.

INT. LARRY'S CAR - DAY

Eddie and Larry watch as the trucks disappear into the
gate area.

LARRY

Well, what's your idea, bro?

A sharp RAP on the window startles them both:

AN ARMED GUARD

has come up behind them. Larry rolls down his window.

LARRY

Looking for work.

GUARD

Can't park here. They're hiring
down at the Leesburg yard.

LARRY

Yes, SIR! Right away, SIR!

And Larry swings around, heads back down the road. A NOISY line of flatbed trucks, hauling huge construction pipes and heading for the gate, makes Larry shout as he concentrates on not getting sideswiped:

LARRY

(continued)

Ain't that the usual bitch?
Ain't hiring here, they're
hiring over there. And then you
get there and they tell you no,
it's the last place, and now you
lost your place in line at the
last place...

And he turns to Eddie, discovers the car door open and Eddie nowhere in sight..

LARRY

(continued)

What in the goddam...

EXT. GATE - DAY

The line of trucks enters the gate.

EXT. FLATBED TRUCK - DAY

A truck pulls to a halt beside the other trucks, near some construction sheds. The driver crosses to a shed, and once he passes, Eddie pokes his head out of a construction pipe, then leaps out.

He sees a group of construction workers coming out of one of the sheds, wearing jackets and hard hats, and he makes his way to the door, enters.

INT. SHED - DAY

Slickers and hard hats hang on pegs; Eddie dresses. On a wall is a set of blueprints detailing the construction

site; Eddie takes it down, rolls it up, stuffs it under his arm.

EXT. CONSTRUCTION AREA - DAY

Eddie falls in with a group of workers, heading toward a cargo elevator. As he goes, he notices that each of them has a security identification badge. He looks down at his own slicker: no badge.

EXT. ELEVATOR - DAY

The workers wait as a group of men exit the elevator, apparently a shift change. Eddie awkwardly bumps into one of the departing men:

EDDIE
Sorry. Excuse me.

Eddie has his badge. He pins it to his slicker and the group enters the elevator cage. The elevator begins its descent.

INT. TUNNEL - DAY

The elevator cage reaches bottom and the men exit. Eddie sneaks a look at a conveyor belt hauling rocks and earth upward. The group moves down the tunnel to a truck. They climb on and the truck and it heads down the long tube.

TUNNEL - ANOTHER AREA

The men are walking again, past a huge hydraulic machine. Eddie stops, looks it over, then unscrolls the blueprints under his arm, tries to orient himself. When he rolls the blueprints up again, the group has moved off, and he is alone. He heads the other way.

TUNNEL - DOOR

Eddie comes to a huge door, blocking his progress. He crosses to a ladder at the side of the door, climbs it, where it gives way to a vent pipe. Eddie moves from the ladder to the pipe and crawls through.

VENT PIPE

Eddie slips through the narrow pipe with some effort.

Ahead, a shaft of light suggests an opening. He crawls... AND WE CUT TO:

INT. COMPUTER CENTER - DAY

a massive array of computers, run by a staff of technicians. Just off the main room, there is a small

OFFICE

with a large window looking onto the main computer area.

Sitting before a small group of scientists is Lily.

SCIENTIST

We've been following your work for some time. We're very impressed.

LILY

Am I supposed to be flattered?

SCIENTIST

We'd like to check some figures with you, if you don't mind.

SECOND SCIENTIST

Miss Naughton, we can offer you a chance to continue the work you've been doing with Dr. Chen.

LILY

Where is Dr. Chen?

SECOND SCIENTIST

I'm afraid he's not available. He's quite ill.

LILY

Then let me speak to him.

SCIENTIST

We'd have to get clearance for that.

LILY
Fine. Call me when you do.

PUMP ROOM

Eddie emerges from the vent pipe into a pump room - a huge pumping station supplying the entire complex. Several smaller tunnels lead off of this room; Eddie opens a door to one of them, peers down:

P.O.V.

at the end of the tunnel, he can see workers moving past an opening. They are lab personnel, dressed in casual clothes. Eddie removes his slicker and hard hat, then enters the tunnel.

SMALLER TUNNEL

with cables running the length: Eddie moves through the tunnel as the CAMERA MOVES with him along the length of cable and we CUT TO:

INT. - CORRIDOR - DAY

Lily is being led by a security GUARD along a corridor to a

ROOM

which she enters. It is minimally furnished with a bed and desk and nothing else; a door leads to a small bathroom. She turns to the guard:

LILY
Sorry. I'd ask you in but the place is a mess.

GUARD
Yes, Ma'am.

She closes the door in his face. AND WE CUT TO:

INTERSECTION

where the tunnel ends and a series of corridors lead in different directions. Eddie enters from the tunnel; he chooses a corridor and moves off.

CORRIDOR

Near the ceiling, a surveillance camera catches Eddie unaware. We CUT TO

INT. SURVEILLANCE CENTER - DAY

A series of screens with odd, infra red images. One of the screens reveals Eddie as he moves down the corridor - an infra red picture of him that intermittently flashes a warning sign:

UNIDENTIFIED. A security OFFICER checking the screens picks up a phone:

OFFICER

We have an unregistered party in
corridor thirty four.

CORRIDOR

Eddie moves past doors announcing various research projects. Through the window he can see a Saudi Prince with a robed entourage playing with a deadly contraption.

SECURITY OFFICERS

move down another corridor, checking in rooms as they pass.

EDDIE

rounds a corner, then stops. He is stupefied.

He is standing in the midst of a duplicate of the lab in Chicago. It is a stunning sight.

Technicians move about, checking equipment. Eddie hears something behind him. He wheels, finds a half dozen armed security guards, their weapons pointing at him.

GUARD

Put your hands over your head.
Don't move...

INT. CONFERENCE ROOM - DAY

A war room: a world map - a mosaic of real-time satellite images - dominates rows of empty desks and

consoles. Eddie sits under the watchful eye of a pair of guards.

The door opens, and Shannon enters. He nods to the guards, and they exit, leaving Shannon and Eddie alone.

SHANNON

Hello, Eddie. You did well.

EDDIE

Where's Lily?

SHANNON

Don't worry, you'll see her.
You hungry? Want something to
drink?

EDDIE

No.

Shannon crosses to him, sits.

SHANNON

How much have you figured out?

EDDIE

Only that you're a liar.

SHANNON

Partly true. The money for the
lab was coming from the CIA. I
couldn't be honest about it,
because we'd never have gotten
Bucky if he knew. I'm under
contract to them. I was
reporting our progress. I had
no idea they'd killed Bucky, and
no idea that they'd blown up the
lab.

EDDIE

They planted the money on me?

SHANNON

Yes.

EDDIE

Why?

SHANNON

You were just an accident. If you hadn't gone back to the lab and discovered Bucky, you might have been left alone.

EDDIE

And Chen?

SHANNON

They needed a cover story. He was convenient.

EDDIE

Why did they kill Bucky?

SHANNON

He's was going to make his discovery public. It's why they blew up the lab.

EDDIE

But they had a duplicate lab.

SHANNON

Yes.

EDDIE

From your information.

SHANNON

Yes.

EDDIE

What'll they do with Bucky's invention?

SHANNON

Develop it. Make sure American companies are ready for it. Make sure they can profit from it.

Eddie shakes his head:

EDDIE

Bucky was going to give it away...

SHANNON

That's not the way the world works, Eddie.

EDDIE

The world works the way we make it work! Everything else is bullshit!

SHANNON

The world is full of fear. Full of greed. It's full of people struggling for an advantage. You still have to live in it.

EDDIE

And how do you do that?

SHANNON

You make compromises. You make choices. Sometimes it's not between good and bad, it's between bad and worse. But you still choose.

EDDIE

You lied to him. You betrayed him, and now you're just looking to justify it.

SHANNON

His way isn't the only way, Eddie. Bucky was a dreamer. He had a great way with college kids, that's what he was good at.

Eddie explodes:

EDDIE

Then what are you good at? Shannon. I trusted you! I believed in you! I made Lily trust you!

Pause; he looks as if he might weep:

EDDIE

(continued)

Where is she? I want to see her.

SHANNON

Eddie, I'm going to offer you both a choice. They need your help. To make Bucky's invention work. You and Lily.

EDDIE

They can't get it to work?

SHANNON

No.

Dumb motherfuckers is what Eddie thinks. He shakes his head.

EDDIE

What if I say no?

The doors suddenly swing open, and Collier enters, crossing to Eddie and Shannon.

COLLIER

If you say no, Eddie, you'll miss a chance at history. You'll miss a chance at one of the great discoveries of the modern age. You'll miss a chance at a long and prosperous life. You and Lily. Think about it.

INT. CONFERENCE ROOM - DAY

A small conference room, a few chairs and a table, where Lily sits. The door opens: Eddie stands in the corridor with an armed guard. Lily's eyes widen with relief, then fill with tears.

She draws him in, closes the door behind him, embraces him tightly. Before he can speak, she puts a finger to his lips, takes a pen and writes on the

PALM OF HER HAND

a single word: "bugged."

Eddie takes the pen, writes on

HIS OWN PALM:

"Don't trust them."

She embraces him again.

INT. DUPLICATE LAB - DAY

Eddie and Lily are accompanied by Shannon and a small group of scientists and technicians.

SCIENTIST

We understand the function of the catalyst and the laser application, which makes the reaction self sustaining. But we can't seem to control it, and this makes the process highly dangerous. We think the nozzle you've built is what makes it controllable. But for some reason, we don't have the specs for the nozzle, and we can't seem to duplicate your work.

EDDIE

I want to see Chen. I can't do it without Chen.

The scientist nods, then casts a glance at Shannon.

INT. CORRIDOR - DAY

Eddie, Lily, Shannon and a pair of armed guards move down a long corridor into an area marked "Hospital".

INT. HOSPITAL WARD - DAY

The ward is equipped with two dozen beds, ready for the disasters envisioned by Cold War planners. At the far end, a single bed is occupied and attended by a NURSE. Eddie, Lily, Shannon and the guards enter and cross to the occupied bed.

CHEN

lies on the bed, his breathing aided by a an automatic respirator, its mechanical INHALE and EXHALE EERILY LOUD.

SHANNON

How is he today?

NURSE

No change.

Lily takes Chen's hand in her own. It is nearly imperceptible, but we can SEE Chen's hand squeeze Lily's, twice.

LILY

Can we be alone with him? Just for a minute?

Shannon considers. At last, he nods to the guards, and he, the nurse and the guards exit, leaving Lily and Eddie alone with Chen.

Eddie makes a rapid inspection of the bed, the walls, the medicine cart nearby - no bugs. But he sees Chen's free hand moving feebly along the bed to a spot near his pillow. Eddie lifts the mattress just far enough. There's the bug. And WE CUT TO:

INT. SURVEILLANCE CENTER - DAY

A security officer listens and as WE MOVE IN ON HIS EARPHONES, WE HEAR the SOUND

of Chen's respirator, a deep, rasping inhale and exhale and WE CUT TO...

INT. - HOSPITAL WARD - DAY

...Chen's bedside, only it's not Chen's breathing but Eddie forcing air from an inflated hot water bottle to simulate the raspy sound for the hidden bug as Lily bends over Chen and listens to Chen's whispered words. And as WE MOVE IN, we can HEAR them too: they're in Chinese. She turns to Eddie, searching his eyes out with her own...

INT. HOSPITAL CORRIDOR - DAY

Lily emerges from the ward, crosses to Shannon, waiting with the guards.

LILY

You bastards. Get him to a real hospital and we'll help you.

Shannon peers into the hospital ward at Eddie, sitting with Chen, holding onto his hand.

SHANNON

I'll see what I can do.

And we CUT TO:

MONTAGE

INT. MACHINE SHOP - DAY

The machine shop is outfitted in a way that makes Eddie's Chicago shop seem amateurish.

Eddie pokes through the various materials, neatly stored on shelves as

INT. HOSPITAL WARD - DAY

hospital personnel place Chen on a gurney and wheel him to the corridor and

INT. DUPLICATE LAB - DAY

Lily moves through the lab with Shannon, Collier and a small group of scientists:

LILY

The laser timing?

SCIENTIST

Computer controlled, using your data.

LILY

And auxiliary power?

SCIENTIST

Automatically, in the event of main source failure.

LILY
I think you're using discarded
data here.

COLLIER
Can you update?

LILY
I think so.

INT. MACHINE SHOP - DAY

Eddie is at the lathe, turning his nozzle, shaping it carefully. Two scientists watch over his shoulder as

INT. ELEVATOR - DAY

Chen's gurney is loaded onto the elevator and it begins its ascent as

INT. MACHINE SHOP - DAY

Eddie inserts the plunger into the nozzle and checks its play: He passes the nozzle to the scientists, and while they inspect it, we see Eddie slip a metal cylinder into his pocket. And we

CUT TO:

INT. COMPUTER ROOM - DAY

Lily enters new data into the computers under the watchful eye of scientists and

EXT. ELEVATOR - DAY

the elevator door opens and the hospital personnel wheel Chen's gurney to a waiting ambulance and

INT. DUPLICATE LAB - DAY

Eddie squirms under the water tank, placing the nozzle in its appropriate housing as Shannon, Collier and the scientists observe. He removes the old housing, places it on the floor beside him, and as Shannon and Collier

study the new nozzle in place, we see that the old housing has disappeared.

INT. LUNCH ROOM - DAY

The scientists and technicians sit at a long table, eating their cafeteria fare. At the far end of the table, Eddie and Lily sit side by side. As always, Lily's head is bent over a computer print out, which she is checking with her pencil, making notes on the margins.

PRINTOUT

In the middle of her technical comments, she has scrawled a note: "reprog okay".

EDDIE

nods, he's seen it. She overwrites the note with a series of figures.

INT. DUPLICATE LAB - NIGHT

The lights are out, save for a few work lights that cast eerie shadows over the equipment.

Standing in the half dark is Shannon. Thinking. He crosses to the water tank, peers down at the nozzle, newly installed. He runs his hand over it, but there's no way that he can judge it's construction.

There's also no way that he can ignore his suspicions.

OFFICE AREA

Shannon is reading through a stack of computer print outs, much like the ones we've seen Lily with.

He sits back in his chair, rubs his eyes. Then he notices a the wastebasket nearby, filled with print outs. Idly, he pokes through them.

PRINTOUTS

Lily's figuring on the margins. Something draws his eye to one of the sheets: it's the note Lily has scrawled, still legible through her overwriting.

COMPUTER CENTER

Shannon is watching as the computer spits out a series of pages. He gathers a stack of them, sits down at a desk, and begins comparing a set of sheets with another set already on the desk. He reads.

INT. DUPLICATE LAB - NIGHT

Shannon is in the lab, rolling his cigar back and forth in his fingers. The door opens, and Eddie is led in by a guard. Shannon nods to the guard.

SHANNON

Thank you.

The guard exits, leaving Eddie and Shannon alone among the shadows.

SHANNON

You'll never get away with it.

EDDIE

With what?

He motions to a pile of computer printouts he has in his hands.

SHANNON

I'm sure it's clever. I'm sure it uses Lily's help.

EDDIE

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

SHANNON

I don't know either, exactly. They're not fools, you know. They'll figure it out. Why don't you tell me what it is?

EDDIE

Why don't you figure it out?

SHANNON

Are you that brave, Eddie? Are you willing to risk that much?

EDDIE

Suppose we make it work. What happens to us then?

SHANNON

They'll give you a new life. Another name, another country, if necessary.

EDDIE

You believe that?

SHANNON

They're not monsters. They're just caught in a bad spot.

EDDIE

They've killed Bucky! They destroyed his dream. It was my dream, too. What good would it do to get a new life if I had to be a part of that?

SHANNON

You have a lot to live for, Eddie. You're like a son to me. I never had a family, so I made one up. You and Chen and Lily, everyone at the lab. And Bucky, like a crazy old uncle.

EDDIE

You threw it away. Don't you understand? You threw it away!

SHANNON

You don't always get what you want.

EDDIE

You lied! You want me to do the same thing.

SHANNON

I want you to understand. I wish I could make you.

EDDIE

You already have.

And their eyes meet and hold. Shannon's seem to harbor a deep sadness.

EXT. TUNNEL EXIT - DAY

Workers emerge from the elevator as the next shift prepares to descend.

INT. DUPLICATE LAB - DAY

Collier, Shannon, and a group of scientists cluster together as the technicians busy themselves with a test. Not far away are Eddie and Lily.

SCIENTIST

Main power.

The odd hum of machinery again. In the tank, small bubbles appear at the edges of the electrodes.

SCIENTIST

(continued)

Injector...

EDDIE AND LILY

move, as if by instinct, closer to one another. Eddie slips his hand around Lily's; their fingers tighten together, then intertwine. A BELL RINGS as

SCIENTISTS AND TECHNICIANS

slip dark glasses over their eyes.

SCIENTIST

Laser...

The laser glows, bouncing its beams off the mirrors. The water tank begins to shudder as the water roils.

SCIENTIST

(continued)

Cavitation sound waves...

A Technician at the console moves a control forward and the

NOZZLE

hums, turning the water blue.

SHANNON AND COLLIER

cross to the tank, watch, expectantly, as the shuddering continues. A long moment as Collier peers down at the nozzle. He turns to Shannon, consternation growing.

SHANNON

Wait.

He's seen this before. He turns to Eddie, stares hard at him, then back to the tank, which is shuddering dangerously now. And Shannon knows:

SHANNON

(continued)

Shut it down.

TECHNICIAN

draws the main power switch to its off position. The hum of machinery dies. In the silence that follows, Shannon turns to Eddie again:

SHANNON

Eddie...

But before he can add another word, the hum suddenly returns, and the roiling of water in the tank increases.

SHANNON

(continued)

Shut it down!

TECHNICIAN

It is down!

He maneuvers the master switch, but the hum and the shuddering in the tank seem to grow.

TECHNICIAN

(continued)

It's not responding!

SHANNON

Eddie!

But Eddie is already moving, toward Collier, something in his hand, shiny, metallic...

He grabs Collier, holds the object to Collier's temple and now we can see what it is—a crudely shaped, lethal looking pistol, fashioned from spare parts in the machine shop.

EDDIE
Pull the alarm!

No one moves.

EDDIE
(continued)
Pull the alarm!

He cocks the hammer.

COLLIER
Do what he says:

A technician crosses to the emergency alarm, pulls the switch. A loud WAILING SIREN suddenly adds its noise to the shuddering tank.

EDDIE
Get these people out of here.
Clear the tunnel!

SHANNON
Eddie!

EDDIE
Do it!

COLLIER
Do it! All of you!

The scientists and technicians head for the doors.

EDDIE
Lily...

LILY
Eddie, no...

EDDIE
Time to go, Lily. Get out.

SHANNON
It won't work, Eddie.

EDDIE

You want to take a chance?

He points the pistol at Shannon.

COLLIER

What do you mean?

SHANNON

He's bluffing. I don't think he has any ammunition in that thing.

Eddie returns the pistol to Collier's temple.

EDDIE

Shall we demonstrate?

COLLIER

Tony, for Christ sake!

Shannon reaches into his coat, draws out a small automatic pistol. He crosses to Lily, hold the gun to her.

SHANNON

Go ahead. Let's see what's real here.

EDDIE

Let her go.

SHANNON

Shoot, Eddie.

COLLIER

Don't shoot!

SHANNON

On three, Eddie. One... two...

COLLIER

Shannon; goddamit

SHANNON

Last call, Eddie.

Eddie drops his pistol to the floor. Collier lets out a long breath, mops the sweat from his forehead.

COLLIER

Make him shut the damn thing
down.

SHANNON

How do we do it, Eddie?

EDDIE

Guess.

SHANNON

I've already guessed. You're
using auxiliary power. Lily,
isn't that right?
You reprogrammed the computer so
that when the main power was
shut down, it would read as a
power failure. Very smart. So
all we have to do is shut down
the back up!

LILY

It doesn't matter what you do.
This whole thing is worthless,
anyway.
You might as well let it blow.

SHANNON

Why, Lily?

LILY

Because Bucky was smarter than
all of you. He knew someone was
stealing his information, so he
kept part of the data secret.
Not even Chen knew what it was.
The stuff you were sending to
this lab had a missing element,
and only Bucky knew it. And you
killed him.

SHANNON

The goose that laid the golden
egg. What about it, George?

COLLIER

I think they're lying.

SHANNON

I don't think so. Not this
time.

Collier crosses to a phone.

SHANNON
(continued)
What are you doing?

COLLIER
I'm getting the power shut down.

SHANNON
I wouldn't do that.

COLLIER
What do you mean?

He looks up to find Shannon's pistol pointed at him.

SHANNON
Get out, Eddie. Lily.

COLLIER
Are you mad?

SHANNON
Eddie, do me a favor. Pick up
that phone and call 911. Tell
them you want Agent Ford from
the FBI here.

COLLIER
Tony, don't be stupid...

SHANNON
Shut up, George. Go on, Eddie,
make the call.

EDDIE
We can all get out...

SHANNON
Make the call!

Eddie crosses to the phone, dials:

EDDIE
We've got an emergency here.
We'd like you to get Agent
Raymond Ford from the FBI...

EDDIE
Shannon!

SHANNON

Good, Eddie. Now go.

No mistaking his intent; Eddie grabs Lily by the hand and they run. Shannon crosses to the hydrogen holding tank, still holding his pistol on Collier. He opens the valve, and deadly hydrogen gas spills into the lab with a loud HISS...

INT. TUNNEL - DAY

Eddie and Lily burst through the doors to the lab and head for the elevator. But rounding a corner and looking up, they see the

ELEVATOR

loaded with lab and security personnel, ascending to the surface.

EDDIE

This way!

They turn, race down the tunnel as

SECURITY GUARDS

from the lab area recognize Eddie and Lily:

GUARD

Don't let them get away!

They chase, one of the guards barking into his radio ...

ANOTHER PART OF TUNNEL

...as Eddie and Lily reach a concrete form: they are blocked by another pair of guards. Eddie grabs Lily's hand, leads her down a narrow space between the wall and the concrete form, barely wide enough for them pass.

EDDIE AND LILY

Inch their way forward. It's a tight, claustrophobic squeeze, and Lily has to fight her panic.

EDDIE

Hold on... hold on...

He gives her his hand, tries to reassure her as

A GUARD

follows them into the space, a short way behind.

TUNNEL

Another guard, seeing Eddie and Lily behind the form, throws the compression controls; the hydraulic arm starts to move and the form closes to the walls as

EDDIE AND LILY

can barely edge forward, the space growing smaller and smaller, the stuff of nightmares:

LILY
Eddie! I can't...

And at the last moment, Eddie clears the form, pulling Lily with him. They leap down to the tunnel floor as

THE GUARD

following them through the narrow space is crushed, his blood seeping down the wall below like an ugly paint.

INT. DUPLICATE LAB - DAY

Shannon holds Collier at bay with his pistol.

SHANNON
Well, George, we're in a real pickle, aren't we? If I shoot, you're dead. But the shot would set this whole place off, so I'm dead, too. What are we gonna do?

COLLIER
I don't know, Tony. Why don't you put the gun down?

SHANNON
It's sort of like the arms race, isn't it? What was the phrase? Mutually Assured Destruction?

COLLIER
Yes, that's it.

Collier is sweating profusely.

SHANNON

What do you say we negotiate?

COLLIER

Yes, that's fine. That's a good idea.

SHANNON

We'll both make a full confession of how we happen to be here. You write how it was that Bucky died. I'll write how it was I've been lying to Congress. Then we'll exchange confessions. I'll have yours and you'll have mine. That way, we'll each be protected if the other decides to go to the FBI. Is that fair?

COLLIER

Tony, I'm going to turn around and walk out of here. You, won't shoot.

Shannon cocks the pistol, loudly.

SHANNON

Are you certain?

Collier finds himself staring down the barrel of the pistol.

COLLIER

You are mad.

Shannon places his pen on the table between them.

SHANNON

We have some paper here, don't we?

INT. TUNNEL - DAY

Eddie and Lily race toward the conveyor belt, carrying crushed rock upward from the tunnel to the surface.

EDDIE

Get on it:

She turns to him as if he's crazy:

EDDIE

(continued)

Lily, get on!

And he practically has to put her on it himself, before leaping on behind her.

EDDIE

Get down!

GUARDS

chasing the two of them race past the conveyor belt and on down the tunnel.

CONVEYOR BELT

Eddie and Lily ride the belt. Lily, ahead, looks forward, sees that the rocks are being carried toward a compressor. She turns, shouts:

LILY

Eddie!

And now, Eddie sees it too. He turns, looks behind him: a guard has seen him on the belt. He jumps on, begins moving up the belt toward Eddie and Lily. As he closes in, Eddie notices a pipe stretching across the conveyor belt:

EDDIE

Grab onto the pipe!

LILY turns, she is closing on the pipe:

EDDIE

Lily!

Can she do it? She reaches out, grabs for the pipe, but her hand slips off. The belt carries her just beyond and she turns and tries again - this time, she manages to hold on:

Behind her, Eddie approaches the pipe. He reaches for it and the two of them now hang side by side as

THE GUARD

riding the belt behind them approaches, trying to aim his weapon at them. But the belt is unsteady and he can't quite manage as he draws closer and closer and

EDDIE

holding onto the pipe, swings his boot at the guard, catching him flush on the jaw and the guard goes down onto the conveyor belt and is carried up toward the compressor as

LILY

watches, over her shoulder, finally turns away, can't bear to look as the guard is... compressed.

EDDIE AND LILY

make their way, hand over hand, away from the moving belt until they are clear and can jump down onto the tunnel floor. They run...

INT. DUPLICATE LAB - DAY

Collier is finished writing. He puts Shannon's pen down. Shannon picks up the paper and reads. And while he reads, he chats:

SHANNON

You love science, George?

COLLIER

Very much. Yes.

He speaks to Shannon as if Shannon has lost his mind.

SHANNON

So do I. We could have been famous. One of the great discoveries of the modern age, indeed. It's not enough, is it?

COLLIER

What isn't enough?

SHANNON

Science, George. It doesn't make us better people. This is excellent.

The HISS of the hydrogen leak seems like a howl now. The water tank shudders with such force that a metal tipped strap breaks loose, slams with great force against the floor, again and again.

SHANNON

(continued)

That looks very dangerous.

Shannon folds the paper neatly, puts it in his pocket.

SHANNON

(continued)

Bucky was right, wasn't he? We need new ways of being human.

COLLIER

Aren't you going to write your confession?

SHANNON

Actually, I've change my mind.

And as Collier watches with growing alarm, Shannon coolly rises and crosses toward the door.

COLLIER

Shannon!

EXT. TUNNEL - DAY

Eddie and Lily emerge from the tunnel into the daylight. The RADIATION ALARM is still screaming as lab personnel and construction workers scramble for safety. Eddie and Lily join in the throng, running for the perimeter of the site as

EXT. ROAD OUTSIDE FACILITY - DAY

Agent Ford pulls up in his car and stops, gets out and watches agape as the mob runs toward him.

INT. TUNNEL OUTSIDE DUPLICATE LAB - DAY

Shannon runs for the huge submarine doors, now open at the end of the tunnel. Behind him, Collier chases:

COLLIER

Shannon, for god's sake...

Shannon leaps through the doors, turns, manages to stare into Collier's frantic eyes just before he slams the huge doors shut. He grabs some construction rods piled by the doors, inserts them through the door handles so that they bar the door from opening.

OTHER SIDE OF THE DOORS

Collier frantically presses the automatic controls, trying to open the doors. They shudder, but the force of the construction bars is too strong and the doors don't open.

Collier races for the lab.

DUPLICATE LAB

as Collier enters. The loosened strap is banging with incredible force now and it makes Collier stop in his tracks. He's agonized, doesn't know where to turn. At last, he crosses to the strap, hoping to grab it and prevent it from striking a surface when his eyes widen in horror and the

STRAP

bangs against the metal form of the water tank and the tiniest spark flies into the thickening air and WE CUT TO:

EXT. SECRET FACILITY - DAY

Workers streaming out of the site, onto the road, in pickup trucks, on foot, Lily and Eddie among them and as Ford sees them, the ground beneath them suddenly shudders and WE CUT TO:

OVERHEAD SHOT

as a giant sinkhole is created from the explosion below, dust and debris rising as after a powerful earthquake and

EDDIE AND LILY

can only hold onto each other in the confusion and hysteria that follows as they make their way across the rumbling earth to Agent Ford and safety...

And we DISSOLVE TO:

A SERIES OF HEADLINES:

UNDERGROUND BLAST SHEDS LIGHT ON SECRET GOVERNMENT PROGRAMS

PROBE ROLE OF ADVISORY COMMITTEE ON TECHNOLOGY AND DEFENSE

CIA CONNECTION TO BLAST STUDIED

CONFESSION IMPLICATES OFFICIAL KILLED IN UNDERGROUND BLAST

And finally, a smaller Story:

BLAST SURVIVORS BACK AT WORK, HOPE TO RESUME FUEL PROJECT

A photo of Eddie and Lily DISSOLVES TO

EXT. PLEASURE BOAT - DAY

A modestly appointed sloop afloat on what must be the blue green waters of the Caribbean. In the rear of the boat is a figure in a captain's hat and white ducks, feet up on the rail, writing on a small steno pad. It's Shannon, and we HEAR HIM, VOICE OVER:

SHANNON

Eddie... delighted to read of your return to work. Hope all is well. I'll be in touch. Tony.

He calls into the cabin:

SHANNON

(continued)

Where's my first mate?

Florence appears carrying two drinks. He slips his arm around her waist, hands her the paper from the Steno pad.

SHANNON

(continued)

Send this when we reach port.

FLORENCE

Send it yourself, you big lug.

She hands him his drink and kisses him lightly, on the lips. And they settle in for the sunset.

END CREDITS.