

AFTERLIFE

by

Joss Whedon

nine • sixteen • ninety-four

EXT. HOFFSTETTER'S HOUSE, CAPE COD - DAY

Waves shatter on the rocky shore by the house as an old Volvo pulls into the driveway. The house is fairly isolated and decent sized, but the paint job is past its prime. It speaks of affluence, but not largess.

LAURA HOFFSTETTER steps out of the car and heads up the steps. She is 47, beautiful still -- just surrendering to the encroaching grey hairs. She drops a battered PBS tote bag on the porch as she enters the house.

CUT TO:

INT. KITCHEN - CONTINUOUS

Laura proceeds directly to the stove, turning on the kettle.

LAURA
(calls out)
Daniel?

No answer. She gets herself a mug and teabag with the ease of routine.

LAURA
(calls out)
Daniel, I'm making tea... Do you want --
Oh!

She backs right into him. Startled, she turns.

LAURA
Danny!

DANIEL HOFFSTETTER is 54. A fairly renowned scientist, he has the academic's air of being several miles away while he talks to you, a trait that has been increasing of late. He is thin, and somewhat frail.

DANIEL
Hello, Darling.

LAURA
You beast! Don't scare me like that.

DANIEL
I have to make more noise when I come into the room. I'll yodel.

LAURA
Just stomp, dear, like other men. You want tea?

DANIEL
(shaking his head)
I've been swilling it since noon. How was school?

LAURA
(pours water into her cup)
Loud. I couldn't even get them down for nap time. What about your day?

DANIEL
I napped very well, thank you. And worked, mostly. I'm going to have to go to the lab tomorrow.

LAURA
(disappointed)
On Saturday? Daniel, must you? I thought we'd --

DANIEL
Leonard's in town. Wants to see the new program.

LAURA
On Saturday. Leonard has no soul.

DANIEL
That's true, dear, but I am going in.

He is looking down at a flyer on the kitchen table. Laura notices.

LAURA
It's coming in a couple of weeks.

DANIEL
What is?

LAURA
(pointing to the flyer)
The fair, silly. The county fair.

DANIEL
Oh.

He wasn't really focusing on it; now he does.

LAURA
We have to go. Every year you say you will, and you're always too busy. It's a lot of fun.

DANIEL
I'll come this time. I think this is what I need in life: to eat fried dough and have my weight guessed.

LAURA
You'll like it.

DANIEL
Oh!
(digs into his pocket)
I found this. In one of my files, for some reason.

He produces a photograph, hands it to her.

ANGLE: THE PHOTO

It is her, maybe ten years ago. Sitting in a boat, wrapped up in a big wooly sweater. Smiling blurrily at the photographer.

Laura looks at it, and she begins to cry.

DANIEL
Laura?

LAURA
Oh, I'm sorry... Oh, Danny...

He puts his arms around her. She folds into him, sobbing quietly.

DANIEL
Shhh. It's my fault. I'm a fool. I didn't think.

She regains most of her composure, dabbing at her eyes.

LAURA
No, I'm sorry... You can't spring these things on me, Danny. That was our best summer. My favorite.

DANIEL
I know.

LAURA
I actually got you to take the boat out a few times. And it was SO cold.

DANIEL
A definite wind chill factor. But, God, it was --

LAURA
But you made love to me on the boat. In
the middle of the bay. That was pretty
daring.

DANIEL
Well, you were warm.

LAURA
That was this day.

DANIEL
That's right...

Laura sniffles, gets up to get some sugar.

LAURA
It's so hard... I can go for hours
without thinking -- without remembering
that you're sick, and then some little
thing reminds me. And I'm never ready
for it.

DANIEL
I know. Believe me.

She sits again.

LAURA
It's selfish of me to be talking like
this. I know that whatever I'm going
through doesn't compare...

DANIEL
I'm scared. I think anyone who faces
death and isn't scared hasn't really
given it enough thought. But I'm all
right. As long as you're with me...

LAURA
I am.

He runs his hand through her hair, twirling it around his
finger. She smiles, sips her tea.

CUT TO:

INT. CORRIDOR, MEDICAL COMPLEX - DAY

Dan is walking with DR. LEONARD WINNER, both in lab coats.
Winner is about Dan's age. There is the slight sheen of
something disreputable over his distinguished appearance. He
has none of Daniel's warmth.

LEONARD

I read your report on the DNA breakdown.
Riveting stuff.

DANIEL

Thank you.

LEONARD

The board's talking about establishing
another chair in your name. Did I tell
you that?

DANIEL

(dismissing the idea)

That's nonsense. This whole project is
Shoji Hayashi's legacy. All of my work
is based on his data. It's been a crawl
since he died.

LEONARD

Shoji was brilliant, and he is sorely
missed. But don't you dare sell yourself
short. Your data analysis program will
change medical science.

DANIEL

If I finish it.

LEONARD

And I know you will. Now I've talked to
the board of directors about funding. If
you need more help, whatever, just let us
know.

DANIEL

Well, I'm getting weaker. But I already
have a dozen lab interns buzzing around
me. I'm sending them for coffee to keep
them from being bored. I just need time.

LEONARD

Well, anything we can do. I don't want
you tiring yourself out -- I know what a
workhorse you are.

They enter Daniel's office, which is all massive computers and
massive clutter. Daniel steels himself for a more serious
topic.

DANIEL

I have to start thinking about putting my
things in order. My notes, my data --
it's got to be presentable for whomever
takes up where I leave off.

LEONARD
None of that talk.

DANIEL
No, I have to. I won't be here to finish
devising the program.

A beat, as Leonard takes in that statement.

LEONARD
I hope to prove you wrong, buddy.

DANIEL
Well, I very much hope you do.

CUT TO:

EXT. COUNTY FAIR - DAY

It's a lively affair: ferris wheels, kids running about, and
yes, fried dough. PAN over to the animal stalls, to a young
goat being fed out of someone's hand.

The hand is Laura's. She crouches before the animal as it
nibbles. She straightens up and we see that she is alone. And
lonely. She looks off into the distance a while before
meandering through the grounds.

INT. DANIEL'S LAB - LATE NIGHT

Daniel is glued to his computer screen, typing, looking at
sheets of data. He stops, rubs his eyes.

He begins to cough. And cough, the coughs lengthening to
painful retching.

He stands, shaking, and doubles over.

DANIEL
Oh, God...

He collapses.

CUT TO:

INT. HOSPITAL ROOM - NIGHT (A FEW DAYS LATER)

It's an expensive private room, but it still looks as horribly
bleak as it can.

Daniel is wired to a couple of machines, hooked to an I.V. and
breathing through an oxygen mask. Laura sits by the bed,
looking very tired. She speaks, though it is impossible to tell
if Daniel can hear her.

LAURA

I didn't tell you, Darling: Dana called. She wanted to come, but I know she can't with the kids and all. She'll try maybe for a weekend. And she put Mom on, who was... mostly there. She drifted between telling you to get well and congratulating us on our engagement.

Daniel's breathing becomes labored briefly. Laura squeezes his hand.

LAURA

I'm right here, Darling. Does it hurt? I'm here...

DISSOLVE TO:

INT. SAME - LATE NIGHT

Daniel breathes slowly and evenly. Laura gets up, obviously exhausted. She looks at Daniel a moment and then exits.

CUT TO:

INT. HALLWAY - CONTINUOUS

She goes over to the nurses' station.

LAURA

Is there any way I can get some coffee?

NURSE

They fixed the machine.

LAURA

Oh. Good.

NURSE

Doesn't taste any better, but we can't ask for miracles.

Laura smiles weakly, walks down the corridor to the machine. She sticks in two quarters, pushes the coffee button. Watches as the cup plops down and the coffee pours.

She takes it, starts back. Hesitates. Instead she sits in a chair by the wall. She stares, coffee resting on the arm of the chair.

In a moment she is asleep.

CUT TO:

8.

INT. HOSPITAL ROOM - CONTINUOUS

Daniel's eyes open.

ANGLE: DANIEL'S POV

We hear the pinging of his heartbeat speed up on the machine. A light flashes red.

A door at the foot of the bed opens and three men enter, two of them wheeling in a large machine. They all look like doctors; scrubs, surgical masks, but there is something very wrong about them. For one thing, they all wear black rubber gloves.

From Daniel's POV we can just see them hooking the machine up to us, to our head.

Daniel's eyes looks straight ahead -- they can do little else -- but they widen in fear.

A fourth man drifts up to the door -- stands there, in half shadow, watching. Leonard.

CUT TO:

INT. HALLWAY - A BIT LATER

The coffee drops off to the floor and Laura jerks awake. For a moment she looks around, groggy, then the world comes back to her. Standing, she begins to feel almost instinctively that something is wrong. She walks, picking up speed, almost running, about to reach the end of the hall when the Head Nurse suddenly appears from around the corner.

Laura stops.

HEAD NURSE
Mrs. Hoffstetter?

LAURA
Oh, no... Oh, no... Danny, no... I wasn't there... Oh, God, Danny... No....

And weeps.

FADE TO BLACK

Then,

WHITE LIGHT.

It flashes at us, blinding, dissolving to a view of:

INT. A ROOM

Not unlike the one Daniel died in. We are back in DANIEL'S POV as well, and we look down the length of ourself in the bed. We raise our arms -- strong, young arms, not attached to any tubes or wires. Look at our hands. Rough, powerful.

This is all we see before we

FADE TO BLACK

We pop back in, but no white light. Just:

INT. THE SAME - SOMETIME LATER

Still in DANIEL'S POV. Leonard is standing over the bed, another man, DR SIBELIUS, looking on.

LEONARD

Welcome back.

Hear ourselves cough.

LEONARD

Can you talk?

DR SIBELIUS

He shouldn't have any trouble.

Hear ourselves speak now -- even at a whisper, the voice sounds different. Younger.

DANIEL

I knew... when I got to Hell... you'd be waiting with more work for me.

Leonard laughs.

LEONARD

Here's a guy who lands on his feet.

DR SIBELIUS

(sourly)

He shouldn't need to whisper.

FADE TO BLACK

INT. SAME - LATER

Daniel's POV. Sitting up on the edge of the bed now, Leonard beside us. Our voice sounds agitated.

DANIEL

I feel... I feel like I've lost my mind.
Leonard, you have to be straight with me.
You owe me that.

LEONARD

Of course. But it's not easy, Daniel,
and it's not pretty. I needed to wait
until you were stronger.

DANIEL

I'm strong. I'm too strong.

LEONARD

Daniel, your body couldn't fight it any
more. There was no hope. You know that.

DANIEL

Laura --

LEONARD

Stay with me. I made a decision. Based
on our friendship, and more importantly,
on your unparalleled value as a research
scientist. It's a decision I hope you
can live with. There's a process -- it's
very new, it's beyond top secret. To be
brief, we found... a donor body for you.

DANIEL

A donor?

Leonard pulls an 8x10 mirror out of his file jacket. Slowly, he
hands it over.

LEONARD

Meet the new Daniel Hoffstetter.

And for the first time, holding up the mirror, we see our new
face. young, handsome, and very much alive. It looks back at
us in shock.

And the camera PULLS BACK to show the whole of Daniel
Hoffstetter, now about 28 years old, staring at himself in the
mirror. Leonard watches for a reaction.

Daniel touches his face, unbelieving.

DANIEL

God...

LEONARD

You were cheated, Daniel. We've evened
up the score.

Daniel looks at Leonard.

DANIEL

Are you talking about a brain transplant?

LEONARD

A mind transplant, Daniel. Far more complex, but physically simpler, safer, and very possible.

DANIEL

Good Christ. Who --

LEONARD

I won't tell you names, that's morbid. He had a brain tumor -- had been in a coma for months. His family were legally preparing to pull the plug. His mind has been scraped clean -- we completed that process. We imprinted a bio-electric matrix of your mind onto his tabula rasa. He is you. There's no adjustment period, no chance of rejection. It's simpler than a face lift. And the results are somewhat more impressive, I think.

There are tears in Daniel's eyes.

DANIEL

I can't believe it. This is... this is wonderful! I can't believe it!!

He jumps out of bed, throws off his hospital gown. He looks down at his naked body. It's a bit too much -- too personal. He sits.

DANIEL

Why didn't you tell me about this?

LEONARD

Only the dead go to heaven. The rest of the world has to wait. I don't mean to be flip. Quite frankly, if it hadn't worked, I wouldn't have been able to live with myself. It's a fairly new process.

DANIEL

You mean you've done this before?

LEONARD

(smiling)

Get dressed.

CUT TO:

INT. HALL - MINUTES LATER

This place is a wonder of science, huge gleaming metal corridors surrounding a giant shaft that seems to go up forever. From the darkness at the top of the shaft and the complete lack of windows we get the idea that we are underground.

Dressed in a nondescript button-down and khakis, Daniel follows Leonard along the hall. Video cameras follow their every move.

Leonard reaches a door. He pushes a sequence on a keypad and the door slides open. He motions for Daniel to step in.

CUT TO:

INT. LAB - CONTINUOUS

Leonard follows Daniel into the enormous lab. A good dozen men are at work in it, all wearing lab coats. They are all big men, some muscular like Daniel but none as pretty to look at.

One man in particular is huge, standing a full head above the others. He looks to be of Italian extract, with a somewhat lumpy, bovine face. Only his eyes betray his intelligence. He sees the door open and walks over, smiling.

BIG MAN

Daniel.

DANIEL

Uh, yes?

BIG MAN

It's good to see you.

Daniel smiles vaguely, looking at Leonard for a clue. Then the big man speaks again, in Japanese.

BIG MAN

<Despite the confusion of the storm, the fledgling returns to the nest.>

Daniel's eyes go, if possible, wider.

DANIEL

Shoji?

SHOJI

I had a growth spurt.

Daniel starts laughing, incredulous. He looks over at Leonard again, who smiles back. Leonard points at another researcher, huddled over a microscope.

LEONARD

I think you know Dr Metternich.

Metternich looks up briefly, waves. So does the man next to him.

LEONARD

And Doctor Brun.

DANIEL

(waving)

By reputation.

(to Leonard)

Where did you find these... bodies? I mean, these men... me...

Leonard's laugh could almost pass for genuine.

LEONARD

We found the healthiest specimens available. Nobody seems to be complaining, except Shoji.

SHOJI

They couldn't find a Japanese brain-case?

Laughs all round. Daniel stops, serious.

DANIEL

Where are we? I mean, I don't even know --

LEONARD

I told you, you're in heaven.

(getting no laugh)

The facility is in Utah.

SHOJI

A couple of miles below it, actually.

DANIEL

Quite a ways from Cape Cod. Still, I'm sure I could get Laura to hop on a --

LEONARD

No. Daniel, you can't think like that.

DANIEL

But how can you --

LEONARD

She saw you die. I'm sorry to be so blunt, but this, unfortunately, is the devil's deal. We can't let you announce yourself to anyone in the outside world. The ramifications are terrifying. This project isn't anything resembling legal. Who could have thought to make laws about this? And if the wrong people became aware of the process... it's unthinkable.

DANIEL

(a little resentment
showing)

Who's doing this, Leonard? The government?

SHOJI

It's the part of the government the CIA doesn't even know about.

LEONARD

You can understand how potentially dangerous this is, can't you? In time -- several years, perhaps less -- we plan to go public and you'll have a chance to rejoin the world. Until then...

DANIEL

I'm a prisoner.

LEONARD

You're alive.

SHOJI

Daniel, when I was brought here all I wanted to do was get back to Mei. It was sudden for me, and I never had a chance to say goodbye. But what would that be for her? After she had accepted my death, to find out I'm alive again, and a big wop to boot? The circumstances aren't ideal, but... I think it's the way it has to be. We all do.

LEONARD

Give it some time.

A beat. Daniel stares at them.

DANIEL

I will. In the mean time, I think I'd be interested in an enormous amount of strong drink.

Shoji and Leonard laugh.

SHOJI

Come on, I'll take you to the still.

ANGLE: VIDEO SCREEN

Shoji and Leonard laugh, but on the small black and white screen it sounds far away, hollow. As Leonard claps Daniel on the back and leads him down the corridor, we open up to:

WIDER ANGLE

INT. SECURITY ROOM - LATER

We know it's a tape because Leonard himself is watching it. With him are COL. ZACK KENDRICK and BO, the head of security. Kendrick is all right angles, a hard, square man in his early forties. Bo looks square -- dark '50's suit and thin black tie, jarhead do and black hornrim Raybans -- but when he moves, he glides like oil.

KENDRICK

I don't like it.

LEONARD

Acclimation period. It's perfectly normal.

KENDRICK

It's not strong enough. I feel like he's hiding something.

LEONARD

Well, sure, he's feeling it out. What does it matter if he's a little twitchy at first? He's not going anywhere.

BO

(archly)

I smell a Bernstein...

LEONARD

Bo, you're full of shit. Bernstein just couldn't handle it, we knew that right away. Daniel's already started working within two days. Spent most of yesterday pouring over his notes.

KENDRICK

I never want him alone. For a month, at least. I'm to be copied on all reports, all movements. I want to know each and every time this boy so much as jerks off, is that clear?

BO

Yesterday at 0:700 and again today in the john. Impressive restraint. Most guys hit it the first night.

Kendrick looks at Bo with unconcealed disgust.

KENDRICK

I want to hear the tapes of every conversation he has that isn't about fucking microbes. I want him stress-tested, blood pressure, everything. I want to know what he's thinking.

LEONARD

We can't do that yet, colonel.

KENDRICK

If I don't like what I hear... He's a Bernstein. Are we clear?

CUT TO:

INT. DANIEL'S NEW LAB - A DAY OR TWO LATER

Daniel is at work at his computer. He punches up the file: Repros. A palette of digitalized pictures comes up: rows of little images, mostly of microscopic blobs. He taps one with his pen and it fills the screen. Taps again and the whole selection appears again.

He stops, calls up a sub program: Repros Test. A new palette appears. This one has old snapshots alongside the more scientific images. He taps an image in the bottom right hand corner.

Laura's face fills the screen.

Daniel stares at it a moment, then hits a couple of keys. With state-of-the-art speed, her image spills out of a laser printer. He takes the paper, traces his hand over the smiling face.

A knock on the door --

LEONARD

Daniel?

-- and Daniel hurriedly sticks the picture in the shredder. Leonard sticks his head in.

LEONARD

You busy?

DANIEL
 (almost guiltily)
 No. No, I'm not busy. What did you
 need?

CUT TO:

INT. KITCHEN - DAY

Inside the underground complex. The kitchen has all the luxuries, but it is slightly less than homey. Shoji is cooking up a stirfry for himself and Daniel.

DANIEL
 The work went so much slower after you were gone. I was stuck for months on the image enhance. If we hadn't seen that paper from London with the variants, we would have been spinning in circles for years. Did you see it?

Shoji is smiling at him.

DANIEL
 What?

SHOJI
 Who do you think wrote that paper, stupid?

DANIEL
 No.

SHOJI
 I knew you wouldn't be able to figure that out without me, because you are stupid.

DANIEL
 (smiling)
 I can't believe it.

SHOJI
 The Tank finds ways for us to publish. I mean, that's why we're here. For the work.

He dishes Daniel a plate of food, and another for himself as he sits.

DANIEL
 Who's the Tank?

SHOJI

(indicating all around him)
This is the Tank: this place, this project. Secret government stuff, as I told you. Even if they're considering you for membership, you don't hear about them.

DANIEL

Well, I never knew about anything that was more than five inches from my desk. I think including Laura.

SHOJI

You two had a good thing.

DANIEL

Did we? I think about all the times I didn't come through, wasn't around...

SHOJI

You were doing important work. Laura knew that.

DANIEL

That's what she always said.

(pauses)

Where are we? Do you know? I mean, we're in Utah, right?

SHOJI

The driest, flattest part. We're at least two hundred miles from the nearest one-horse in-bred back-water town, I'm sure of that. If you're planning on bar hopping, you'll need a couple of camels.

DANIEL

No, I was just wondering.

SHOJI

Daniel... Don't.

DANIEL

What do you mean?

SHOJI

There was a fellow last year -- a subject, like us. Ron Bernstein. I don't think you'd know him. He did a lot of wondering.

(pointing at the door)

You know all the locks, all the alarms, they're computerized. It's all in the mainframe.

DANIEL

I noticed.

SHOJI

Bernstein wanted out. He tried to access the security system on his computer. You know what happened then?

DANIEL

Total shutdown?

SHOJI

(nodding)

Doors, elevators, lights -- the place closed up like a coffin. When the lights came on again, they took Bernstein away.

DANIEL

Christ...

SHOJI

Well, you know the old saying:

(in Japanese)

<They can't let you leave; they'll kill you first.>

(in English)

Which, roughly translated, means: "Be happy in your work."

Daniel looks around him. Suddenly alarmed by Shoji's speech, he wonders if he's being watched.

CUT TO:

INT. GYMNASIUM - NEXT DAY

A few people mill about on the nautilus machines, run treadmills, shoot hoops. Daniel stands in sweats by the tumbling mats. He looks a little out of place. First time.

He looks up at the pegs in the wall. That old exercise of pulling yourself up by pulling the pegs out and sticking them in successively higher holes. The holes go up dauntingly high.

Daniel throws off his shirt, jumps up to grab the first one. It's cake. In his new body he can pull himself all the way up in seconds, pulling the pegs out and slamming them back in with animal grace.

At the top he stops. Hasn't even broken a sweat and he's more than twenty feet off the ground. He looks down, looks around him.

He pulls both pegs out and drops straight down. Lands in a catlike crouch, not so much as a toe sprained.

After a moment spent being surprised, he jumps up again, slams a peg home.

CUT TO:

INT. LAB - DAYS LATER

Daniel is at his computer again. A shadow falls on him; he looks up to see Bo leaning against a counter.

BO
How's it going?

DANIEL
(eyeing him)
Slowly. Picking up where I left off --
it's a bit disorienting. Who are you?

BO
Just another faceless beaurocrat, toiling
for the state.

DANIEL
Aren't we all.

BO
Not you, Doc. You're a miracle of modern
science. A walking talking dead guy.
I'll tell you the truth: I'm not really
for this sort of thing. Transplanting
the minds of the dead. Upsets the whole
cycle of life. Just between you and I,
it's creepy.

A beat. Daniel stares at him.

DANIEL
'You and me'. Pronoun is the object of
the word 'between'.
(turning back to his
screen)
I hate it when people do that.

BO
Folks die, Danny, and we learn to let
them go. Always been thus. Always will.

He puts a piece of paper on the desk in front of Daniel. It's
the shredded picture of Laura, taped neatly back together.

BO

I hear she's been seeing a math teacher.
He's a good guy. Not pushy -- that
wouldn't be right. Not this soon.

Daniel stares at the picture, anger topping the wave of emotions
inside him.

Bo walks away.

EXT. HOFFSTETTER'S HOUSE - DAY

Laura sits by a tree with her younger sister, DANA. The sky is
grey, just shedding the deep blue of early morning. The women
are quiet, the morning as well.

DANA

No blue heron this year.

LAURA

They stopped coming. I think somebody
built a city in their way.

DANA

You should move, Laura. The house is
falling apart. And it's so big when it's
empty.

LAURA

It was always empty.
(turns to her)
Don't expect me to grieve for Daniel.
Not after all those years... I wasted my
life waiting for him.

Suddenly we hear Daniel's voice -- his OLD voice -- coming
through the trees.

DANIEL (O.S.)

I remember everything, you know.

He steps out from behind the tree, Daniel as he was. His skin
as white -- exactly as white as a corpse.

Laura looks at him dully, without comment.

DANIEL

Every moment we spent together. The
memories just pour out, like sap. I'll
tell you about it... I just have some
things to do first... minor
arrangements...

She gets up and walks away. He reaches for her, but

ANGLE: DANIEL'S HAND

-- begins to melt -- his whole body does, layers of skin
stripping off him, and then it is the new Daniel, standing in the
dark, confused --

DANIEL

(whispers)

Laura... Please... I -- I need you...

Through Daniel's POV, we see Laura -- she turns and looks at us,
her eyes suddenly filling with hope.

LAURA

Daniel?

Bo suddenly steps right in front of us --

BO

Cycle of life, Danny. You never go home.

-- and SLAMS A COFFIN LID down on us with an echoing THUD.

SMASH CUT TO:

INT. DANIEL'S BEDROOM

His eyes pop open.

MUSIC STARTS, a driving, pulsing beat, and the look of
determination on Daniel's face as he sits up tells us it's time
to move.

MUSIC CONTINUES OVER:

A SERIES OF IMAGES -- DANIEL'S PREPARATIONS:

INT. DANIEL'S LAB

As he types up a program on his computer, intensely focused on
the screen.

INT. EXAMINATION ROOM

Daniel is being given a brain scan. He's hooked up to an
elaborate machine, while Leonard and Dr Sibelius look at his
brain on a screen.

LEONARD

Looking good...

Daniel isn't paying attention. He's staring at the guard at the
door, at his gun.

INT. CHEMLAB

As Daniel quietly and calmly pilfers a couple of different chemicals, pouring them into separate jars.

INT. HALL

Daniel walks through the hall, towards his own lab. His eyes are focused on:

The door to the restricted area, as Kendrick and an agent go through. The door is thick, reinforced steel with bulletproof glass. When it shuts, we can very clearly hear the thud of the lock slamming home.

INT. GYM

Daniel is running on a treadmill. Running hard. Shoji is beside him on another. Off to one side stands Bo, watching.

Shoji gives up, heaves himself sweatily off the treadmill. He looks at Daniel.

Daniel has barely broken a sweat. He stares straight ahead, limbs a blur.

INT. DANIEL'S LAB

Daniel sits at his computer. We see him type his last commands:

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>set clock for program run delay
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He looks at his watch, sets the clock at 10:00 min. He looks around him. Takes a moment -- a deep breath.

He hits ENTER.

The computer's clock begins counting down: 09:59, 09:58... Daniel gets up.

He turns off the light as he leaves, the dim glow from the computer screen casting the room in blue.

CUT TO:

INT. HALL - CONTINUOUS

He walks -- quickly but casually -- down the hall toward the kitchen. Passes Dr Brun, nods to him.

CUT TO:

INT. KITCHEN - CONTINUOUS

He walks in. The kitchen is empty. Daniel goes to the cupboard and rummages through various containers. In the back are the little plastic containers he put the chemicals in.

He pours the chemicals into a bowl -- they begin to smoke when combined. He sticks the bowl in the microwave. Turns it on and quickly strides out of the room.

CUT TO:

INT. HALL - CONTINUOUS

A guard passes just as Daniel is exiting. Hastily Daniel shuts the door, nodding to the guard.

CUT TO:

INT. KITCHEN - CONTINUOUS

As smoke begins filling the microwave -- now seeping out into the room.

CUT TO:

INT. SECURITY ROOM - CONTINUOUS

An agent is watching the kitchen on the monitor. Smoke is filling the room, obscuring the picture.

AGENT

What the hell? Sir? Uh, Doctor?

Leonard, rummaging through some printouts, stops and looks at the monitor.

LEONARD

Shit!

He darts out of the room, grabbing a guard by the door and running for the lab area.

CUT TO:

INT. HALL - CONTINUOUS

Leonard comes through the door at a full run, the guard right behind him.

Daniel LUNGES out from behind the door, his fist SHATTERING the guard's jaw. By the time Leonard spins around, Daniel is holding the guard's gun at his face.

DANIEL

We're leaving now, Leonard.

Leonard glances at the door behind Daniel, which is silently closing. Daniel notices the look and just in time shoves the guard's unconscious body backward and stops the door with his head.

DANIEL
NOW, Leonard.

LEONARD
You're not a killer.

DANIEL
And you're not God.
(he cocks the gun)
Guess we're both broadening our horizons.

Leonard still hesitates, and Daniel grabs him, shoves him back through the door.

They move quickly through the halls. No one sees them.

DANIEL
The elevators.

LEONARD
To the left.

Daniel moves with him to the left, keeping the gun inconspicuously in Leonard's back.

CUT TO:

INT. HALL BY THE KITCHEN - CONTINUOUS

Guards run up - one opens the door and a sea of smoke billows out.

CUT TO:

INT. RESTRICTED AREA HALL - CONTINUOUS

Daniel and Leonard come to an elevator. A group of agents come off, and Daniel smiles at them. Herds Leonard in.

DANIEL
Take us up.

LEONARD
You need a key. I don't have one.

Daniel looks at the controls. They resemble an ATM, with a slot for a keycard. He looks at Leonard, thinking, then grabs Leonard's plastic name tag, shoves it in the slot.

It works. The doors close.

CUT TO:

INT. ELEVATOR - CONTINUOUS

They start going up. Daniel checks the timer on his watch: four minutes left.

CUT TO:

INT. SURVEILLANCE ROOM - CONTINUOUS

Kendrick is looking at the smokey room on the monitor.

AGENT

Some kind of reaction, it looks like an accident.

KENDRICK

My ass. It's Hoffstetter.

He signals for Bo to follow and they run toward the kitchen as well. On the way they find the guard, his head still stuck in the doorway, just getting up.

GUARD

He took the doctor...

KENDRICK

Shit!

He and Bo run toward the elevators, drawing their guns. On the way, Bo slams his hand into an alarm, the wail blaring all around the complex.

CUT TO:

INT. ELEVATOR - CONTINUOUS

Daniel checks his watch again. Two minutes left.

CUT TO:

INT. HALL, RESTRICTED AREA - CONTINUOUS

Bo and Kendrick reach a fork. Kendrick signals for Bo to take the elevator. Bo jumps in, and Kendrick heads down the hall.

ANGLE: DANIEL

In the elevator, waiting, checking his watch. One minute. Leonard looks on glumly.

ANGLE: BO

in the next elevator, not far behind Daniel.

ANGLE: DANIEL

As his elevator reaches the surface. He steps out. Leonard starts to go with him, but he raises the gun. He reaches in and presses the down button.

DANIEL

Goodbye, Leonard. And thank you.

The doors shut.

ANGLE: KENDRICK

at an intercom.

KENDRICK

Escapee headed to surface. Bring him back now! Everyone, move!

ANGLE: BO

In the elevator, almost to the surface.

ANGLE: AGENTS AND GUARDS

Heading for the surface from all different levels. It's an impressive posse.

ANGLE: DANIEL

Alone at the surface entrance. He props open the door, looks at his watch.

00:04. 00:03. 00:02

ANGLE: DANIEL'S COMPUTER

Begins running the program.

>security access probe

>password: password unknown.

The computer starts flashing and beeping.

>illegal inquiry. access denied. SYSTEM SHUTOUT.

Just as Shoji said, the place locks itself down. Doors lock. Elevators stop. The lights black out, replaced by red emergency lights.

-- Guards, trying futilely to get out of a hall.

- Bo, pounding on the wall of his stopped, darkened elevator.
- Kendrick, looking around him in fury.
- Shoji, sitting in his room. Concerned.

CUT TO:

EXT. OUTSIDE - CONTINUOUS

Daniel emerges at the surface. It is the shocking opposite of what lies below. A couple of dusty shacks: corrugated, rusted tin. No indication of life, let alone the sprawling complex it hides.

Around, flat desert. Forever.

Daniel runs into the other, larger, hut.

INT. HUT - CONTINUOUS

It houses two sleek helicopters. Daniel goes up to one, looks at the controls.

ANGLE: CONTROLS

Unfathomably complicated.

Daniel shakes his head, looks around some more. He finds a metal cabinet against one wall, opens it. Various sets of keys. As Daniel glances at them, his gaze fixes on the window. It faces out, away from the door he entered by.

ANGLE: OUT THE WINDOW

In front of the endless flat expanse sits a gleaming, rugged four by four.

Daniel's face fills with resolve as he sees his escape. He rifles through the sets of keys, finding the right ones, and starts out. He stops by one of the helicopters. Opens the door, puts the gun to the controls.

Fires.

SMASH CUT TO:

INT. COMPUTER ROOM - A BIT LATER

An agent is working to restore normal power. The lights come on.

AGENT
Yes! We're back.

ANGLE: BO'S ELEVATOR

It starts again, momentarily throwing him off balance.

CUT TO:

EXT. DESERT - CONTINUOUS

We see the truck as it fires on into the desert at ninety miles an hour. Hits a bump, sails up, but lands hard and keeps on racing.

CUT TO:

EXT. COMPLEX - MINUTES LATER

Bo and a few agents pile out. They all run around, looking. Bo and two others run into the shed. Kendrick appears and heads for the pick up, finds it gone.

KENDRICK

He took the truck! Shit!

CUT TO:

INT. HELICOPTER SHED - CONTINUOUS

Bo looks at the blasted controls of the first chopper as Kendrick walks in.

BO

He fucked our birds, boss. We're grounded.

KENDRICK

Get on the horn, call in the nearest air support.

BO

Three hours before our boys can get here from Williamsburg.

KENDRICK

Call the army! He doesn't make it out of that desert.

BO

What do we tell them? Please bomb this civilian? What if they capture him instead, hey boss?

Kendrick looks thrown, tries to think. An agent sticks his head out of the second chopper.

AGENT
Sir! This one'll fly!

They run over to it. The agent points to the controls.

AGENT
He got the radio and the altimeter, but I think he missed the vital organs.

Smiling, Bo pulls out his large gun, cocks it.

BO
And the army can sleep softly in their beds.

CUT TO:

EXT. DESERT

The truck flies on ahead.

CUT TO:

EXT. COMPLEX. - CONTINUOUS

The top of the helicopter shed slowly opens, the chopper rising from it and heading off after the truck.

CUT TO:

INT. CHOPPER

Bo is in the back, leaning over the pilot's shoulder. His eyes are fixed on:

ANGLE: THE TRUCK'S TRACKS

As we fly along them, they easily lead us.

CUT TO:

EXT. DESERT.

Now the race is on, as we CUT back and forth between the hurtling truck and the graceful chopper, easily gaining.

CUT TO:

INT. CHOPPER - CONTINUOUS

BO
There!

He points in triumph at the truck coming into view, a rolling cloud of dust behind it.

BO

Gimme a clear shot and he'll never know what hit him.

PILOT

I think he's got bigger things to worry about than us, sir.

The pilot points up ahead.

CUT TO:

EXT. DESERT - CONTINUOUS

We see the truck, the chopper... and then pull back to reveal an ENORMOUS SHEER CLIFF WALL a hundred yards ahead. The truck continues to head straight for it.

BO

Danny, Boy... you really are a fucking loon.

CUT TO:

EXT. DESERT, BY THE CLIFF

The truck is heading straight for the cliffs. As it gets within fifty feet of the edge, the camera CRANES in toward the cab and we see for the first time that THE TRUCK IS EMPTY.

The steering wheel is tied straight. A cinderblock on the gas pedal.

The truck FLIES off the edge, sails sweetly across the air, the chopper shooting out behind, following, turning to see as the truck arcs down, down, and

SMASHES into the hard ground, burning scrap in seconds.

The chopper lowers, hovers twenty feet up near the wreckage.

CUT TO:

INT. CHOPPER - CONTINUOUS

Bo and the pilot are staring. Bo looks, puzzled, unsatisfied.

PILOT

Guess that's a closed file, sir.

Bo squints, thinking, as DANIEL'S GUN KISSES HIS CHEEK.

Daniel is right behind him. He takes Bo's gun as Bo grins.

BO

Man, I knew something wasn't kosher.

The pilot looks around.

PILOT

Shit!

DANIEL

Eyes front, please. I'll shoot this man.

The pilot turns back as Bo faces Daniel.

BO

You really gonna do it? Civilized man
such as yourself?

DANIEL

I'll do what I have to, yes?

BO

Kill?

Daniel points the gun at Bo's crotch.

DANIEL

Why don't we just say I'll decrease your
testosterone level. Significantly. I'm
not a violent man, Bo, I'm a scientist.

(eye to eye)

But I really don't like you.

BO

You can't run, Danny boy. Wherever you
go, I'll be right behind you.

DANIEL

Then I guess I'll be ahead.

BO

You don't want to go out there. There's
things you don't know about, Danny.
World won't be as friendly as the one you
left.

DANIEL

Thanks for the advice.

He suddenly SLAMS the sole of his shoe into Bo's chest.

CUT TO:

EXT. CHOPPER - CONTINUOUS

Bo FLIES out backwards, falls twenty feet and lands solidly on his back. It looks painful.

CUT TO:

INT. CHOPPER - CONTINUOUS

Daniel climbs into the passenger seat, gun trained on the pilot.

DANIEL

Head east until we're out of his sight.
Then south.

The pilot looks furtively at the radio. Daniel knows exactly what he's thinking.

DANIEL

The radio's dead, remember?

They go.

CUT TO:

EXT. DESERT HILL - AN HOUR LATER

The chopper is grounded, the pilot cuffed to the runner.

DANIEL

They'll find you soon enough.

He heads up the small hill. We go up with him to reveal behind it a valley with a small, rustic town nestled in it. This is BRATTLE.

Daniel starts walking towards it.

CUT TO:

INT. BRATTLE GENERAL STORE - SOON AFTER

The screen door creaks shut behind Daniel as he enters. The shop is old, weathered; dust mills about in streaks of sunlight.

No one appears to be in the shop but a four year old BOY who sits silently on a old coke cooler.

Daniel starts for the front of the shop slowly. He looks at the boy.

ANGLE: DANIEL'S POV

As we approach and pass the boy, he stares at us.

He points at us.

BOY

Snowman.

It's an eerie proclamation, and that said, he loses interest in Daniel completely. Daniel approaches the counter.

DANIEL

Hello? Is somebody here? Hello?

CHET appears from the back room. He is 40ish, ragged but decent.

CHET

Hi! I didn't hear anybody drive up.
What can I do you for?

DANIEL

I was just wondering, is there a phone I
could use?

CHET

There's no pay phone...

DANIEL

Well, could I possibly use your phone?
For a collect call?

Chet eyes Daniel. Something is bothering him.

CHET

I don't see why not. I can pull it out
of my office. You camping?

DANIEL

Excuse me?

CHET

You're not from around here.

DANIEL

No, I'm not.

CHET

Well, I'll tell you, I'm standing here
thinking I've met you before. But you
never passed through here.

DANIEL

I'm afraid not.

Chet starts for the back. He stops.

CHET
 Oh, lord. I've seen you on the TV. That must be it. You're some TV star and I'm talking to you like we've met. Is that right?

DANIEL
 (shaking his head)
 If you don't mind, the phone...?

CHET
 (heading for the back)
 Guess you just got one of those faces. My sister's like that, people stop her all the time.

He exits to his office.

CUT TO:

INT. CHET'S OFFICE - CONTINUOUS

He enters, reaches for the phone. He stops, his brow furrowing deeper.

Realization suddenly floods his face. And something like panic.

CUT TO:

INT. STORE - CONTINUOUS

Daniel waits. He looks over at the kid. He eyes the food on the racks hungrily.

The screen door opens behind him and DOREEN, thirty, walks in. She goes over to the boy.

DOREEN
 You being a good boy, Billy? Did Chet give you a licorice?

BOY
 Snowman.

DOREEN
 What's that? What are you on about?

The boy points at Daniel's back.

DOREEN
 Did you and Daddy make a snowman in the mountains? Did Daddy...

She looks where here kid is pointing. Daniel looks over at Doreen, smiles.

Her eyes go wide. Her mouth opens and if any sound could have come out it would have been a scream. Daniel is confused.

DOREEN

No... God...

He starts for her --

DANIEL

Are you all right?

-- and she bolts, grabbing the boy roughly off the cooler and dashing for the door --

DOREEN

NO! Get away!

-- and there is a CLICK as Chet comes out of his office cocking a double barrel shotgun and Daniel whips his head around and --

CHET

FREEZE!

-- Daniel moves, instinctively, diving out of the way as Chet FIRES, bags of potato chips exploding around Daniel's head as Doreen runs screaming into the street.

Daniel hits the floor and starts crawling. He fumbles for his gun but it skitters away as Chet fires again through the stacks of food, narrowly missing.

CHET

You stay on the Goddamn floor, boy!
Police are on their way, now, don't you
move!

Daniel hears Chet reloading. He dashes for the window. Chet comes around towards it as well, almost cutting Daniel off as Daniel DIVES through the glass, rolling onto the dusty ground.

Chet is loaded and cocked as he comes to the window -- Daniel rolls back under it, out of sight long enough to GRAB the barrel, he pulls, Chet FIRES and Daniel screams at the heat of the barrel but he manages to rip it from Chet's grasp, pulling Chet halfway out the window as well and swinging the rifle around by the barrel and SMASHING Chet in the side of the head with it, sending him out cold.

Sirens. He can hear sirens.

He runs into the alley between the stores. Comes out the other side just as a patrol car has pulled up. He almost slams right into the young deputy getting out of the car. For a moment they are face to face.

The cop's eyes go wide.

COP

Jesus...

The other deputy jumps out of the passenger side, fumbling for his weapon. Daniel grabs the first deputy and spins him, holding him from behind and sticking the shotgun under his chin.

DANIEL

Don't move!

COP #2

Freeze -- Shit!

He sees he's too late.

DANIEL

Throw your gun away! In the mail box!

He pockets the first cop's gun as the second one hesitantly drops his into the mailbox.

COP #2

You don't want to hurt anybody, now...

COP #1

I got a family, mister... I got a little girl...

DANIEL

Why is everyone afraid of me?

COP #2

You're in charge, okay? We understand.

DANIEL

Answer me! I didn't do anything! Why are they afraid? I was shot at!

COP #1

(blubbering)

I got a little girl...

COP #2

Look, we can talk, right? I know you're not him.

DANIEL

Who?

But more sirens, and a patrolcar screeches around the corner. No more time for talk. Daniel pushes the first cop away, hoists the double barrel.

DANIEL

On the ground! Face down!

The cops comply. The other car is about a hundred feet away as Daniel takes off back through the alley.

He comes out the other side as a tow truck is pulling up. He levels the rifle at the driver.

DANIEL

Get out and step aside.

The driver does. Daniel gets in.

ANGLE: THE COPS

On the other side of the alley. The patrolcar is pulling up, the second cop motioning for them to go around to the next street as he kicks futilely at the mailbox.

Daniel peels out in the tow truck, heads out of town.

CUT TO:

EXT. ROAD - FIFTEEN MINUTES LATER

Outside of town, the road is winding onto the swell of the neighboring mountains. Daniel is still speeding along, the cops about two hundred yards behind.

A sleek black chopper roars into the sky, following.

DANIEL

Damn...

Daniel drives, looking out at the chopper. On one side of the road is sheer cliff and so the chopper is able to pace him, coming level with him, practically touching.

An agent in the chopper aims his rifle.

The truck suddenly enters a long tunnel, the chopper veering off just in time. The agent motions for the pilot to speed up.

ANGLE: IN THE TUNNEL

Daniel races through, the light at the end slowly growing.

At the end of the tunnel, Daniel sees the helicopter sitting in the road, waiting for him. Its rotor still spins, kicking up a wreath of dust.

The cops are close behind. He's trapped.

ANGLE: IN THE CHOPPER

The agent and the pilot sit silently, the agent cocking his gun.

Daniel stares ahead, hesitating, his foot easing up on the pedal.

He looks behind, at the approaching patrolcar. Ahead, at the chopper.

He floors it.

In the chopper, the men look at each other.

AGENT

He's gonna back off...

DANIEL'S TRUCK

races at them. Daniel looks grimly determined.

The two men start to look worried.

THE TRUCK BEARS DOWN ON THE CHOPPER

And the men crack.

AGENT

Get away! Get away!

PILOT

Fuck!

He pulls up, the chopper rising quickly as the truck RACES toward it and RIGHT UNDER IT, the tow-pulley in back catches one of the chopper's runners, pulls the chopper off balance, tilts it as the tow-pulley is wrenched nearly off the back of the truck, the truck bucks up, the chopper tilts down, the runner snaps but it's too late, the ROTOR HITS THE ROAD, shatters, the chopper falls flat into the middle of the road as the truck bounces down and continues on almost without slowing, a piece of runner stuck in the twisted back.

The patrolcar hits its brakes a moment too late. It slams sideways into the chopper, both vehicles sliding a good twenty feet before stopping.

As Daniel speeds off, we see men struggling to get out of the wreck, the road entirely blocked.

CUT TO:

INT. SECURITY ROOM - LATER

Kendrick glowers at Leonard.

KENDRICK
He rammed a helicopter. In a tow truck.

BO
That is so unscientific...

KENDRICK
He's armed. You told me he wasn't a threat, now he's on the road toting a fucking 12 gauge!

LEONARD
Daniel isn't going to kill anyone.

KENDRICK
That's very comforting. I've got five townspeople in complete hysterics. Two of them are cops. How long do you think we can keep them from talking?

LEONARD
(a question)
They recognized him.

BO
Shoulda stuck with your coma boys, Leonard.

LEONARD
They didn't work! The brains were traumatized -- useless!

KENDRICK
Forget it.

LEONARD
These were the best specimens. Peak condition --

He is in a babbling frenzy of self-justification. Kendrick ignores him, addresses Bo.

KENDRICK
There's five towns he could hit from there. I want you in Charlesburg. It's the likeliest target.

LEONARD
(overlapping)
No trauma, nothing we weren't ready for -
- it was the best way! You know that!
For God's sake, Kendrick! What were we supposed to do -- take people off the street?

KENDRICK

Just give it a fucking rest!

Silence.

LEONARD

We're not killers.

KENDRICK

Oh, really... Daniel Hoffstetter is not to be brought in. I want him dead. Preferably burned beyond recognition.

BO

Works for me.

He and Kendrick move to the table with the map, talking. Leonard's face clouds with bewildered despair.

BO

Do we pick up his woman?

KENDRICK

No. As long as she's on the homefront, we know where he's going. The good news is, people haven't reacted very well to him, so he should keep a low profile.

BO

Word'll still get out. Rumor is the eleventh plague.

KENDRICK

We'll deal with it.

CUT TO:

INT. PARKING STRUCTURE - EVENING

Daniel parks the truck on the roof level. There is no one about, just two empty cars. Daniel walks to the edge of the car park to look out on

CHARLESBURG

A quiet city, not much bustle but it's big enough to get lost in. Daniel heads down the structure.

CUT TO:

EXT. PAWN SHOP - LATER

Hidden on a little side street, the sign dingy and old. Daniel steps in cautiously, holding something under his coat.

CUT TO:

INT. OFFICE - CONTINUOUS

Behind the desk is GWEN, early forties, seen it all. She watches a TV on the desk, gum working in her mouth. Daniel steps up to the desk.

DANIEL

Hello.

GWEN

(looking him over)

Well, hi. What's a slice of man like you doing in this dump?

DANIEL

I need money -- I have something to pawn.

GWEN

Yeah, I was pretty much running with that theory.

(standing)

So, what do you got to give up? Tell me it's your pants and I'll die happy.

By way of replying, Daniel pulls the shotgun out of his coat. Gwen flinches momentarily, but he lays it on the counter. She regards it, regards him. He waits.

GWEN

You don't by any chance have a receipt for this, do you?

DANIEL

I don't.

GWEN

What a shock.

(looking at the barrel)

Been fired recently.

DANIEL

It was fired at me. Look, I don't have time to make excuses. I need to get out of town and I need money to do it. I didn't kill anybody. Can you use this or no?

GWEN

You couldn't get much for it, being hot. It's a good gun, though. I could maybe give you thirty for it.

DANIEL
I can't accept that.

GWEN
Sweetie, you ain't gonna see more. Most dealers won't touch it. Weren't for my Christian values I'd turn my back on you too.

DANIEL
Fifty dollars. Please.

She laughs, shakes her head. Digs into the till.

GWEN
You don't say 'please' when you're haggling. It makes you look weak. That's free advice.

She holds up two twenties.

GWEN
'Cause I like you.

He pauses just a moment before he takes the money. Gwen looks back at her TV.

GWEN
Now, assuming you DON'T make it out of town, you never did come here, is that right?

DANIEL
I understand.

GWEN
I knew you would. You're a bright... kid...

Her expression drains.

She looks up at Daniel, back at the TV.

GWEN
Oh, Christ...

DANIEL
What?

GWEN
Christ, the beast... it's you...

DANIEL
What? Who!?!

A Pause. Gwen LUNGES for the shotgun, but Daniel is too quick. He slams his hand down on it.

DANIEL

What are you talking about?

GWEN

Go away, go...

Daniel hurls the shotgun behind him. It SHATTERS a glass case full of silver. Gwen screams as he comes around the counter, grabs her.

DANIEL

Talk to me! What are you afraid of? Do you know me?

He shakes her as she stares in tearful terror. She can't even reply.

DANIEL

WHO AM I? WHAT DID I DO?!

Still she cannot answer, and he notices now the television for the first time. Notices it, because his face is on it.

TV REPORTER

... what may be a hoax, several people in the sleepy town of Brattle have reported encounters with executed serial killer JAMIE SNOW...

DANIEL

Oh, my God...

ANGLE: ON THE TV

The photo of (Daniel's) Jamie's face -- smiling, in an army uniform -- is replaced by shots of his victims. Pretty, young girls in snapshots and yearbook pictures, intercut with police photos of horrible mutilations.

TV REPORTER

...Snow, known in the tabloids as 'The Snowman', was responsible for the agonizing deaths of at least nineteen women, one of the highest body counts in recent American history. He was convicted and executed by lethal injection just three months ago.

Daniel's hands let Gwen go, as he stares at the screen. She backs into a corner, staring at him, beyond terror.

TV REPORTER

Described by state psychologists as 'nearly inhuman, entirely without conscience or remorse', the handsome drifter Snow worked his way up from Georgia to New England and for two years terrorized the area. Women were brought to this barn on an abandoned dairy farm...

Shot of a huge, creepy barn in a clearing.

TV REPORTER

... where they were carved up with an unidentified object. After a manhunt that covered three states, Snow was finally captured by Connecticut Homicide Detective Bob Moody last spring.

ANGLE: ON THE TV

The detective brings Jamie Snow from a local police station to a waiting car, surrounded by throngs of reporters. BOB MOODY is beefy, balding, with a big mustache, but more thoughtful looking than the type would indicate.

Jamie is thrashing, screaming. Lunging at a reporter. Animal. Daniel stares at himself.

CUT TO:

INT. WATERTOWN POLICE STATION - CONTINUOUS

Here sits Bob Moody, easily recognizable from the TV report. He is staring at a fax, looking unhappy.

His desk is cluttered in an obsessive-cop kind of way: files, fast food wrappers, more files. Ashtray piled with butts and a little plastic Virgin Mary. Moody takes a drag from a cig, eyes never leaving the fax.

Detective WALLIS enters, grinning malevolently.

WALLIS

Doesn't it just warm your heart?

MOODY

Is that a joke?

WALLIS

Come on, I thought you'd be thrilled!
The Snowman's come back, so Big Bob Moody
can bring him down again. Glory days,
Bob. I never did see your dick so hard
as when you were tracking that boy.

MOODY

When exactly were you looking at my dick?

WALLIS

Admit it. Isn't the old adrenaline
pumping? Seeing as you ain't been shit
on the force since Jamie died.

MOODY

Fuck you, Wallis. You're as full of shit
as this report. Bunch of crazy Mormons
say they saw Snow. Big deal.

WALLIS

Two of them were cops.

MOODY

There's a lot of stupid assholes with a
badge -- in case you haven't seen a
mirror lately.

WALLIS

Well, the last eyewitness was pretty
convincing. She had a surveillance
camera.

He produces a picture of Daniel taken in the pawn shop. It's a
very good shot-- no doubt as to who it is.

The color in Moody's face drains away.

WALLIS

(in his ear)

You'll be wanting that bottle in your
drawer right about now.

Moody rises, furious. Grabs Wallis.

MOODY

If this is some fucking stunt --

WALLIS

(backing away)

What's the matter? Get up on the wrong
side of your mother's bed?

FAIRCHILD

Wallis!!

Captain FAIRCHILD enters. The two ease off.

FAIRCHILD
Wallis, you're out of line.

WALLIS
I was just --

FAIRCHILD
Go be elsewhere.

Wallis complies, as Fairchild takes the fax from Moody's desk and looks at it.

FAIRCHILD
It is a terrifying likeness. That's all it is, though. You know that. You were there when Jamie Snow died.

MOODY
Yeah.

FAIRCHILD
So don't go losing sleep over it. Guy's a ringer. Maybe a twin, I don't know.

MOODY
Maybe.

FAIRCHILD
Or?

MOODY
Or maybe the Devil sent him back to me.

FAIRCHILD
Great. Well, then I suppose you'll just have to kill him all over again.

MOODY
Lucky me.

It is not entirely clear if he's being sarcastic.

CUT TO:

EXT. LIBRARY - NIGHT

The big building sits in the middle of town, a modern but tasteful brick construct.

CUT TO:

INT. STACKS - CONTINUOUS

The camera TRACKS through the darkened stacks till it finds, at the other end of the hall, an office with a tiny blue glow.

CUT TO:

INT. MICROFICHE ROOM - CONTINUOUS

The glow emanates from the Microfiche machine. Quietly and intently, Daniel is rifling through filmstrips of old newspapers. He stops on one, his expression darkening.

ANGLE: THE PAPER

The headline reads: SNOWMAN TO GET LETHAL INJECTION. Picture of Jamie Snow, smiling eerily in what appears to be an old army photo.

Daniel flips down to a few pages later. We see a lay out of his victims faces, a few police photos interspersed.

They flash by us, along with phrases that the camera runs over: "Snow threatens jury", "tape over the victims' mouths" "murder weapon not recovered", "victim was valedictorian"

It's too much. Daniel pauses, then moves on. Stops at an interesting headline:

RECORD CROWD AT SNOWMAN DEATH VIGIL

Picture of people holding signs: Justice at Last. Burn in Hell. Too Little Too Late.

Daniel stares. His brow furrows, and he suddenly gets up, heads back to the microfiche cabinet.

DISSOLVE TO:

INT. SAME - MINUTES LATER

He has a bunch of opened spools piled by the machine. He is rapidly going through another. He stops: He's found what he was looking for. It's a smaller item, buried on the third page of this paper.

Headline: KILLER OF TWO GETS DEATH PENALTY

Picture: Doctor Metternich.

Daniel keeps looking.

APPEAL DENIED FOR GEORGIA MURDERER. Doctor Williamson.

SUSPECT ARRESTED IN ICEPICK SLAYINGS. Shoji.

Daniel stares at his friend's host body, standing glumly in a cheap suit.

DANIEL
Leonard, you sick bastard.

CUT TO:

INT. LIBRARY OFFICE - A BIT LATER

Daniel stares at the phone. After a moment, he picks it up. Hesitates again, then dials.

CUT TO:

INT. HOFFSTETTER LIVING ROOM - CONTINUOUS

Laura sits in the bay window, looking out at the night sky. She hears the phone ring. A bit surprised, she looks over at it.

CUT TO:

INT. SURVEILLANCE CENTER - CONTINUOUS

This suite of rooms in the complex is devoted entirely to tracking Daniel. Phones, agents, computers, maps, the works.

A red light blinks on. On a computer screen a box appears with "recording" on it.

There are two young agents, FRIEDMAN and DORFF, sitting by this set up. Friedman sits up, grabbing his headset and putting it on. He looks over: Kendrick and Leonard are passing in the hall.

FRIEDMAN
Uh, sir?

The two men stop, come in.

FRIEDMAN
We're getting a call -- I thought you might...

Leonard looks at his watch. It's pretty late. He looks at Kendrick.

KENDRICK
(to Dorff)
Start a trace.

CUT TO:

INT. HOFFSTETTER LIVING ROOM - CONTINUOUS

Laura has crossed the room. She picks up the phone slowly, a little taken aback herself at being called this late.

CUT TO:

INT. LIBRARY OFFICE - CONTINUOUS

Daniel hears the voice.

LAURA

Hello?

For a moment, it's too much for him. He just sits. Then:

DANIEL

Laura?

LAURA

Yes... who's this?

CUT TO:

INT. SURVEILLANCE ROOM - CONTINUOUS

Friedman sits listening. A beat.

FRIEDMAN

What the hell?

LEONARD

What's he saying?

DORFF

(working the trace)
Definitely long distance...

KENDRICK

Put it on speaker, idiot.

Friedman flips a switch. We HEAR Daniel speaking slowly and softly to Laura -- IN FRENCH. She makes brief replies, also in French. Over this:

LEONARD

It's him.

KENDRICK

What's he saying?

Leonard shrugs: "I don't know". Kendrick looks at Friedman, who also shakes his head apologetically.

FRIEDMAN
I took Spanish.

KENDRICK
Christ...

CUT TO:

INT. HOFFSTETTER LIVING ROOM - CONTINUOUS

Laura listens a second more, then:

LAURA
J'comprehende.

She hangs up. Still puzzled, she gets up and heads upstairs.

CUT TO:

INT. SURVEILLANCE ROOM - CONTINUOUS

KENDRICK
This is great. Anything?

DORFF
Wasn't on long enough. I got him within
three states. Maybe.

LEONARD
(softly)
Very clever, Daniel.

KENDRICK
(pissed)
Yeah, very clever. Friedman, contact
surveillance. If she's going anywhere,
we stay on her. If she calls anyone, I
want to hear it. And for Christ's sake
find me someone who can speak French!

CUT TO:

INT. DANIEL'S STUDY, UPSTAIRS - CONTINUOUS

Laura steps in, switches on the light. The place has obviously
not been touched since Daniel died; a thin sheet of dust covers
the professorial mess.

For a moment, Laura just takes it in. It's painful for her.
But she takes a deep breath and moves to his desk. She clears
away the papers in front of his computer. Searches for the on
switch.

The screen blinks to life.

She types, a little unsure, at the prompt.

>Login DJH5

PASSWORD. Gate.

>Talk.

INTERCUT WITH:

INT. LIBRARY OFFICE - CONTINUOUS

Daniel sits for a moment before typing:

Hello.

Laura replies.

What's going on?

You must know first that you are being watched.

By whom?

Government agents. Leonard.

Why?

They have a secret they are afraid you will discover.

What secret? Is it something to do my husband's work?

Yes.

Who are you?

Daniel stares at the words on the screen.

Not yet.

Am I in danger?

I don't think so.

Why should I trust what you say?

I speak for Daniel.

My husband is dead.

I can't say more now. Don't do anything out of the ordinary. I'll contact you again. Soon.

Daniel pauses again.

Laura waits. The last words appear:

Take care of yourself.

She looks at them a moment. Turns off the computer.

She rises, pensive, and goes to the window. Pulls aside the curtain and looks out.

ANGLE: OUT THE WINDOW

It's fairly subtle; the car is a good block and a half away. But the streetlight outlines two figures in dark suits sitting up front.

Laura lets the curtain fall.

CUT TO:

EXT. MIDWESTERN TRUCKSTOP - AFTERNOON

A truck pulls up, the driver hopping out of the cab and entering the diner. After a moment we see Daniel crawl out of the back, a little the worse for his ride. He dusts himself off, starts in toward the diner himself.

ANGLE: IN THE DINER

As Daniel approaches it he can see two men sitting drinking coffee. Their dark suits and alien demeanor peg them as agents. As inconspicuously as possible, Daniel backtracks, heading away from the diner. He looks back once at them and --

BUMPS into someone heading inside.

CASSIE

Whoah!

DANIEL

Sorry. My fault.

CASSIE

(laughs goodnatureedly)

Eyes front, soldier.

He turns to face her. She is midtwenties, a local girl. Not a hint of polish but she's very attractive and has an open, sweet face.

For a moment she stares at him, and he tenses up. But no hint of recognition passes on her face.

CASSIE

Are you okay?

DANIEL
 What? Oh, I'm fine, thank you. Just clumsy.

CASSIE
 Well, I forgive you.

She walks on, into the diner. Daniel watches her for a moment before he goes on, just walking up the road at a decent clip.

CUT TO:

EXT. ROADSIDE - AN HOUR LATER

Daniel is still walking along. One or two cars pass him -- he tries to look inconspicuous while looking the other way.

A weathered muscle-car slows down beside him, the driver rolling the window down. It's her again.

CASSIE
 You're supposed to stick your thumb out. It helps.

DANIEL
 Sorry?

CASSIE
 Are you looking to walk the eighty miles to town or did you want a ride?

Daniel comes up to the car.

DANIEL
 Well, how do you know I'm not some... vicious character?

CASSIE
 I have good instincts about people.
 (she opens her door)
 Besides, I'm packing heat.

Slightly bemused, Daniel gets in.

CUT TO:

INT. CAR - A BIT LATER

Daniel sits quietly beside Cassie. She glances over at him occasionally -- likes the view.

She fiddles with the radio.

NEWSCASTER

... ANOTHER report of executed serial killer Jamie --

Daniel hurriedly switches the radio off.

DANIEL

If it's all right with you, I'd rather not listen to the news. You know, it's always... bad.

CASSIE

Well, let's get some music going on. I hate the sound of nothing. What do you like?

DANIEL

Music?

(searches)

Oh, you know, I like all the contemporary sounds. Why don't you choose something?

CASSIE

Just pick a tape from the glove compartment. I got a bunch.

(laughs to herself)

"Contemporary sounds". Man, one of us went to college.

Daniel looks through the tapes. He pulls one out.

DANIEL

Oh! Buddy Holly! I haven't heard this in years. You know, I saw him play...

CASSIE

Didn't he die in, like, 1960?

DANIEL

(oops)

Uh, it was on the television. Last week. A videotape.

CASSIE

Cool. Throw it on.

Daniel puts it on. Music softly surrounds them. Cassie looks at Daniel awhile, drinking him in.

CASSIE

I just gotta say, I really feel like I've seen you before.

DANIEL

No, I don't think so.

CASSIE
(smiling)
Must have been in my dreams.

DANIEL
I suppose.

CASSIE
So, you're heading East, huh? Any particular where?

DANIEL
East. Maybe... New York.

CASSIE
Just on a drift, huh? That's cool. You know, there's no law says we couldn't stop off and get a drink somewhere. I wouldn't mind.

DANIEL
Thank you, I don't really need a drink right now.

CASSIE
(locks his eyes)
It doesn't have to be a drink.

It takes him a moment, but he gets it. Flustered but flattered, he looks down, then back at her.

DANIEL
You're very sweet. But, uh, I'm married.

CASSIE
You are, huh?
(not quite ready to give up)
How married?

DANIEL
I'm sorry?

CASSIE
Well, you ain't got your ring on...

DANIEL
Oh. No, that's true. I had to take it off.

CASSIE
Well, I just mean, you know, there's all kinds of married.

He looks at her, kindly but firmly.

DANIEL

Not to me.

CASSIE

Right. Well, there it is. The good ones are all either taken or gay.

DANIEL

(almost to himself)

Or dead.

DISSOLVE TO:

EXT. DES MOINES - DAY

By far the most metropolitan place we've seen on Daniel's trek, it glimmers busily in the sun.

CUT TO:

ANGLE: RACK OF HAIR DYES

Imposing and endless. Daniel stands before them in

INT. DRUGSTORE - DAY

a little intimidated by the number of choices. He already has scissors and a washcloth. After a moment he picks a box off the shelf, heads to the checkout.

The checkout girl is all of 17, popping gum as she runs his items through. Daniel picks a pair of sunglasses off a rack, adds it to the pile.

DANIEL

And these, please.

GIRL

Yeah. \$38.53 is your total.

DANIEL

As much as that? Well, I've got...

He sifts through his crumpled bills. Not enough. He looks up at the girl. She is staring at him, that recognition stare he's come to know and hate. A bubble gum bubble is frozen in front of her lips.

Daniel slowly picks up the sunglasses. POP -- her bubble deflates.

DANIEL

I'll just take these.

GIRL
(terrified)
Take them...

DANIEL
How much are --

She is looking over his shoulder, and he turns.

A security guard has caught her glance. He starts toward them.

DANIEL
(to the girl, sternly)
You shouldn't make assumptions about
people you don't know.

Empty-handed, he moves quickly away from the counter and out the exit. We see that the store leads into a huge

INT. INDOOR MALL - CONTINUOUS

Three stories high, the top two stories are balconies that wind around the mall. The center is a huge open space with a typical mall fountain. A glass elevator presides over the space at Daniel's end, escalators at the other.

Daniel is on the ground floor. The mall is very crowded - not good. The only exit in sight is down a few stores. Shoulders hunched, head down, Daniel starts for it.

The security guard comes out of the store, the girl next to him, craning her head to find Daniel. She points. The security guard starts talking into his walkie talkie.

Daniel makes his way through a thick crowd. As he does, a few heads turn, some quizzical, some shocked. One man turns to his girlfriend.

MAN
Did you see that guy?

GIRLFRIEND
Who?

Daniel starts to pick up the pace. He comes to the exit sign -- it's by a corridor heading for the parking structure -- but there is a security guard there, holding his walkie talkie to his ear.

Daniel about-faces and heads back. The guard notices and follows. None of these mallcops are packing guns, but he grabs hold of his nightstick pretty tightly.

Daniel heads for the nearest way out -- the up escalator. More people are noticing him -- whispers spring up all around him.

A mother shrilly herds her kids out toward the garage.

MOTHER

We're getting in the car. I don't want any arguments.

Daniel gets on the escalator. There is woman coming down towards him. She locks eyes on him and when she is about ten feet away she SCREAMS!

People look around at her, at him. The guy in front of him takes a step toward Daniel and Daniel SHOVES him aside, BOLTS the rest of the way up.

WOMAN

Oh my God! Oh my God that's him! That's Jamie Snow!

Daniel reaches the second level and now people are scattering, looking back at him -- even people who don't know who he is want to keep away. He runs up the next escalator to the third level. Looks down.

ANGLE: DANIEL'S POV OF SECOND LEVEL

It juts out more than the third, so he can look right down and see two guards racing to find him as the one from downstairs runs up the escalator.

He starts running across the upper level, looking for a way out. He elicits one scream and a few gasps.

YOUNG MAN

Somebody stop him!

ANGLE: ESCALATORS

As the three guards reach the third level, now 100 feet behind Daniel.

ANGLE: SPORTING GOODS STORE ENTRANCE

Alarmed by the shouts, A muscular sales clerk steps out with a baseball bat. Sees Daniel heading towards him and decides it's macho time.

He hoist the bat and steps in Daniel's way.

CLERK

Hey, man, I don't want to bust your head...

DANIEL

Why on earth would you?

That question stops the guy. Daniel looks back at the guards closing in and tries to get past. The clerk swings and HITS Daniel in the back. Daniel stumbles, falls -- the clerk comes at him and SWINGS, Daniel GRABS the bat and pulls, brings the clerk to him and powerhouses his elbow into the clerk's chin.

A guard SLAMS into Daniel from the side as the clerk flies back, lands on his ass. Daniel spins and throws the guy off. Still holding the end of the bat, he keeps spinning and HURLS it into the legs of the next guard, spilling him while he's still ten feet away. That guard lands on his chin with a painful crack. Out of the picture.

The first guard grabs him and the clerk and the third guard come at him, the clerk holds him too while the third guard lands a good punch to Daniel's jaw.

BYSTANDER

Somebody call the cops!

Recovering in a second, Daniel kicks out at the guard with both legs, sending him flying back AND sending Daniel and his two holders flying back in the opposite direction. They land in a heap and Daniel gets up, the clerk jumping on him, Daniel stops him with a punch and HURLS him away, the clerk CRASHING through the sporting goods store window.

Daniel runs, two guards after him now.

Two more appear ahead.

Without slowing down, Daniel veers slightly and with exquisite grace he HURDLES the bannister, FLYING fifteen feet down to the second level -- it juts out more so he won't miss it -- and lands hard, falls into a roll. Lies for a moment, recovering.

A businessman sees, becomes hysterical.

BUSINESSSMAN

There he is! He's here! Help! Hey, help! He's getting up!

Daniel stands over him, as incredulous and annoyed as angry.

DANIEL

Shut up.

The guy runs away.

ANGLE: DANIEL'S POV

The guards are running down the escalator. TILT down to show two beat cops entering the mall, people pointing up.

Daniel runs again.

He heads toward the elevator end of the mall, people scattering like geese. One of the guards is behind him, the other two are pacing him on the opposite balcony, trying to reach the end before he does. They do, coming around to surround him once again.

He looks -- no time -- sees the elevator going up. He leaps onto a bench, then onto the railing, then jumps and JUST CATCHES the side of the elevator as it goes up, he's dangling, the people inside crowding away, the guards futilely grabbing for him from the second balcony, he's up to the third floor and he sees

ANGLE: ON THE MAIN FLOOR

One of the cops pointing his gun at him, yelling --

-- Daniel grabs hold of the third floor railing and the damn cop SHOOTS at him, the bullet spanging off the bars as Daniel easily hoists himself over the railing.

A moment out of range of his pursuers. He looks around for an exit sign and a hand GRABS him from behind. He spins to see a twentysomething metalhead.

METALHEAD

Hey, can I have your autograph?

Daniel looks at him with all the incredulity a human can muster, then takes off toward the exit sign.

It leads onto the roof. Daniel takes off.

ANGLE: THE COP

who shot is holstering his weapon as the other cop runs up to him.

OTHER COP

Are you out of your mind?

COP

I had a clear shot!

OTHER COP

You could have taken out a civilian! I don't care who this fuck is, you don't --

AGENT

You.

He walks up to them resolutely: black suit, sunglasses and all the attitude. Tank.

AGENT

Where is the suspect?

CUT TO:

EXT. THE ROOF - CONTINUOUS

Daniel bursts out, looking for a way off. Huge against the sky is the top of a construction crane, sticking up at a 45 degree angle. Daniel runs toward it, looks down. Construction is going on on the ground, the enormous crane reaching all the way up here from the cab at ground level.

No ladders, though. The building is connected to the parking structure by walkways, but not on the third floor. It's too big a jump. The only way off is the way he came up and --

BAM! Two guards slam through the door and onto the roof.

Without hesitating Daniel runs to the edge of the roof and JUMPS, sails ten feet through the air and GRABS THE CRANE, starts racing down it like it's a jungle gym, hand over hand, legs swinging out over a sixty foot drop.

The guards watch him from the edge of the roof.

GUARD

(pretty much kidding)
Go after him!

OTHER GUARD

Blow me.

They turn back.

OTHER GUARD

They ain't paying me enough.

GUARD

(excited)
Guy was like fucking Tarzan!

ANGLE: DANIEL

Still going hand over hand, until he is level with the top of the parking structure. Swings himself over the railing and in.

CUT TO:

INT. PARKING STRUCTURE - CONTINUOUS

Daniel runs crouched along the cars till he reaches someone unlocking his door. He comes up behind the guy, who spins. It's the businessman who yelled before. For a moment the guy just stares, his total paralysis nearly comical.

DANIEL

Do you know who I am?

The man nods nervously. Daniel opens his eyes wide, doing a pretty poor impression of a serial killer.

DANIEL

You know that I'm insane?

Again, the fellow nods.

DANIEL

Can I have your car?

CUT TO:

INT. BOTTOM OF STRUCTURE - SECONDS LATER

Daniel comes squealing around the corner in the Olds sedan. The guards are bringing down the automatic gate, but Daniel SMASHES right through it and screeches out onto --

CUT TO:

EXT. STREET - CONTINUOUS

-- narrowly missing another car. He peels out just as a cop car comes wailing around the corner.

He navigates the streets wildly, the cop car always fifty feet behind.

CUT TO:

EXT. ANOTHER STREET - CONTINUOUS

As more cops jump into their cars and pull out.

CUT TO:

EXT. STREET BY THE MALL - CONTINUOUS

As the agent hops in the passenger side of his car and the driver pulls out.

CUT TO:

EXT. YET ANOTHER STREET - CONTINUOUS

Daniel navigates a sharp turn, but it doesn't throw the cop off. Daniel's hands grip the wheel like iron.

ANGLE: DANIEL'S POV

He sees a railroad crossing approaching, at the crest of the little hill he's on. A few cars are backed up as the lights flash red and the striped swing arms comes slowly down.

Daniel doesn't wait. He swerves around the cars, heads for the crossing --

The train is barreling towards the crossing--

Daniel's car makes it under the first arm, crossing the tracks some thirty yards in front of the oncoming train and snapping off the second arm and crests the hill, suddenly BRAKING.

ANGLE: DANIEL'S POV

There are THREE cop cars approaching from this direction, as well as the agents' unmarked with the flashing light on top.

Daniel THROWS the stick into REVERSE, and drives backwards over the tracks, the train is right on him, he's barely gonna make it --

He DOESN'T MAKE IT -- CRASH! -- the train SLAMS into the side of his hood, SPINNING the car 180 degrees, Daniel finds himself facing the first cop car, still heading for him.

ANGLE: OTHER SIDE OF THE TRACKS

The cop cars all screech to a stop, the long train blocking Daniel from them.

ANGLE: DANIEL

As he guns the engine and heads straight for the cop car -- playing chicken -- his face grimly set -- the cop car SWERVES at the last second and Daniel shoots past it, turns and heads down a road parallel to the train tracks.

He sees the train station approaching. He pulls up in front of it, jumps out of the car.

CUT TO:

INT. TRAIN STATION - CONTINUOUS

It's a pretty big one. Daniel runs through and out the other side, where a train is boarding on the platform.

Daniel gets on the train.

CUT TO:

INT. TRAIN - CONTINUOUS

He looks out the window to see cop cars pulling up, cops racing onto the platform. The train starts to move but they run for it, one jumps on ahead of him. Daniel starts for the back, he looks out the window on the other side.

The agents have driven up to that side. One of them jumps on the back of the train as the other snoops around the station.

So they're in front and in back, heading for him. He's trapped, and they're all over the station as well.

Daniel takes a moment to think. A woman gasps his name in horror, but he ignores her. He heads between two cars.

CUT TO:

EXT. BETWEEN CARS - CONTINUOUS

Daniel comes out -- then ducks back to avoid the gaze of a cop on the platform. The train slowly passes the cop, just picking up speed.

When it's clear, Daniel starts climbing down between the cars. He holds on to the joint, slowly lowering his body down. It's cramped and very noisy. Holding on tight, Daniel begins to lower himself down. His heels scrape the ground -- and it hurts. But the train is going faster and it's now or never.

He lets go.

He hits the ground on his back, kicking up gravel, wincing in pain, the train roaring over him just inches from his face --

Something metal juts out too low -- it scrapes all the way up his side, he clenches his jaw to keep from screaming--

-- and the train passes over, he isn't dragged, he isn't crushed. Just cut and bloody.

He lies there for a moment, then quickly rolls under the platform, out of sight just as the second agent comes up to the edge, looking out at the departing train. A cop joins him.

COP

Conductor said he got on. They'll get him.

AGENT

What's the next stop?

The guys walk off. Daniel starts heading down the track in the other direction, away from the train.

CUT TO:

EXT. STATION - MINUTES LATER

We see all the cars take off after the train. From a ditch by the station, Daniel watches too. He is exhausted. Maybe a little changed.

CUT TO:

EXT. ALLEY - NIGHT

Daniel walks along, looking about him nervously. Every noise makes him turn. A couple walks by and he ducks into the shadows.

He has come behind a row of stores, stopping at ARROW travel agency. Still looking about furtively, he produces a length of pipe. He sticks it through the padlock on the door and pulls, the leverage of the pipe making the lock strain.

Daniel pulls as hard as he can. The lock splinters off the door.

CUT TO:

INT. HOFFSTETTER LIVING ROOM - EVENING

Laura is by the bar, looking out the window at the men in the car again.

DANA

What's out there?

LAURA

Nothing. It might snow.

DANA

Not a prayer. Not this early.

Laura grabs a bottle of wine and a glass from the bar. Dana is sitting on the couch watching TV, and she joins her.

LAURA

You want a glass?

DANA

No, not me. I'm on a new and improved wagon.

LAURA

That's right, sorry.

DANA
 (re: TV)
 Oh! Is this creepy? Check this out.

ANGLE: TV NEWSCAST

Shots of Jamie, intercut with blurry photos of Daniel in the pawnshop and in the mall.

NEWSCASTER (V.O.)
 ... although authorities insist it is mere coincidence, citizens who have come in contact with the nameless fugitive have a different story to tell.

ANGLE: MALL GUY

MALLGUY
 Hey, I watch Hard Copy, Current Affair, Court TV. I live on that stuff. This was the same guy.

ANGLE: MALL WOMAN

MALL WOMAN
 I don't know for sure, but he was scary looking. Like a crazy.

ANGLE: NEWSCASTER

NEWSCASTER
 Mass paranoia? A frightening hoax? Or is the American public just tired of Elvis? The one theory the authorities will not lend credence to is rapidly becoming the most popular: that Jamie Snow has returned. The fact that he appears to be heading East, toward the general area of Snow's original crimes, isn't helping anyone get to sleep.

Laura hits the mute button, grimacing.

DANA
 Ooh, he's a-comin' this way.

LAURA
 Very funny.

CUT TO:

INT. SURVEILLANCE ROOM - CONTINUOUS

Kendrick is watching the same report on a monitor, along with Leonard and the other agents. Shoji is there as well. He sits a bit apart from the others, rubbing his temple.

KENDRICK
National coverage. Lucky us.

SHOJI
Aren't you done with me yet?

KENDRICK
No.

Agent PURVIS enters, a sheaf of papers in hand.

PURVIS
Nothing.

KENDRICK
He wasn't on the train in Beauville.
They stripped the fucking thing. He has
to be in Des Moines.

PURVIS
I have the police reports.
(hands them to Kendrick)
No sightings, no vagrants...

KENDRICK
What's this?

PURVIS
(looks)
Break in. Just petty theft -- took the
cash box.

KENDRICK
No, "Arrow." What's Arrow?

PURVIS
It's a travel agency.
(gets it)
Ohh....

KENDRICK
(matches his tone)
Yeah...
(turns to Friedman)
Friedman, get on line, find out if these
good people had any tickets issued late
last night.
(to Leonard)
Our boy's leaving on a jet plane.

LEONARD

How do you know?

KENDRICK

Plane ticket's the only kind you can't get without I.D. Why else break in? I'd say he diddled their computers and got himself a flight East.

SHOJI

You're sure it was Daniel.

KENDRICK

I'm beginning to read this boy.

SHOJI

This 'boy' is old enough to be your father. And way too smart.

KENDRICK

You're really enjoying this, aren't you?

SHOJI

Actually, it's giving me quite a headache. Am I glad Daniel's still at large?

(shrugging)

Daniel's my friend. You're not.

KENDRICK

He's jeopardizing this whole operation, and your future. If he told you anything, and you're holding out on me...

SHOJI

I'm the least of your worries, Boss.

Kendrick looks quizzical.

LEONARD

Some of the other subjects have been acting... restless. It's unexpected.

KENDRICK

Daniel's stirred them up. Great.

FRIEDMAN

Sir, we do have a ticket issued...

KENDRICK

Under what name?

FRIEDMAN

Under Daniel Hoffstetter.

KENDRICK
 Are you shitting me? Not good, Daniel.
 What flight is he on?

Friedman stares at his screen incredulously before answering:

FRIEDMAN
 All of them, sir.
 (looks back at the screen)
 He's booked himself a seat on every
 available domestic flight.

KENDRICK
 For which airline?

FRIEDMAN
 All of them.

KENDRICK
 That's impossible. He didn't have time -

FRIEDMAN
 Apparently he devised some program that
 did it.

KENDRICK
 Well, why the hell does he -- ?

SHOJI
 (laughing)
 I'd say you pissed him off.

KENDRICK
 Christ! All right. We double the men at
 the airports. Every airport in a hundred
 mile radius. We check rosters on every
 domestic flight. We're on alert twenty
 four hours a day. Daniel's so fucking
 smart; well, this time we stay one step
 ahead of him.

CUT TO:

EXT. NEAR AIRPORT - DAY

We see a plane fill the sky as it takes off. Pull back to
 reveal Daniel watching it -- from atop a speeding freight train.
 He is wearing an old coat and has a baseball cap jammed low over
 his eyes.

He continues to watch the plane climb as his train chugs off in
 the distance, toward the East.

CUT TO:

INT. BAR - NIGHT

Bob Moody sits with SHERIFF DONOVAN, from a neighboring county. Donovan is still in uniform, his hat on the counter. There are shots of Jack Daniel's before them -- not their first.

DONOVAN

My cousin's on the Job down there. He said the minute Snow was reported seen, fucking place was crawling with suits.

MOODY

Is that right?

DONOVAN

Dozens of 'em, flashing badges nobody's ever seen before. Government's playing a weird hand here. I don't know -- maybe they think it's him.

MOODY

Then where are these guys?

DONOVAN

What do you mean?

MOODY

Let's say it's Snow. The Government Joes snuck him off for some fucking experiment and lost him. Why don't they come here? Talk to us? We know Jamie's record, his background, his habits. Why don't they care about that stuff?

A beat, while they contemplate that question.

DONOVAN

(laughing)

'Cause it's not him! What the Hell are we talking about here? Moody, you are one tightly wound motherfucker.

MOODY

I want you to do me a favor.

DONOVAN

Oh, let it go! Wallis was right -- you need some serious sick leave.

MOODY

You know what I see when I close my eyes at night? I see a young girl in a barn, getting cut up. Every night. Some of those girls were in your district.

DONOVAN

Hey...

MOODY

Look, I'm calling in my markers, okay?
Put the word out around the counties.
Anybody sees our man, they should tell me
before the Feds. I wanna see the boy up
close. Put it to rest.

DONOVAN

You're asking a lot.

MOODY

Yeah, well, I'm asking.

Donovan looks at him. Moody downs his shot.

CUT TO:

INT. SCHOOLROOM - AFTERNOON

The kids are just filing out as Laura stuffs books into her tote bag.

LAURA

Carrie, don't run...

The last ones walk out as Laura gathers up a bunch of childish drawings, puts them in the bag as well. She stops, looking at one, her expression warm and thoughtful.

CUT TO:

INT. SCHOOL HALL - CONTINUOUS

Laura exits her class, walks down the hall. The Janitor watches her as she passes, and we can tell instantly that he's Tank. She doesn't notice.

CUT TO:

EXT. SCHOOL - CONTINUOUS

Laura comes out the front door. She waves at a couple of kids who run by as she heads for her car.

ANGLE: BINOCULARS -- DANIEL'S POV.

We see her through the binoculars, obviously from pretty far away.

Daniel is on a wooded hill, a few hundred yards from the school. He lowers the binocs, obviously overcome by the sight of her. A moment, and he raises them again.

Through their POV we see Laura heading for her car. PAN over to a black sedan parked fifty yards away.

Pan over to Laura again, then around the school, looking for something else -- yes, here's what appears to be a young mother, watching Laura intently.

ANGLE: LAURA (NOT DANIEL'S POV)

She comes to the Volvo, takes out her keys. Right before she opens the door, she stops.

ANGLE: ON THE SEAT.

She sees through the window: A small earplug attached to a radio transmitter.

She gets in the car. As surreptitiously as possible, she puts the plug in her ear. Sticks the transmitter in her breast pocket, hiding the wire under her hair. For a moment she just sits.

DANIEL'S VOICE

Can you hear me? Adjust your mirror if you can.

She does.

ANGLE: DANIEL

He has a small walkie talkie. Like the binoculars, it has "Property of Paley University" taped on the side.

DANIEL

I'm sorry for all the subterfuge, but...
I want you to take a short trip, and then we can talk. I have... a lot to tell you.

(back to business)

Let's go to the pier.

He watches her car pull out. After a moment, the second black sedan follows. It stops by the 'young mother'. She nods, then speaks into a cellular phone as the sedan takes off after Laura.

CUT TO:

EXT. PIER - MINUTES LATER

Laura parks her car and walks toward the pier. It's fairly crowded. There are restaurants, a park area, docks with dozens of yachts parked along them.

The agents in the sedan pull up, get out. RUBIN is the tall one. POWERS is a bit stockier. Their suits and their demeanor, however, are identical.

RUBIN
(into phone)
No, she didn't go home. You better send another team... On the pier, right.

They start following Laura through the crowd.

ANGLE: DANIEL

Watching. He is near the pier, but he can't get too close because of all the people.

DANIEL
(into walkie talkie)
Do you remember the Mizzenmast? I'd like you to get a soft drink there.

ANGLE: LAURA

Complying, she turns down an alley. The agents strain to see her over the crowd. Losing her momentarily, they split up. Rubin goes up another alley, Powers runs down the pier.

Daniel sees.

DANIEL
Thank you, boys.

ANGLE: RUBIN

Walking quickly among the tourists in the alley. Nothing. He pulls out his phone.

RUBIN
We got a real crowd problem. Where's the back-up?

AGENT ON PHONE(V.O.)
They were scrambled to the house. We had a false alarm -- delivery with the wrong address.

RUBIN
Shit! He could be making his move.

AGENT ON PHONE (V.O.)
Do not lose the woman...

Rubin pockets the phone and pulls his gun, walking quicker. He comes out the other side of the alley. There is almost no one around here except some kids and a guy holding a bunch of balloons.

A woman's back appears -- might be Laura -- Rubin starts after her, bumping into the balloon guy.

Daniel lets go of the balloons and they rise up, revealing him and Rubin to each other. Rubin's expression is still going from puzzled to shocked when Daniel PUNCHES him in the face, Rubin staggers back, Daniel grabs Rubin's gun-hand and SLAMS it into a wall, the gun falls as Daniel knocks the agent unconscious.

Daniel takes the gun, looking around. He's lucky: no one saw.

He picks Rubin up and dumps him in a public urinal stall. Switches the lock to "occupied" and shuts the door. He suddenly bumps into someone, starts back.

It's a tourist. The guy looks at him, eyes growing wide.

DANIEL
(before the guy can speak)
I know. Don't let's have a scene.

And he walks on.

ANGLE: LAURA

Standing by the takeout window of the 'Mizzenmast', sipping a coke. Daniel's voice sounds in her ear.

DANIEL (O.S.)
Got your drink? Good. Let's walk out
and look at the boats.

She heads for the dock, walks all the way out to the end of it. Powers is behind her, staying near the shore. He whispers frantically into his tiny microphone.

POWERS
Rubin! Rubin! Where the hell are you?
Copy!
(giving up)
Dammit!

DANIEL
It gets worse.

Powers turns to see Daniel holding Rubin's gun on him.

DANIEL

Down here.

He pushes Powers toward an outjutting of the dock where smaller boats are parked. No one is there, and they are fairly well hidden from view.

POWERS

You're not going to get away with this.

DANIEL

Oh, be quiet. Do you have handcuffs on you?

(Powers stares sullenly)

No. No, I imagine your orders didn't involve taking me anywhere. Very well.

He slams his elbow into Powers' head. Powers is out. Daniel looks about him. No witnesses. He takes Powers and loads him into a little motorboat.

CUT TO:

EXT. END OF DOCKS - A BIT LATER

Laura is still looking out, awaiting instructions. She sees a little motorboat putt-putt out into the bay. Squints -- there's something odd about it.

ANGLE: IN THE MOTORBOAT

Powers lies prone, his wrists painfully tied to the front of the boat with wire. He is groggily coming to, but the motor is out of reach and he's heading for nowhere.

Laura can only dimly see this far away. She is still watching the boat when Daniel's voice comes on.

DANIEL (O.S.)

We're safe now, for a while. I'm back on shore, behind the souvenir shop.

CUT TO:

EXT. BEHIND THE SOUVENIR SHOP - CONTINUOUS

The shop is at the end of the dock. Daniel is standing out of sight.

DANIEL

Before you see me, I have to explain everything. Laura, it's... I can't prepare you for it, so I'll just talk.

ANGLE: LAURA

She walks slowly along the dock, listening. Her face changes as he tells her -- we see his story mapped out on it. She keeps walking, listening.

She stops. Puts her hand to her mouth. He's told her.

She starts walking faster, running, coming to the building, her eyes filled with wonder and fear and hope.

There he is, in the shadows.

LAURA
(tentative, shaking)
Daniel? Daniel?

He steps out and she sees his face. THE face.

LAURA
Oh, God... no....

DANIEL
Laura, wait.

But she's out of there, backing up, then turning and fleeing into the crowd.

DANIEL
Laura!

He runs after her, stops. The tourist is right there, talking to a policeman, and the crowd is too thick. Daniel darts back behind the building, speaks rapidfire into his walkie talkie.

DANIEL
Laura, please listen, please... it was Leonard, he got the bodies from death row, it's insane, I know, but we were never supposed to be seen -- Laura, you have to believe me...

ANGLE: LAURA

Still running away, panicked, confused, near tears.

ANGLE: DANIEL

Behind the tent, whispering urgently.

DANIEL

...I -- I -- wait -- um, on our wedding night you laid out your negligee on the bed and I spilled champagne all over it, it was pink -- the champagne was... I forgot your birthday twice, the second time I pretended to have an appointment so I could run out and get you a present, and you pretended not to know... Laura, are you listening -- anything, I'll keep talking till you listen, I can't lose you now, you have to believe me... the day we found out I was sick, we were on the porch, you cried for two hours, I held you, I told you not to worry, the doctors were wrong, I told you...

She appears behind him. Her eyes are wide, near tears.

He senses her, turns slowly. They stare at each other.

DANIEL

...that I would live forever.

She takes a tentative step toward him. He reaches out hold her, but she shies back. They just stand there, staring.

CUT TO:

EXT. FREEWAY - DAY

The Volvo makes its way down the road.

CUT TO:

INT. VOLVO - CONTINUOUS

Daniel is driving, keeping his eyes mostly on the road. Laura sits next to him, leaning partially against the door, looking at nothing but him. There is still suspicion in her gaze, though mixed with a hint of awe.

LAURA

Who was the most obnoxious person at our wedding?

DANIEL

Your sister is the most obnoxious person at any gathering where alcohol is served. I feel I can tell you this now.

LAURA

Dana hasn't had a drink in months.

DANIEL

Really? Good for her. I hope it lasts this time.

LAURA

(still quizzing)

Why did you used to call me 'Fuzzy Bear'?

DANIEL

(laughs a bit)

I never called you 'Fuzzy Bear'! Good Lord. You can quiz me all day, Laura. All week, if you like. It's me.

She looks out the window.

LAURA

Where are we going?

DANIEL

I'm not really sure. I think I'll have to leave the country.

LAURA

And you expect me to pack up and come with you? Just like that.

DANIEL

(turns, suddenly alarmed)

Are you seeing a math teacher?

LAURA

What? No! I'm not seeing anyone!

DANIEL

Well, I heard -- never mind.

LAURA

How could you think that?

DANIEL

Sorry. I -- Laura, should I not have come? Are you angry? Or... disappointed?

LAURA

I put my husband in the ground three months ago. And now you... come here and... I'm not feeling any emotion known to man, I'm just... I'm here. I'll stay with you, at least until I sort this all out.

DANIEL

I guess that's all I can ask.

A moment.

LAURA

Why did you come back?

DANIEL

If you don't know that... then I really did fail you as a husband.

She takes this in.

The car speeds on, passing a sign: NOW ENTERING CONNECTICUT.

CUT TO:

INT. CLOSED RESTAURANT - LATER

Bo sits by the window. Through it we can see the docks where Daniel immobilized the two agents. They are standing before Bo, looking sheepish. Powers holds a rag over his wrist.

For a bit Bo says nothing, absently fiddling with a salt shaker.

BO

How long have you two been with the agency?

POWERS

Seven years.

RUBIN

Ten.

BO

Seventeen years combined field experience and you can't keep track of a little old lady. That's impressive.

Powers takes the rag off his hand. There is a nasty gash where the wire cut into him. Blood still wells up, and he dabs at it.

POWERS

With all due respect, sir, you weren't there. This guy was smart, and very strong.

RUBIN

We weren't really told what we were dealing with.

As he speaks, Bo pours a little pile of salt into his hand. Darts his tongue out and licks a bit of it. Mmmmm, yummy.

BO

Those sound something like excuses.

RUBIN

Just facts.

Bo smiles at Rubin, and suddenly GRABS Powers' wrist with his salted hand, gripping it, grinding the salt into his wound. Powers gasps with pain, eyes welling, but he does not scream.

BO

This is the fact: you have fucked up. Royally. Horribly. And if I don't find this guy in the next forty-eight hours you're going to spend the rest of your disability pensions regretting it.

He lets go. The two are fuming, but they know this is not the time to start anything.

POWERS

It won't happen again.

BO

(looking past them)

I know.

Slowly, the two look around. Behind them are THREE GUYS IN BLACK. They look like SWAT guys except they are all devoid of expression, and the hardware they are putting together looks way too sci-fi.

For a moment, the three of them stare back at the agents. Then they go back to assembling their guns, saying not a word.

CUT TO:

EXT. MOTEL - EVENING

The Volvo pulls up. Daniel sits in the car as Laura goes in, begins talking to the manager.

CUT TO:

EXT. SAME - NIGHT

The car sits in the back, away from the road.

CUT TO:

INT. MOTEL ROOM - CONTINUOUS

Daniel is passed out. Laura sits on the other side of the bed, wide awake. Looking at him.

DISSOLVE TO:

EXT. ROAD OPPOSITE MOTEL - JUST BEFORE DAWN

We see the Motel, the car barely visible.

Moody sees it too. He turns to the two local cops in their squad car.

COP
That's it, isn't it?

MOODY
I think so.

OTHER COP
We're supposed to tell the brass, but we heard you were looking.

COP
Are we in high trouble?

MOODY
No, you did right.

COP
You want back-up?

OTHER COP
Hey, I don't want to get written up for going in there --

MOODY
It's all right. I don't need it. This is just some guy with an unlucky face.

COP
Okay. Well, Bon Appetit.

MOODY
Thank you much.

The car takes off. Moody looks over at the hotel, his grim face betraying the lightness of his tone.

He crosses over to his dusty green pick-up. Gets in.

CUT TO:

INT. MOTEL ROOM - A BIT LATER

Both of them are sleeping, their bodies lightly touching. Daniel wakes up suddenly. It's just getting light out.

DANIEL
What time is it?

LAURA
Whuh...oh...five thirty...

DANIEL
We have to go.

She sits up, rubs the sleep from her eyes.

LAURA
Right.

DANIEL
Come on. Let's go!

He takes her hand and pulls her out. They open the door and --

CUT TO:

EXT. MOTEL ROOM - CONTINUOUS

Moody is waiting for them, his gun held at arm's length.

MOODY
Freeze! Don't move!

Everybody freezes. Moody gets a good look at Daniel.

MOODY
God. It IS you.

DANIEL
I am not Jamie Snow.

LAURA
Listen to him. This is a mistake.

MOODY
Step away from him, Ma'am. Do it!

She does, moving next to Moody.

MOODY
(to Daniel)
You should have stayed dead. All right.
In the car! NOW!

He indicates the green pick-up, parked right by them.

DANIEL
Listen to me --

MOODY
 Forget it. I'm the one person in the
 world you can't fool. We have a bond,
 you and me.

DANIEL
 You're making a mistake.

MOODY
 Your voice. That's not your voice.
 (starting to freak a tad)
 I swear you were sent by the devil
 himself.

Click. Laura puts Daniel's gun to Moody's head.

LAURA
 I'm sorry, but I can't let you do this.

MOODY
 (to Daniel, almost a
 whisper)
 Why did you come back?

LAURA
 Put down the gun. Put it down!

MOODY
 Not even if you kill me.

But he so much as glances at her and Daniel is on him, grabbing
 his gun hand and slamming his foot into Moody's chest.

LAURA
 Careful!

It's scary how fast Daniel has Moody's gun pointed at him.

DANIEL
 Inside! Now, please.

CUT TO:

INT. MOTEL ROOM - SECONDS LATER

CLOSE UP: MOODY'S HANDS

Being cuffed to the bed.

Moody is sitting on the bed, Daniel cuffing him. Laura points
 the gun.

MOODY
 (to Laura)
 Do you know who this man is? WHAT he is?

LAURA
I know he's not a killer.

MOODY
(with terrible urgency)
What have you been telling her? What
lies?

DANIEL
I'm not the one waving guns at her.
She's safe with me.

MOODY
(to Laura)
Did he tell you you were safe?
(to Daniel)
Is that what you told Dora Clay when you
stuck a pair of blade shears between her
ribs? I know you remember that.

DANIEL
Did you tell them where I was?

MOODY
Who?

DANIEL
Feds. Government agents. They've been
asking after me, I imagine.

MOODY
Are you some kind of government
experiment? You a Frankenstein, Jamie?

DANIEL
I want you to give a message to Bo.

MOODY
Who?

DANIEL
Bo. You can't miss him. He's the
asshole.

LAURA
Daniel!

DANIEL
He is, Honey.
(to Moody)
If you see Bo, tell him I'm not going to
talk. If they leave me alone no one will
ever hear from me again.

He starts for the door, Laura with him.

MOODY
Wait! Wait! Jamie, listen to me --
leave her. Let her stay here. Jamie!

Daniel turns at the door.

DANIEL
My name is Daniel.

MOODY
(to Laura)
Ma'am, don't listen to him. He's a
killer.

LAURA
Then why are you still alive?

The door shuts. Moody sits a moment, then starts straining
futilely at his cuffs.

CUT TO:

EXT. MOTEL - HOURS LATER

The place is crawling with cops and agents. Bo makes his way
into the room.

CUT TO:

INT. MOTEL ROOM - CONTINUOUS

Moody is there, talking to Wallis.

BO
Is this the heroic detective who went in
alone after that badman instead of
calling us like he was supposed to? Let
me ask you something, infant-brain: have
you ever heard of obstruction of justice?

Moody stares at him a moment.

MOODY
You must be Bo.

BO
Now, how would you know that?

MOODY

Maybe I'll ask you a question. Something about how I just sat down with a man I watched die not long ago. How he didn't act at all like himself -- didn't even know me. You boys in Washington been bodysnatching? Is he a brainwash? How about leveling with me?

BO

I'm the government, friend. I don't do explanations.

MOODY

You don't do much of anything, do you? Certainly aren't the world's greatest manhunter.

BO

YOU didn't catch him.

Moody gets in his face, dead serious.

MOODY

Yes I did. And that should have been an end to it. But you boys have come in with your covert games and you are playing with a pillar of fire.

BO

It's not Snow. It's a look-alike.

MOODY

He's got scars, man -- one I gave him myself when I brought him down.

BO

Is that whiskey I smell on your breath? I think maybe you've had five too many. Not a very reliable eyewitness. Stay out of it, yokel.

Bo turns to go.

MOODY

He gave me a message for you.

Bo stops.

MOODY

Said if you backed off, no one would hear from him anymore.

BO

I wish I could believe him.

MOODY

No you don't.

Moody walks out.

CUT TO:

EXT. WOODS - EVENING

The car pulls up at the end of a rutted access road. Daniel and Laura get out and head up a steep hill in the woods towards an old CABIN.

CUT TO:

INT. CABIN - A BIT LATER

A window panel SHATTERS and Daniel reaches his hand in, unlocks it. He climbs in, Laura behind.

LAURA

Tim and Wendy brought me here last year during one of your symposiums. They never come up, except in summer.

The place is dusty, rustic -- but a good, comfortable place. A few rooms off the main area, all log cabin brown.

They have come up from the back, and Daniel looks out the window at the front. The dirt road leads to nothing but more trees.

LAURA

No one for miles. With the car on that access road no one would know anyone's here anyway.

DANIEL

It's perfect.

LAURA

At least till we figure out what we're doing.

They both pause on that thought, standing face to face. Rather than let the moment take too on much weight, Laura moves into the kitchen.

She goes through the cupboards.

LAURA

A lot of cans. We won't go hungry.

Daniel follows her in. He finds an old donut wrapper on the table. Absently, he crumples it up, wiping away the crumbs around it.

DANIEL
(to himself)
We'll probably have ants everywhere.

Laura stares at him, wonder blossoming on her face. She takes two quick steps and throws her arms around him, kissing his mouth fiercely.

He's startled as anything, and after she stops, he pulls his head back to look at her.

LAURA
It IS you...

DANIEL
(confused)
Well, of course it is...

She lays her head against his chest; smiles, breathing him in.

LAURA
Half the world is out to kill you and you're still worried about a few dumb ants.

He runs his hand through her hair. They look at each other again, something building between them.

DANIEL
(softly)
Well, you know, once they get in, you never get rid of them.

LAURA
(softly, amused)
I know.

No more talking around it: they KISS, the real deal this time. Passionate. She pulls back.

LAURA
Is this all right?

DANIEL
All right?

LAURA
It's just -- it doesn't exactly feel like cheating, but -- does it bother you? Here I am, kissing this person...

DANIEL

It's me, Laura. Your husband. Do you know that?

LAURA

Oh, yes.

DANIEL

In sickness and health, for better or worse. That's what we promised.

(bringing her closer)

I think you're due for a bit of the 'better'.

They kiss, they give themselves up to it. Passion whips around them like a wind.

Images of their lovemaking drift by us, slow and achingly sweet: Daniel, his shirt off, unbuttoning Laura's, sliding his hand in, gently tracing the shape of her -- Laura kissing Daniel's shoulder, biting it -- the two of them laughing as they roll awkwardly on the floor, fumbling for position like teenagers -- their legs, bare, tangling -- the gentle rhythm of the coupling, Daniel on top of her, his face buried in her hair, breathing it in rapturously, and panning down to Laura's face, eyes shut -- then open wide, spilling with tears.

CUT TO:

INT. SAME - NIGHT

The two of them are sitting on the floor leaning against the couch, an old quilt wrapped around their bodies. He holds her.

LAURA

Look at me, I'm shaking.

DANIEL

I wish we could build a fire.

LAURA

I'm not cold, stupid.

DANIEL

Oh.

She runs her hand along his chest.

LAURA

It's so strange...

DANIEL

I think I'm used to it, and then I look in the mirror. It's an improvement, though, no?

LAURA
(incredulous, amused)

No.

DANIEL

Really?

LAURA

I liked the way you smelled. You had the sweetest skin, like no one else. Especially when you'd been in the sun.

DANIEL

Ah, yes, that one time.

She laughs.

DANIEL

This body does have its uses, though. For running around and hitting people, it's tops.

LAURA

I'll bet.

DANIEL

(serious)

I'm going to have to leave the country. You know that. Even if my face wasn't so popular, Leonard and his cronies won't rest till I'm disposed of.

LAURA

I'm going with you.

DANIEL

Laura, I want you to, but it could be some terrible --

LAURA

No matter what. No matter where.

He sees she's serious. Runs his hand through her hair. Twirls it, like he used to.

DANIEL

We should be all right here for a day. I've not slept much.

LAURA

Do you think it's too much to hope there's sheets somewhere?

She starts to get up. He stops her.

DANIEL
It's going to be a long, hard run.

LAURA
We've got time.

He smiles at her.

DANIEL
Imagine that.

CUT TO:

INT. TANK COMPLEX - HALL - DAY

Kendrick and Leonard walk along the corridor towards the labs.

LEONARD
Maybe he's telling the truth.

KENDRICK
Oh, we let him go and he just conveniently disappears. He's done a great job of that so far -- half the fucking country has seen his face.

LEONARD
I don't think Daniel's interested in exposing us.

KENDRICK
Well, you have the shit track record as far as predicting his priorities. This operation is in jeopardy because your dedicated man of science turned out to be a fool for love.

LEONARD
Call off Bo. Let Daniel walk away.

Kendrick punches in the code to open the lab door, turns back to Leonard.

KENDRICK
You dumb asshole. You think I wouldn't like to? In case you didn't catch on, this thing is bigger than the both of us.

As he speaks, the lab door opens behind him.

The walls are draped with blood.

It is the look on Leonard's face that makes Kendrick turn.

KENDRICK

Lord God.

Kendrick steps forward to see the body of Dr. Metternich, his throat yawing wide.

Leonard moves up behind him and we see SHOJI RIGHT BEHIND HIM. Grinning.

Leonard turns, incredulous, and faces Shoji. Shoji shoves a scalpel into his throat. Kendrick spins as Shoji pushes Leonard out of the way and moves for Kendrick. Shoji's eyes are the burning core of madness, a guttural, animal shriek bursting from his mouth as he grabs the smaller man, Kendrick fumbling for his gun --

Leonard, falling to his knees, clutching his pumping neck --

Kendrick stumbling back, Shoji coming at him, on him, grabbing a beaker and smashing Kendrick in the face with it, raising the broken end to shove into his head as Kendrick frees his weapon, FIRES into Shoji's belly --

Leonard, dying, dead --

Shoji keeps coming, slower but still that grin, thrashing at Kendrick who fires again, still moving backwards, moving out of the lab, firing into Shoji's chest, Shoji practically falling on him, Kendrick backs into the hall, fires to the head and Shoji stops, Kendrick slams the glass safety door and Shoji falls headfirst at him, hitting the glass door inches from Kendrick's white white face, sliding down the glass, blood smearing, empty eyes.

Kendrick stares a moment, unable to take in what has happened.

He spins and SLAMS his fist into the ALARM.

SMASH CUT TO:

INT. OBSERVATION ROOM - LATER THAT DAY

Dr Brun sits by a table, smoking a cigarette. A host of subtle tics run across his face, his eyes flit about, not resting.

DR BRUN

I don't see why I should interrupt my valuable work to be your lab rat. I think you should just let me know what's going on. Don't you feel you can confide in me?

WIDER ANGLE: THE OBSERVATION ROOM AND ADJOINING CHAMBER

A doctor sits across from Brun, impassive. In the next room, Kendrick and Sibelius watch through a one way mirror.

DOCTOR

Dr Brun, when did you start smoking?

DR BRUN

Right, okay, show me the inkblots. Why don't you ask me about my mother? She was a FUCKING WHORE!!!!

He grabs a cup of coffee and hurls it at the mirror. Grabs his head in pain.

ANGLE: KENDRICK AND SIBELIUS

Watching the smear of coffee drip down the window.

KENDRICK

How many?

DR SIBELIUS

Of the twelve we have here... eight so far. Five complete reversions and three others showing the first signs. I imagine the rest won't be far behind. They seem to go back and forth -- one second he's a Nobel prize winner, the next he's a monster. And every time the monster comes out a little farther.

KENDRICK

So, why? Why all at once?

DR SIBELIUS

I can't explain it. Maybe it's something in the air, their diet... I don't know. The matrix isn't holding. The old personalities are surfacing. I thought we wiped them clean, but it's beyond simple thought impulses. The original identity may be encoded in the cells, I mean the simplest DNA...

KENDRICK

(softly, looking at Brun)

Blah blah blah... can you stop it?

DR SIBELIUS

(shaking his head)

Leonard might have.

Kendrick takes a moment, considers.

KENDRICK
 Terminate. This project is over.

DR SIBELIUS
 Terminate? All of them? But there's
 still four who haven't --

KENDRICK
 We both know they will. If you want to
 wait for them to show signs, fine. But I
 want them dead. And we start shredding
 everything as of now.

DR SIBELIUS
 Major Kendrick, this is the greatest
 breakthrough in the history of medical
 science -- it's my life's work --

KENDRICK
 I don't give the slightest hint of a
 fuck. This project never sees the light
 of day. You better start thinking about
 whether you want to. See, I got a bigger
 problem now.

He exits, saying to himself:

KENDRICK
 Much, much bigger.

SMASH CUT TO:

DANIEL AND LAURA MAKING LOVE

It's faster this time, a little harder. They are in

INT. THE BEDROOM - AFTERNOON

on the old four-poster.

Daniel is on top of her, covering her face with kisses. An old
 blanket thrown carelessly over them as their bodies rock back
 and forth.

He pulls his head back, looks into her eyes as he comes. Slides
 off her, reaches his hand under the blanket.

LAURA
 Daniel... you don't...

He word turns into a sigh. Daniel kisses her ear, whispers.

DANIEL
 Your turn.

She begins to tremble, his name a breathless mantra on her lips. He doesn't stop, doesn't slow. She sucks in a huge breath, balancing on the edge of it, then falls. A shudder ripples through her.

They lie, side by side, for a moment.

LAURA
I'm really hungry.

He laughs.

LAURA
I am! Aren't you?

DANIEL
Yes, I guess I am. I think we still have some canned.... something in a can.

LAURA
I could run down to that market. Get some real food, and maybe a bottle of wine. No one's going to recognize me. I'll throw on a big hat and sunglasses... Come on, don't you think it's a brilliant plan?

DANIEL
All right.

LAURA
I'll get some chicken and make you something incredible.

DANIEL
Chocolate.

LAURA
What?

DANIEL
I want some chocolate. A Crunch bar.

LAURA
Since when are you a chocolate hound?

DANIEL
I don't know.
(smiles broadly)
I just have a craving.

SMASH CUT TO:

EXT. DARK ROAD - NIGHT

The camera gives our POV as we walk unsteadily through a wooded path. It is an eerie place, full of whispers.

ANGLE: DANIEL IN BED

Lying next to Laura in the middle of the night, he is dreaming - thrashing. And we see his dreams:

EXT. COUNTY FAIR - NIGHT

A pretty girl, laughing, running away from us. She leads us behind a tent, into the dark. Her laugh is breathless, musical.

INT. TRACT HOUSE BEDROOM

A terrifying woman stands over us -- or over a seven year old boy, the perspective shifts. She is in an alcoholic rage, brandishing a crowbar.

WOMAN

Cry! Go on! You cry like a girl!

The girl's laugh mixes in with the image, and then we are in

EXT. THE DARK ROAD

again, and we are heading for a clearing. At the end of it is a huge shape, hard to tell what.

A VOICE

I know it hurts --

ANGLE: OUR HAND

is held out as someone drops two odd looking tablets in it. Our hand closes around them and blood begins seeping out from between our fingers, a river of blood --

ANGLE: NEWSPAPER PHOTO

The bloody image of the girl from the fair -- and then impossibly, the blurry black and white image starts to move, a hand comes into the frame, stabbing the girl in the stomach with something, and the girl opens her mouth and begins to LAUGH --

ANGLE: DANIEL

straining against the sheets, unable to awaken.

CUT TO:

INT. BEDROOM\BATHROOM - MORNING

The light of the morning is hangover bright. Daniel sits up in bed, hand to his pounding head. Laura stirs gently as he pads to the bathroom.

He opens the medicine cabinet, knocking bottles aside, looking for aspirin. He finds some, pops it open.

Laura gets up, comes to the doorway as he eats a couple of tablets.

LAURA

What's wrong, honey?

He turns, looks at her. The face is not his, the expression blank with hate.

LAURA

You got a headache?

Daniel shakes off the expression, returns to normal.

DANIEL

Yeah. Headache.

CUT TO:

INT. HOTEL ROOM - MORNING

KENDRICK

I don't want to hear excuses!

He is with Bo in the middle of the suite. It is crowded with agents looking at maps, talking on the phone -- all the bustle of a good covert manhunt. Bo's three agents sit in a corner, saying nothing. Awaiting orders like switched-off robots.

BO

We're working this thing. But the more noise we make, the harder it is to keep a lid on the operation.

KENDRICK

That's no longer a priority. Within twenty-four hours there won't be an operation. Within forty-eight, there never will have. I'm headed for Washington to tie up the ends there and debrief.

BO

Scorched earth, huh? I figured it would go that way sooner or later.

KENDRICK

The fate of the operation is no concern of yours. You have only to find our man. Now. Today. I can't even think about the consequences of failure.

He looks down at a photo of Daniel.

KENDRICK

Because sometime very soon, Jamie Snow is coming home. If he hasn't already.

CUT TO:

INT. CABIN LIVING ROOM - DAY

Daniel walks in from the bedroom unsteadily, pouring aspirin out of the bottle and drymouthing four of them. That voice from the dream says:

VOICE

Have some aspirin. It'll help.

and we have a FLASH from the dream: the closed fist, blood running between the fingers.

For a moment Daniel stops, puts his palm to his head, wincing. Then he sits in a chair by the phone. He picks it up and dials.

CUT TO:

INT. HOFFSTETTER LIVING ROOM - CONTINUOUS

We see the phone ring, and the machine answers.

LAURA'S VOICE

Hi, please leave a message. Thanks.

DANIEL'S VOICE

I know you're there... I know you're listening to this...

CUT TO:

INT. SURVEILLANCE ROOM - CONTINUOUS

Friedman and Dorff look at each other as Daniel speaks, slowly.

DANIEL'S VOICE

You can hear me... I want to talk to Leonard... put Leonard on...

CUT TO:

INT. CABIN LIVING ROOM - CONTINUOUS

DANIEL

Leonard... what's happening to me... what
the fuck have you done?

He hangs up. What's the point? His head hurts.

Laura comes in the back door, carrying a basket.

LAURA

That hill is a bit much for these old
legs, I'll tell you.

DANIEL

(menacingly)
Where've you been?

LAURA

Look!

She pulls out an apple.

LAURA

There's a half dozen trees just down the
hill. Isn't it amazing?

DANIEL

(shaking it off)
Yes...

LAURA

I figure we can live on these for, oh
weeks. And I found an old licence plate
we can trade with the one on the car.
(heads for the kitchen)
I'm going to make a wonderful fugitive,
Darling.

DANIEL

Come here.

He looks playful, and she crosses to him, smiling.

LAURA

What's on your mind?

He kisses her. Hard.

LAURA

You really want to make up for lost time,
don't you?

DANIEL

Yeah...

He starts, kissing her, grabbing her roughly.

LAURA

Danny... hold on... Danny...

The basket DROPS to the ground. The apples roll all over the floor.

LAURA

Oh, now look!

She kneels down to pick them up.

DANIEL

Ahhhh!

His head again. He grits his teeth.

FLASH! We're in:

JAMIE'S DEATH CHAMBER.

A doctor is releasing the I.V. drip into Jamie's arm.

A group watches, Moody among them. And in the back, Leonard.

Jamie sits, terrified, terrifying.

JAMIE

The Lord is my shepherd, I shall not want. The Lord is my shepherd, I shall not want.

LAURA

Daniel? What's wrong?

And we're back in the cabin. Laura is looking up at him.

DANIEL

(Jamie's voice)

Just clean up this Goddamn mess!

He goes to the bedroom. Laura stares after him, true dread rising on her face.

CUT TO:

INT. KITCHEN - NIGHT

The two of them are eating, silently. Daniel has a blank, brooding expression. Laura watches him nervously, moving the food around on her plate.

He looks up at her, smiles. It's a good smile, and she responds in kind.

LAURA
How's your head? Better?

DANIEL
Better. I... I guess I'm just a bit the worse for wear.

LAURA
Well, of course you are. You've been knocked about so; it's a wonder you're still in one piece.

The uneasy silence that follows their banter indicates how little they believe what they say. Daniel pushes his food around some.

LAURA
Any more?

DANIEL
Thank you, I've had plenty. It was delicious. Best meal I've had since I died.

LAURA
I'm glad. Cooking for one is something I never did get used to.
(she feels her neck)
Ahhh... I'm feeling pretty beat up myself.

DANIEL
Here.

He gets up, stands beside her. Starts massaging her neck.

LAURA
Mmmmmmm, that's great... not too hard...
Yeah...

We stay on her face, gradually relaxing, eyes fluttering shut.

LAURA
I'm just so tense....

DANIEL
Well, I know what you could use.

He brings his face down next to hers. The grin on it is horrible.

DANIEL
(Jamie)

A long, slow fuck.

She gets up, alarmed, faces him.

LAURA
Daniel!

He looks at her with a sleepy smile, not his own. Laura backs up a step.

LAURA
Daniel, something's wrong.

DANIEL
Something's wrong with me?

He takes a step toward her -- a stumbling, dazed step. She glances at the table.

ANGLE: ON THE TABLE

By the bread is a large bread knife.

Laura looks at it, looks at Daniel. She moves slowly toward the knife.

With lightning speed Daniel SLAMS his hand down on it.

DANIEL
Oooh, cut me up.

His eyes roll up for a moment. He winces. Looks at her again with Daniel's eyes. She is still wary, frightened.

DANIEL
Laura... Christ my head is pounding... I think it's time we left now.

LAURA
Shouldn't we wait till you feel better?

DANIEL
No time.

LAURA
All right. I'll pack up some things. Why don't you rest a minute?

DANIEL
Rest. Yes, darling. That's what I need.

He looks at her a moment, then walks slowly to the bedroom.

Laura stays very still. she looks around, sees:

ANGLE: THE PHONE

in the living room. She starts moving slowly toward it. She passes the bedroom. It's too dark to see in there. He could be looking right at her.

ANGLE: FROM THE BEDROOM

From the darkness we see her looking in. She looks small and vulnerable in the light. We can't tell if Daniel is watching or not.

Laura keeps going, moving slowly for the phone. She reaches it, still looking around. Picks it up. Dials.

VOICE ON PHONE

Police.

LAURA

(a whisper)

Detective Moody, please.

VOICE ON PHONE

I'm sorry, you'll have to speak up...

Daniel is right beside her.

She jumps, gasps. Daniel slowly takes the phone from her, puts it back in the cradle. He picks the whole thing up. With a quick tug he rips the cord from the wall.

He HURLS the phone through a window, smashing the glass.

His face contorts through a range of pain, anger and confusion as he comes toward her. She backs up and he has her against the wall. She is shaking with terror.

LAURA

Daniel...

He brings his face next to hers.

DANIEL

Who?

CUT TO:

INT. HOTEL ROOM - NIGHT

An agent comes up to Bo, who is looking at a map. Lines in marker on the map indicate Daniel and Laura's progress.

AGENT

Sir, this might be something.

BO

Tell.

AGENT

Boys've been talking to their friends. Nobody's been contacted, but there's a couple got a cabin up in Witherfield. Said they brought the woman there a few times.

BO

So where's Witherfield?

The agent looks on the map. It's right on the line from the last sighting.

BO

(without hesitation)

Contact the local PD and that dumbfuck Moody. Tell them not to make a move till we get there. If Daniel's there, he's a dead man at last.

CUT TO:

INT. CABIN LIVING ROOM - NIGHT.

He sits in the armchair, muttering to himself, looking about distractedly. In one hand he has Laura by the hair -- she sits on the floor, terrified. In the other hand he has the bread knife, which plays nervously on his leg.

DANIEL

(incoherent)

What do you think...? I'm a good boy...
I have a -- let me show you -- YOU!
You're the one!... okay... I'm sorry...

Laura tries to inch away and he tugs at her hair. Raises the knife and scratches his face with it.

LAURA

Please, Daniel, listen, we have to contact Leonard... something's not right, we -- OW!

He pulls on her hair, but it's because a spasm of pain racks his body. He lets go, hands to his head.

Laura stands, faces him. A questioning look.

LAURA

Daniel?

He looks up at her with Daniel's face. Confused, scared.

DANIEL

Darling?

She bolts.

As fast as she can she runs out of the cabin, leaving Daniel even more confused. He stands.

DANIEL

What are you --

The pain again, spinning him around, and he's Jamie-fied once more. Face set with grim fury as he runs after her.

CUT TO:

EXT. WOODS BY CABIN - CONTINUOUS

She runs for the car, digging her hand into her pocket. Stops.

ANGLE: THE CAR KEYS

Are on the kitchen counter.

Laura looks around her, frantically. She runs for the little tool shed, about twenty yards from the house in back. No sign of Daniel.

She gets to the shed, looks in the window.

ANGLE: IN THE SHED

A strong-looking axe is propped up inside.

She tries the door, but it's locked. She tugs violently -- no go. She stops, now truly terrified. Slowly she looks around the corner.

He's right there.

She SCREAMS as he grabs her, starts dragging her back toward the house. His grip is like iron.

LAURA

Daniel, please, you're hurting me...
Daniel, fight it! Don't do this...

CUT TO:

INT. CABIN - CONTINUOUS

He brings her inside, slams the door. Throws her on the couch.

DANIEL

Why are you so afraid of me? What's wrong with me?

He is crying, but still very menacing. He knocks over a chair, muttering at the air.

DANIEL

(babbling)
I can talk to you, friend --
(laughs)
She's not complaining now...

Headache again. Daniel surfaces, but his voice is thick with despair.

DANIEL

I'm dying again. Laura, I... had such hopes...

LAURA

Daniel, fight it. I know you can.

DANIEL

I'm sorry...
(Jamie)
I'm so fucking sorry. God... I've had enough of this...

He comes over to Laura on the couch. She KICKS him as hard as she can in the stomach, running for the bedroom as he doubles over.

He runs after her, grabs her -- and she spins around, holding the gun in both hands. At his face.

Daniel stops. Grins.

She backs him up into the living room.

LAURA

Now, whoever you are, I'm gonna shoot you if I have to.

DANIEL

Do it.

LAURA

I mean it!

DANIEL

So do I.

It's hard to tell who said that, Daniel or Jamie. His face contorts with pain, and he suddenly bellows thunderously.

DANIEL

TAKE ME HOME!!!

The pain doubles him over. Tears running down her face, her finger tightens on the trigger. He looks up at her.

DANIEL

Don't make me hurt you. I don't want to hurt you. Laura, I can see his mind. I -- God!

He clutches his head, the pain slamming back into his skull. She lowers the gun.

LAURA

Daniel!

DANIEL

Fucking god!

She takes a step toward him. He suddenly stands straight, grins at her.

DANIEL

(Jamie's voice)
You know what I think? I think you really like me.

LAURA

No!

She steps back, raises the gun. He bats it away, still grinning. She swings it back, he bats it away.

LAURA

Please...

BAM! The headaches come again, practically sending Daniel to his knees. He screams, clutching his head. He looks up at Laura, his eyes momentarily clear.

DANIEL

(his own voice)
Shoot, Laura. Do it! Hurry! AAAHH!!!

FLASH! Girl's mangled corpse.

FLASH! Moody, screaming at us in an interrogation room.

Daniel looks at Laura with red, lunatic eyes as the images go off in his brain. He is almost growling. Laura has the gun aimed at his head.

FLASH! Seventeen year old girl, smiling seductively.

GIRL

What's that in your pocket, Jamie?

Daniel's eyes roll up. Laura is crying.

FLASH! The girl, now terrified, backing away.

SUDDENLY images flood into his brain with impossible speed, the whole jumble of Daniel's history running by us, images, faces, colors -- it's more than Daniel can bear.

He rears up, screaming. Laura cocks the gun.

Revelation wipes away Daniel's expression. He stops screaming. His eyes widen.

Laura's finger begins the squeeze the trigger as he suddenly RIPS the gun from her grasp.

He looks down at Laura who is terrified, unable to move.

DANIEL

He didn't do it.

LAURA

What?

DANIEL

I can see. He didn't do it. Jamie is innocent.

LAURA

God...

BLAM! A shot SMASHES the window, shattering a picture by Daniel's head. The cabin is suddenly filled with white light.

DANIEL

Down!

He pulls her to the ground as a volley of shots start splintering the place.

CUT TO:

EXT. FRONT OF CABIN - CONTINUOUS

Nearly twenty deputies are lined up in the woods, firing frantically. Bo appears behind one of them and slaps him hard in the back of the head.

BO

What the fuck is wrong with you? I didn't call it yet!

DEPUTY

He's gonna kill that woman!

BO

We're not in position, fuckbrain.

Bo gestures to his own men, the three black clad agents with impressive weapons. He gestures for them to flank the cabin. They split off and head down the sides.

CUT TO:

INT. CABIN - CONTINUOUS

For a moment the firing stops. Laura uncovers her head.

LAURA

We've got to get out of here.

But Daniel is in the grips of another attack. He is white, and shaking, in another world. The firing starts again.

Laura tugs at Daniel, dragging him toward the back.

LAURA

Come on, Daniel! Move!

He comes to. Looks around.

DANIEL

Where's the car?

LAURA

Down the road.

DANIEL

Stay behind me.

He gets up into a crouching run, Laura behind him.

CUT TO:

EXT. BACK OF CABIN - CONTINUOUS

They burst out the back door, taking one second to make sure there's nobody there. Then they start running down the steep slope toward the access road.

On their left, one of Bo's men appears, about twenty yards away. He raises his rifle, the telltale red laser beaming at Daniel.

He fires. A young tree SHATTERS with the force of it.

On the other side, another appears, drifting out of the dark as silently and ominously as the first. More shots, as the running couple are framed in a cross of red beams.

They keep running. Below is a sheer drop of about fifteen feet. They can just see part of the third agent making his way around down there.

Laura looks back for another avenue of escape. Daniel doesn't. He charges headlong for the drop.

Runs, DIVES right off, swooping with uncanny grace right down onto the agent. BAM! He hits, rolls, and comes up holding the weapon.

The agent barely stands before Daniel RAMS the butt into his face. He's down and out.

DANIEL

Laura! Move!

Laura is coming down around the drop, not able to jump like Daniel.

Daniel sees a red beam frame the back of her head.

He fires, the gun on auto, he screams as a barrage of shots rip the woods apart behind Laura, she ducks and rolls in terror of being hit.

A bullet catches the agent in the chest. He flies back, the red beam arcing up into the sky, showing Daniel he's scored a hit.

The second one still advances as Daniel grabs Laura and heads for the road.

ANGLE: THE ACCESS ROAD

There is the car, waiting in the dark. Laura scrambles for the driver's seat, Daniel going around to the other side.

BLAM! A small chunk of Daniel's shoulder explodes in red. He pitches forward, grimacing. More shots pepper the car.

Laura ducks, shakingly works the key into the ignition.

The back window SHATTERS as Daniel pulls himself in and Laura FLOORS it, the car bulleting down the road, kicking up dusty gravel at the last agent.

CUT TO:

EXT. FRONT OF HOUSE - SECONDS LATER

Bo listens to his walkie talkie.

BO

GodDAMMIT!

(clicks off, clicks on
again)

Coogan! Bring down my bird!

And we hear the THUKTHUKTHUK of the approaching chopper as Bo heads for a clearing, slapping the deputy on the back of the head again as he passes.

CUT TO:

INT. CAR - CONTINUOUS

Daniel is holding his shoulder. The wound is not serious, but nor is it pretty.

LAURA

Where do I go, Daniel?

DANIEL

Get on 88. There's an exit three miles up, heads north.

LAURA

We won't make it out of the state, my love. You know that.

DANIEL

We're not gonna try.

His eyes lock hers on that statement. There is strength in them. And despair.

The car races along in the night.

CUT TO:

EXT. ROAD IN THE WOODS - SEVERAL MINUTES LATER

Laura is driving determinedly, both hands on the wheel, peering out into the darkness. She looks over at Daniel.

He is pale, shaking, murmuring in a kind of delirium. His face is not his own.

DANIEL

Yeah, I see you, go on and look... why are you... don't be so mean... sure, I got a problem, I know what it is...

Laura says nothing. Eyes on the road.

CUT TO:

INT. CHOPPER - CONTINUOUS

Bo is in the chopper, sailing over the trees. Through the canopy of leaves we can just see the car below him, about to come into a clearing.

Bo waits. The car comes clear. Wrong one.

Bo makes an animal sound, beyond expletives. He slams his hand against the window.

BO

Go back! Go back to the last exit!

CUT TO:

INT. CAR - A BIT LATER

Daniel is hunched forward now, clutching his head again. After a moment the pain breaks. He looks up at Laura.

DANIEL

Laura?

LAURA

Daniel?

DANIEL

I'm still here, I... my head hurts so much...

LAURA

Daniel, am I still going in the right direction?

He looks out the window. Thinks a moment.

DANIEL

We're here.

They drive into a clearing at that very moment and before them is revealed:

THE BARN

Standing stark and alone. Palpably evil, the red paint dried-blood black in the moonlight.

Even Laura recognizes Jamie Snow's famous killing ground. She doesn't know whether to be afraid of Daniel or not.

The car pulls up in front of it.

LAURA

Daniel, why...?

DANIEL

Stay here.

LAURA

Daniel, no, I'm not leaving --

Daniel puts his hand to his lips. Then he leans over and kisses her, softly, for a moment.

DANIEL

I won't be long.

The brim of tears in her eyes shows she knows he means goodbye. Helpless with grief, she watches him walk away, enter the barn.

CUT TO:

INT. BARN - CONTINUOUS

Daniel steps in the crack in the big door. The place is huge, empty. On the left is a giant hay loft, bales piled on one side almost to the roof. On the right, horse stalls, long since empty. A ladder in the wall leads to an attic. Beyond, doors lead to a whole other wing: cattle stalls past one door, a succession of smaller rooms and levels past another.

This was once a major working structure. Now it's a grave.

Directly in front of Daniel, an dirty old tarp covers some kind of vehicle. Daniel stands a moment, then grabs the tarp. Yanks it off.

Underneath it is Moody's green pick-up.

DANIEL

(calls out)

MOODY!!!

CUT TO:

INT. SMALL ROOM IN BARN - CONTINUOUS

CLOSE UP: MOODY

Moody looks up. It's his heavy-lidded calmness that tells us: he is insane.

DANIEL (O.S.)

MOODY!!

He pauses, looks back at what he was doing, looks away again. Deciding what to do.

REVERSE CLOSE UP: THE GIRL

Maybe 25, her head is up against the wall. A strip of duct tape seals her mouth. Her eyes are huge with terror.

A WIDER ANGLE gives us the tableau: Moody squatting by the girl, holding a pair of blade shears to her throat. She is sitting, hands tied behind her. She has bruises and some cuts on her legs, but is so far intact.

DANIEL (O.S.)

Where are you?

Moody gets up.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Daniel begins working his way to the back of the barn, talking all the while to draw Moody out.

DANIEL

I can't remember what room you'd be in, Moody, but then, I don't know this place as well as you do. Why don't you come on out? Let's chat.

He waits, listens. No sound. He keeps moving.

DANIEL

What bothered me -- I didn't really focus on it at the time, but -- they never did find out what those girls were cut up with. I read about that. But you said I stuck a pair of blade shears into that Dora girl.

ANGLE: MOODY'S HAND

Clutching the rusty blade shears. They resemble a pair of carving knives welded together at the handle: the devil's own scissors.

Moody makes his way along a small room. (For a while now, it's going to be hard for us to tell where these men are in relation to each other. Every corner is a threat.)

DANIEL (O.S.)

That's a pretty specific guess.

ANGLE: DANIEL

Reaches the back, goes into a small, dark room filled with old machinery. Keeps moving slowly.

DANIEL

You always knew what you wanted, didn't you? But until you found Jamie it was out of reach. He must have seemed like a gift from God. Not too bright, not too stable -- abusive childhood, a few arrests for hitting girls.

ANGLE: MOODY

In another room, inching along the wall, listening.

DANIEL (O.S.)

The perfect suspect.

ANGLE: DANIEL

Going up a ladder into an upper part of the back.

DANIEL

So you track him. For years. Where he goes, you kill. And when it gets too risky, you drop some evidence and bring him in. On a platter.

A headache blinds him momentarily, but he keeps moving, talking.

You beat him, cajole him -- when he asks for aspirin you drug him. Pentathol, mescaline... Jamie wouldn't know them if he saw them. But I would. By the time you're done he thinks he IS guilty. How am I doing? Am I close?

He WHIPS around the corner into another room. Nothing.

CUT TO:

EXT. BARN - CONTINUOUS

Laura is waiting outside, not sure what is going on. She hears a noise and looks up in the sky.

Over the roof of the barn the chopper SWOOPS down, filling our eyes with white.

LAURA

Oh, no...

Pinned in the spotlight, Laura runs into the barn.

CUT TO:

INT. BARN - CONTINUOUS

She comes in and the dark is hard to adjust to. She takes a few steps forward, listening. Shadows all around her. Did something behind her move?

DANIEL (O.S.)

Moody! Lets finish this!

LAURA

Daniel! They found us!

ANGLE: DANIEL

In an upstairs room. Alarm crosses his face.

DANIEL

Laura! Get out of here!

Moody HURLS himself at Daniel from behind, Daniel just manages to twist and avoid the shears, but they both go flying. Moody is wild, and he has the strength of the insane -- it's all Daniel can do to keep him at bay as the shears strain toward his eye.

ANGLE: LAURA

Still in the main room.

LAURA

(calls out)

Daniel!

She can't really hear what's going on and she makes her way forward.

CUT TO:

EXT. BARN - CONTINUOUS

The chopper touches down and Bo jumps out. He has a big nasty weapon in his arms: it looks like a shotgun made by Uzi. He obviously likes holding it very much.

Smiling, he enters the barn.

CUT TO:

INT. UPSTAIRS ROOM - CONTINUOUS

Daniel SMASHES his fist across Moody's face, sends him arcing back. Daniel tries to scramble away but Moody recovers WAY too fast, BURIES the shears in Daniel's leg.

Daniel SCREAMS, Kicks Moody with his other leg. Moody goes flying. Daniel grabs the shears and yanks them free.

Stand off. Daniel's hurt but he's got the weapon. Moody wipes blood from his nose.

DANIEL

I knew you couldn't resist. One more kill. One more to blame on the boy before they take him down.

MOODY

The devil sent you after me.

DANIEL

I'm beginning to believe he did.

But a headache RIPS into Daniel's skull, he screams, collapses. Moody bolts. Through the pain, Daniel watches. He gets up and staggers after Moody.

DANIEL

(Jamie's voice)
Detective!!

Moody freezes at the sound of Jamie's voice. He turns.

The pain drops Daniel again.

DANIEL

(Jamie, wildly)
Mama -- fucking God -- Please...

The pain goes, leaving Daniel gasping. Moody is coming at him - - WHAM! -- and over they go, wrapped around each other again when

BLAM!!! A dollar sized hole is ripped in the floor right next to Daniel's head. BLAM!!! Another.

ANGLE: LAURA

Trying to find her way around, in another room, she stops, startled. Another shot. She doesn't know which way to go -- starts back for the front.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Bo is right below them, shooting straight up.

BO

Hi, Danny!

ANGLE: UPSTAIRS

As both Daniel and Moody scramble to get away from the shots.

ANGLE: BO

He waits a moment --

BO

It IS still "Danny", isn't it?

-- and FIRES again. Again.

ANGLE: UPSTAIRS

As a bullet RIPS into Moody's thigh -- he SCREAMS -- Daniel gets up and races for the other end of the room, bulletholes bursting open at his feet.

Moody charges Daniel, still screaming, knocks into him, they CRASH through the wall into the next room -- it's the loft, the floor drops right off into the big hayloft below -- Daniel struggles under Moody, they roll so Daniel is almost going to fall over the side --

-- and twenty feet below him is the nastiest, spikiest thresher ever left to rust.

ANGLE: BO

He hears they're not right above him anymore, looks around. Smiling, he levels his gun at an old gasoline can.

Fires it. The can explodes, burning gas spilling out all over the wall. The barn has been waiting for this -- the fire spreads like panic.

BO

(smiling)

Oops.

ANGLE: DANIEL AND MOODY

Daniel manages to fight his way back away from the ledge, but Moody is pummeling the shit out of him, huge fists ratcheting back and forth across his face.

Moody grabs his head and slams it into the floor. Again. Hay is plastered against Daniel's bloody face.

Painfully, Daniel works his arm around and GRABS Moody's wound. Moody screams as Daniel digs his fingers in. Moody spazzes out, wriggling like a fish and Daniel rams his fist into his face.

Daniel gets up, shaking his head, losing focus for a moment --

DANIEL

(babbling, half Jamie)

I can talk about pain --

Then the headache. Moody get up and grabs Daniel -- Daniel is helpless -- Moody drags him toward the ledge -- Smoke is starting to pour up through the cracks in the floor -- Moody pushes Daniel toward the very edge -- Daniel's mind clears, he sees his predicament -- Moody grins --

And Daniel grabs Moody and with inhuman strength THROWS MOODY'S BODY over his shoulder like a sack, Moody flies, falls, lands WHUMP! on the thresher, a rusty metal spike sticking out of his chest.

Moody convulses. His eyes roll up.

Daniel looks down at him a moment and BLAM!!! a shot catches him in the side, he spins, loses his balance, and he FALLS RIGHT ON TOP OF MOODY.

Bo, standing behind Daniel, rushes back downstairs for the kill.

ANGLE: DANIEL

Lying face down on Moody's body, he pulls himself up a bit -- the spike that killed Moody has gone almost an inch into Daniel as well. He agonizingly pulls himself free.

Hands GRAB his throat. Moody chokes Daniel with his dying strength.

Bo comes back into the main room, crosses to the hayloft, avoiding the spreading fire. He sees the struggle on the thresher, raises his gun.

BO

Yeah, get his head up.

Daniel tries to fight off Moody.

Bo aims.

A shovel SLAMS the gun out of his hand. Laura.

Moody begins to shake. One last convulse and he's dead.

Bo yelps in pain as the shovel swings back and hits him square in the side of the head, sending him to the ground.

LAURA

Keep away from my husband, you stupid prick.

Bo is almost laughing -- this is absurd -- but it's clear that she means business.

Daniel joins them, walking slowly.

LAURA

Daniel?

DANIEL

It's me.

BO

Not for long...

Laura moves to hit Bo again -- and a SCREAM echoes from somewhere in the back.

CUT TO:

INT. MOODY'S KILLING ROOM - CONTINUOUS

The girl has worked the tape off her mouth. She continues to scream lustily. Smoke is pouring into the little room.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Everyone is momentarily distracted, and Bo dives for his weapon. Daniel leaps on him, grabs him from behind. Bo's hand just hits the gun, sending it skidding into the fire.

DANIEL

(to Laura)

Find her! Get her out -- this place will be gone in a minute!

LAURA

Are you --

DANIEL

Do it!

She runs, just avoiding the flames as she heads for the back.

The moment she's gone, a headache explodes in Daniel's brain. He lets go of Bo, staggers away. Bo leaps up, grinning.

BO

Oh, show me where it hurts.

He KICKS Daniel in the head, Daniel dropping to his knees.

BO

There?

Another kick. Daniel sees stars, collapses.

BO

Looks like the big blackout this time, Danny. You're losing it, aren't you? Maybe I won't do you just yet. Think how much fun it'll be for me to watch you die twice.

He kicks him again.

CUT TO:

INT. KILLING ROOM - CONTINUOUS

The girl continues to scream as a section of the wall collapses in flame.

CUT TO:

INT. ANOTHER ROOM - CONTINUOUS

Laura dodges flames and destruction as she runs, guided by the girl's screams.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Bo slams Daniel against Moody's pick-up, Daniel's head SHATTERS the glass. The fire is dangerously close, things are starting to collapse, but Bo is gleefully oblivious.

BO

I'm gonna have to kill her, too. I hope you understand. =

Daniel's head is still inside the cab for a moment and he dimly sees:

ANGLE: MOODY'S GUN

-- in its holster on the seat.

CUT TO:

INT. KILLING ROOM - CONTINUOUS

Laura makes it in, races to untie the girl as a beam falls right behind her, blocking the door.

Laura looks around, out the window as the girl gets to her feet.

ANGLE: OUT THE WINDOW

It's a drop, but there are haybales below.

LAURA

Come on! We have to jump!

But the girl is too paralyzed to do anything. Laura hears a deafening creak and looks up. The roof is collapsing on them.

Laura grabs the girl and throws both of them at the window --

CUT TO:

EXT. BARN - CONTINUOUS

They SMASH through the little window, falling and landing hard on the bales, scrambling away as a good part of the barn starts to collapse.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Daniel reaches for the gun but Bo is too quick for him. Spins him around, hits him again.

Somehow, the punch seems to clear his head. He stands up straight, facing Bo.

Bo looks thrilled.

BO

All right. Now I'll see what you got.
No guns, no shovels, nothing. It's just
you and me.

A beat.

Daniel's punch is like lightning, his fist landing BOOM into Bo's throat.

Bo staggers back a step, eyes wide, mouth wider in a scream he'll never make.

DANIEL

You and I.

Bo backs up again and falls backwards, landing with a painful thud as Daniel passes him, not even looking at him.

CUT TO:

EXT. FRONT OF BARN - MOMENTS LATER

Practically the whole thing is in flames and Daniel walks out, moving slowly. He winces -- his head hurts, but he doesn't fight it as much now.

CUT TO:

INT. MAIN ROOM - CONTINUOUS

Bo is lying on the ground, still not breathing, mouth working silently. He struggles to get up. He works himself around to see:

ANGLE: MOODY'S PICK-UP

as a good section of burning roof falls onto it, and Bo knows it's just seconds before --

CUT TO:

EXT. BARN - CONTINUOUS

BOOOOM!!! The pick-up explodes inside, shaking the whole barn. And making Daniel stumble to his knees.

Laura comes around the side to see Daniel.

LAURA

Daniel!

She starts to run to him. Suddenly her eyes go wide.

The silo, right behind him, is collapsing.

The whole huge cylinder, shaken by the explosion, is tipping over right onto Daniel. He tries to get up --

Laura runs full tilt as the flaming silo falls, she hits Daniel and they just make it out of the way as the silo hits the ground with a CRASH, splintering to matchwood, grain spilling everywhere.

Laura tries to help him stand.

LAURA

Daniel?

A headache hits him and he arcs back, she grabs him, settling him on his back, his head in her lap.

He looks up at her, his eyes clearing.

DANIEL

Laura...

LAURA

Oh, Daniel...

He winces. The pain again.

LAURA

Daniel, please, hold on, please, Danny...

DANIEL

Laura... I'm slipping.

He says it without fear, almost comfortingly.

LAURA

Danny, NO, just hold on, you can hold on to this body, please, you can keep it, please...

DANIEL

(locking her eyes)
It's not mine to keep.

She quiets, tears running silent down her cheeks. She knows he's right.

LAURA

Danny...

DANIEL

I know.

She kisses him hard on the mouth, holds his face to her. His eyes go wide and he grimaces.

She looks at him, and he smiles at her.

And fades.

It's like the light behind his eyes just dims -- they seem to lose focus, staring at nothing. The body slackens in her grasp, empty. There is, for a long while, silence.

A shudder racks through the entire body and Jamie suddenly convulses, thrashes, panicked as a newborn. His eyes dart around, terrified and confused.

Gently, Laura holds him to her.

LAURA

It's all right. You're all right.

JAMIE

Where -- I don't know -- what's happening
--

LAURA

Shhhhhhhh, it's all right now, Jamie.
Just hush. Just hush...

She rocks him, framed by the fire behind.

DISSOLVE TO:

ANGLE: TV NEWS REPORT

A newscaster stands in front of the smoking ruin of the barn.

NEWSCASTER

... as new evidence proves that Detective Bob Moody was in fact the killer -- evidence that includes the testimony of a near victim. As for the reports that Jamie Snow is still alive, government officials had this to say:

ANGLE: KENDRICK

Standing in front of a building with microphones in his face.

KENDRICK

It's absolutely not the case. Jamie Snow, tragically, is dead. This young man bears an enormous resemblance --

REPORTER (O.S.)

Will you tell us his name?

KENDRICK

Last thing this guy needs now is more exposure. The panic has died down and he's going to go on with his life. Why don't we let him?

ANOTHER REPORTER (O.S.)

What about the rumors of a secret government project that involved Jamie Snow and other criminals?

KENDRICK

Unsubstantiated, and very far-fetched. But I'll tell you this: If there is such an illicit project, I will find out about it. That's a promise.

SLOW DISSOLVE TO:

EXT. HOFFSTETTER'S HOUSE - SUNSET (WEEKS LATER)

Leaves are starting to appear on the trees now: the first of spring. The dropping sun lathers the scape in orange as an old pickup chugs up the drive.

ANGLE: THE PORCH

Laura opens the screen door to see who is coming. She is dressed for chores.

Jamie steps out of the truck and, somewhat shyly, comes up the steps. His loping walk bears no trace of Daniel's cautious stride.

Laura merely stands, not sure what to do -- or feel.

LAURA

Hello.

JAMIE

Hi, Ms Hoffstetter. I'm sorry if I shouldn't be here.

LAURA

Laura. And... and no, it's fine. You look better.

JAMIE

Yeah, I healed up pretty good. And, I been seeing a guy...

He shyly points to his head.

JAMIE

A doctor.

LAURA

I'm glad. Um, did you want to come in?

JAMIE

Naw, I don't have much time.

LAURA

You're going away.

JAMIE

Yeah. Somewhere my face isn't so famous. I got a friend with a salmon boat up in Alaska. I'll be an eskimo, maybe.

LAURA

That sounds nice. Alaska is beautiful.

Beat. Laura looks down, awkwardly.

JAMIE

He wasn't scared.

LAURA

What?

JAMIE

I guess I came to tell you that. With the cops and everything, I didn't get the chance. Anyways I couldn't sort it out at first. You know, I remember less and less. It's going pretty quick. But I know, at the end, he wasn't scared.

Laura looks about to cry.

JAMIE

I shouldn't be telling...

LAURA

No! Please. Tell me.

JAMIE

Well, like I said, it's fading, but... Do y'all have a boat?

LAURA

We did. A little rowboat.

JAMIE

Yeah. He was remembering. You two were on a boat, and he felt... it was real warm. And that's the last of it.

LAURA

God...

JAMIE

I thought maybe you ought to know about it.

LAURA
Thank you, Jamie.

He shrugs, half smiles.

JAMIE
I better go.

They look at each other a moment more, then he hops down the steps. She's still watching as he's in the truck and gone.

She looks out at the sunset. After a little, she goes back inside.

DISSOLVE TO:

ANGLE: KITCHEN WALL

Tacked onto the wall is the picture. We come in slowly at it.

Laura sits in the boat, smiling her blurry smile.

THE END