

ROLL CALL / The "A" Squad

By W. Morroni, A. Burke, D. McDermott

FADE IN:

CREDITS AND CHEESY ACTION / SUSPENSE MUSIC OVER:

NEWSPAPER CLIPPING - HEADLINE:

It is dated September 10, 1985. The head line reads...

POLICE CHIEF CREATES MAJOR CRIME DIVISION

1 EXT. POLICE STATION - OLD PUBLICITY STILLS — DAY 1



A group of MIDDLE AGED POLICEMEN; two in patrol uniform, two in wrinkled suits, two in Swat uniforms, two dressed as motorcycle cops and one attractive FEMALE ASSISTANT DISTRICT ATTORNEY, pose proudly behind a pile of confiscated drugs.

NEWSPAPER CLIPPING - HEADLINE:

BEST OF BEST ASSIGNED TO NEW DIVISION

OLD PUBLICITY STILL:

The same group of middle aged policemen proudly pose behind a pile of confiscated automatic guns. A bum pushing a full shopping cart is in the background.

NEWSPAPER CLIPPING - HEADLINE:

MAJOR CRIME DIVISION CATCHES MOB BOSS

OLD PUBLICITY STILL

Same group prep walking a fat MAFIA DON, handcuffed and covering his face with his fedora.

NEWSPAPER CLIPPING - HEADLINE:

CRIME DON CALLS MAJOR CRIME DIVISION "A" SQUAD

DISSOLVE TO:

2 EXT. ROOFTOP - NIGHT 2



Dirty pipes, cables, misc. air-conditioners and a skylight, Two men, dressed in dark clothing, are busy assembling some sort of tripod tower over the skylight. Felix Black is tall with the muscular body of a gymnast, his face is hidden behind a black mask, his hair under a black ski cap. His right eye looks a little off center giving him a creepy gaze. He is slipping into a rather elaborate harness.

His assistant, RODRIGUEZ, is short and kind of chubby. He finishes bolting a hoist to the assembled tripod, grabs the hoist's cable and clamps it to a ring on the back of Felix's harness. Then Rodriguez reaches for the switch labeled, "drag" on the hoist as Felix steps up to the edge of the open skylight and prepares to jump. Before Rodriguez throws the switch Felix holds out his hand and motions for Rodriguez to give him something. Rodriguez searches his pockets finally finding a business card. He hands it to Felix who kisses it for luck and stuffs it in his pocket.

FELIX

Now. Let's rock and roll...

Before Rodriguez can stop him Felix steps through the open skylight and drops like stone, cable WHIRRING out of the hoist like a fishing reel.

FELIX (O.S.) (CONT'D)

AHHHhhh!

Rodriguez slams on the "Drag" Switch" and the cable jerks violently to halt.

3 INT. MUSEUM -- CONTINUOUS

3

In the middle of the museum a huge diamond is on display, under glass, on a pedestal. Upside down, Felix hangs suspended and obviously in a awkward position nearly two feet to high to reach the diamond. Felix tries to adjust his position and something suddenly drops from under his mask. Felix, panicked, contorts himself in his harness while he slaps one hand over his left eye and uses his other hand to try and grab whatever is falling, but all he can do is watch...

As it falls...

Lands on the floor with a PLINK and rolls off!

4 EXT. ROOFTOP - NIGHT

4

As RODRIGUEZ works on the hoist a puff of smoke suddenly curls up from it.

ALARMS, SIRENS, BELLS, STROBE LIGHTS

Rodriguez panics.

POLICE SIRENS (O.S.)

The sirens stop, a few brief moments of silence and then the police PA system SQUAWKS on.

POLICE PA (O.S. PA Filtered)

This is the "A" Squad.

(MORE)

(CONTINUED)

POLICE PA (O.S. PA Filtered) (CONT'D)
 You are completely surrounded. Come
 out with your hands up

Rodriguez runs to the nearest roof access door and rushes
 down the stairs and out of sight.

FELIX (O.S.)
 Hellooooo!. A little help here?

POLICE PA (O.S.)
 All right, if you won't come out
 we'll come in. Let the dogs go,
 Jones.

DOGS BARKING (O.S.) starts and grows louder.

FELIX (O.S.)
 Not the dogs! I hate the dogs!!

BARKING BECOMES FIERCE GROWLING (O.S.)

FELIX (O.S.) (CONT'D)
 Nice doggies... Sit.

5 INT. MUSEUM — NIGHT

5

A COUPLE OF GERMAN SHEPHERDS run up, one stops and licks the
 glass eye that is rolling around the floor.

FELIX
 No...NO. Don't...Ahhh! Shit.

With a SLURP the dog swallows the eye. The other GROWLS at
 FELIX. The business card flutters from Felix's pocket and
 floats to the floor. It has a black cats paw printed on it
 and under the paw print it reads, "The Lynx Strikes Again".

DISSOLVE TO:

6 INT. COURTROOM -- DAY

6

A BURLY BAILIFF leads FELIX in, manacled and wearing an orange
 prison jump suit that is two sizes too small, a black eye
 patch over his left eye. Without his mask or cap he is a
 handsome man with black hair. Felix glares around the
 courtroom as the Bailiff stands him in front of the OLD
 JUDGE. There are only a COUPLE OF PEOPLE in the gallery.
 The YOUNG DEFENSE ATTORNEY and ELIZABETH SMITH-O'MALLEY, the
 attractive and well endowed Assistant District Attorney,
 watch as the judge pronounce sentence.

JUDGE
 Mr. Felix Sebastian Black, in my
 opinion you are...

(CONTINUED)

FELIX

That's Felix "The Lynx" Black.

JUDGE

What...What did you say?

FELIX

Not Sebastian, "The Lynx". My middle name, my Nom d'crime, my AKA is "The Lynx" because I am better than just any "Cat" burglar.

JUDGE

No talking while I'm pronouncing sentence. Bailiff, tell him.

BURLY BAILIFF

There's no talking while Judge Johnson is pronouncing sentence. Understand?

The Bailiff shakes Felix to make his point. Felix glares back at him.

JUDGE

Where was I, Ahum...A jury of your peers having found you guilty. I am imposing the maximum sentence of no less than 30 years to be served in the state penitentiary. Now...do have anything to say before the Bailiff takes you away?

FELIX

You think it is that easy to get rid of "The Lynx". There isn't a prison that can hold me. I'll be out in a month. A week! A couple of Days! And then I going to get you. All of you! Especially you...

He turns and starts to try and hop towards ADA Smith-O'Malley. She nonchalantly packs her briefcase, ignoring Felix as he starts to grow hysterical and continues his rant.

FELIX (CONT'D)

...YOU BETTER WATCH YOUR BACK, I'M COMING AFTER YOU. CALL ME "SMALL TIME". CALL ME 'PETTY CROOK". I'M COMING TO GET YOU MS. ADA. I KNOW YOUR NAME. I'LL BREAK OUT AND FIND YOU, I WON'T FORGET YOU, SEE I'M WRITING IT DOWN...

He makes like he is writing her name into an imaginary note pad.

(CONTINUED)

FELIX (CONT'D)
...I'LL MAKE YOU SORRY YOU EVER
PROSECUTED "THE LYNX"...

Felix continues to rant and starts foaming at the mouth as he struggles in his shackles, the Bailiffs holding him back.

The young Defense Attorney, joins ADA Smith-O'Mally.

DEFENSE ATTORNEY
Congratulations, Liz! You put on a
great case...

They both ignore Felix, who is still screaming about getting revenge while being dragged off by the bailiffs. Freddy and Liz stroll towards the big main doors of the courtroom that open into the courthouse lobby.

DEFENSE ATTORNEY (CONT'D)
You should be concerned about Mr.
Black's threats. He impressed me as
the type that holds a grudge.

ELIZABETH
Every convicted criminal makes
threats. I predict we'll never hear
from Felix "The Lynx" Black again...

Freddy opens the courtroom doors for ADA Smith and she strolls into the hall just as a still struggling Felix is dragged out a door down the hall by the Bailiffs. He is still SCREAMING AND RANTING.

FELIX
...ALL OF YOU! I REMEMBER ALL YOUR
NAMES. THE LYNX DOESN'T FORGET,
I'LL GET YOU ALL...

Felix sees Freddy and ADA Smith.

FELIX (CONT'D)
...ESPECIALLY YOU! MSSSS ELIZABETH
MILDRED SMITH HYPHEN O'MALLEY. SEE
I KNOW YOUR WHOLE STUPID NAME AND
WHEN I BREAK OUT OF PRISON, AND I
WILL, I'LL BE COMING TO...

The Bailiffs drag him kicking and screaming out of the courthouse back door, which closes with a secure "CLICK".

ELIZABETH
In a week we'll forget what he looks
like, in a year we'll forget his
name. In twenty years...

FADE TO BLACK:

(CONTINUED)

CARD: 20 YEARS LATER - THE PRESENT

FADE IN:

7 **EXT. LONELY DESERT ROAD -- DAY**

7

It stretches from a large cinder block and gated prison in the distance to where it intersects the lonely main highway.

There, leaning on a road sign that clearly reads: NO HITCHHIKING ALLOWED , is Felix Black, older, grayer, dressed in a out of date leisure suit and looking hot, dusty and tired. His right eye is a different color than his left eye and is noticeably out of place. He is holding a small gym bag, all his worldly possessions. A SMALL FIELD MOUSE scurries up and pauses at his feet. Felix reaches into his gym bag and takes out a cracker. He breaks off a piece and tosses it to the mouse who quickly starts to nibble at it. The noise of an approaching car causes the mouse to run off.

A BEAUTIFUL YOUNG BABE drives up in a hot convertible and skids to a stop in front of a surprised Felix

BABE

How do I get to Bakersfield?

Felix leans on the driver side door and leers down her blouse

FELIX

Straight ahead for 30 minutes then east on 126. I'm going that way...

BABE

Good for you.

She speeds off, almost running over Felix's foot and spraying him with gravel as she disappears up the empty road.

Felix continues hitchhiking. The occasional car zips past.

A FAMILY size mini-van drives by and a YOUNG CHILD toss a diaper at him. It lands with a disgusting splat on his shoe. He makes a note in his imaginary notebook.

An OLD GUY in a pick up truck pulls and stops next to Felix.

OLD GUY

Need a ride?

FELIX

Thanks.

He tosses his gym bag into the back of the truck and before he can climb in the old guy hits the gas and the trucks speeds off with all of Felix's worldly possessions. Again, Felix makes an imaginary note.

(CONTINUED)

A LITTLE OLD LADY drives up and pulls over. Felix opens the door to get in and sees that the old gal is wearing a skin tight black vinyl bondage pant suit and there are handcuffs and a whip on the seat next to her.

FELIX (CONT'D)

Been there.

He closes the door and waves her on.

OLD LADY

Your loss.

She speeds off.

Finally, a beat up old truck pulls up driven by a dirty farm hand and loaded with manure. Felix goes to get in but the passenger seat is taken by an old hound dog who growls at Felix.

FARMHAND

You'll have to ride in back, Duke here called shotgun.

Felix reluctantly climbs into the back of the truck and sits on a stack of manure sacks. The truck drives off into the sunset.

FELIX

(mutters)

I hate dogs.

8

INT. MOTEL ROOM -- NIGHT

8

FELIX sits alone at the wobbly table in the dirty and drab room trying to eat a Burrito that is dripping grease. He goes to the bathroom and knocks, then tugs on the door knob.

FELIX

Done in there yet?

MR. MOUSSE (O.S.)

In a minute, Boss.

The bathroom door suddenly flies open, slamming Felix in the nose. MR. MOUSSE casually steps out of the bathroom looking satisfied. He quickly closes the door. Mr Mousse is a small, beady eyed guy with a stringy little mustache and an always runny nose that he is constantly wiping on his sleeve. Felix is rubbing his sore nose. Mousse jerks his thumb at the bathroom door.

MR. MOUSSE (CONT'D)

TOXXXXXIC!

(CONTINUED)

FELIX

You get Ms. ADA Elizabeth Mildred
Smith hyphen O'Malley's address,
like I told you?

MR. MOUSSE

It's next on my list.

FELIX

And a car...?

MR. MOUSSE

On my list

FELIX

Did you get...

MR. MOUSSE

Next on my list, Boss.

FELIX

Can I see that list?

MR. MOUSSE

Sure thing.

He digs around various pockets pulling out pieces of linty candy, old baseball cards and other things you would find in a ten year olds' pockets. Finally he finds a crumbled piece of paper stuck down the back of his pants. He carefully smoothes it out and tries to hand it to a disgusted Felix. Felix points at the table and Mousse place the note so Felix can read the list:

Get ADA's address

Steal car

Steal dinner

Steal dessert

Make new to do list.

Felix examines the list.

FELIX

Well...OK. Good to see you are on
top of it. Let's get started.

Felix tosses the phone book at Mousse.

MR. MOUSE

Hey!

He ducks. The book lands on the desk behind Mousse and falls open.

(CONTINUED)

MR. MOUSE (CONT'D)

Missed me.

FELIX

Look up her address,

Mousse turns and looks at the open book.

MR. MOUSSE

I'll be damned. There it is.

Surprised, he points to a name in the phone book. Felix grabs the book.

INSERT: PHONE BOOK PAGE

All the names are too small to read except for Elizabeth Smith-O'Malley whose name and address are in large bold type.

Felix reads:

FELIX

Elizabeth Smith Hyphen O'Malley, 142
South Street. Well it's about time.
What's next on our list.

MR. MOUSSE

Steal a car

9

EXT. ELIZABETH'S HOUSE -- NIGHT

9

A Mercedes station wagon pulls up, Felix driving and Mousse riding shotgun.

MR. MOUSSE

A station wagon?

FELIX

A Mercedes.

MR. MOUSSE

I feel like a soccer mom. Why didn't we steal a vette?

FELIX

And where would we put Ms. ADA.

(a beat)


Keep it running. This won't take long.

MR. MOUSSE

Right, Boss.

Felix gets out of the car and sneaks towards the house. He follows the telephone wire from the pole to where it goes into Elizabeth's house, then cuts the wires and sneaks off.



 10 **INT. ELIZABETH'S HOUSE - KATIE'S BEDROOM -- NIGHT** 10

A little girl's bedroom. ELIZABETH tucks KATIE into the frilly bed and tells her a bedtime story. Elizabeth is older, but still attractive, if a little more conservatively dressed. Katie is a 10 year old little Shirley Temple, with a radiant smile and a bubbling personality. She hugs her well worn teddy bear.

ELIZABETH

Once upon a time, the plaintiff,
hereafter known as Alice, Inc, brings
suit against the defendant, known as
Wicked Witch, LLC., et. Al. For
failure to adequately...

In the window behind them, FELIX peeks in, sees them and quickly ducks out of sight.

 11 **EXT. ELIZABETH'S HOUSE - DARK SIDE -- NIGHT** 11

FELIX walks up to a window on the side of the house and pulls a roll of tape from his pocket. He tapes a big x on the glass, takes out a glass cutter and starts to cut but runs into the tape. He shakes his head.

FELIX

Cut glass first then tape.

Felix removes the tape from the glass trying to save it but makes a mess of the strips of tape and tries to toss them to the ground but they stick to his glove. He tries to wipe the tape off on his clothes but the tape sticks to his shirt and pants. Annoyed and partly covered in tape he pulls out the glass cutter and starts to make a big circular oval on the glass.

EXTRA LOUD SCREECH OF GLASS BEING ETCHED.

He freezes at the noise, then tries again.

EVEN LOUDER SCREECH OF CUTTING GLASS.

He ducks and looks around, sure that someone has heard. When he sees that he is still alone, he takes off his jacket and uses it to muffle the sound as he finishes etching a circle into the glass. Then pulls out the roll of tape and peels off a couple of feet, which gets stuck to the tape that's clinging to his shirt, which stick to the tape clinging to his pants. The more he tries to peel off a clean strip of tape the more of a mess he makes finally ending up covered in tape. His jacket and a big wad of crumpled up tape are stuck to the window, obscuring the etched circle.

FELIX (CONT'D)

Here I come Ms. ADA!

(CONTINUED)

Felix turns the cutter around and gently tapes all around the circle. Once he has finished with the taping Felix puts both hands on the glass and gently shakes it..... Nothing, so he gets the cutter out again and taps a little harder this time, again nothing.

FELIX (CONT'D)

Hhhhhhhmmmmmmmm

He tapes once, hard and...

REALLY LOUD CRACK

Surprised and scared Felix jumps back and ducks again, but nothing happens.

FELIX (CONT'D)

What the...

Reluctantly he reaches out and very, very gently taps once on the window.

KABOOM!

The glass explodes, shattering everywhere and knocking Felix to the ground. Stunned, Felix gets up and goes to brush off the tiny pieces of glass. He promptly cuts himself.

FELIX (CONT'D)

Ouch!

12 INT. ELIZABETH'S HOUSE - HOME OFFICE -- NIGHT

12

ELIZABETH works at her desk, back to the door and headphones on, listening to classical music that we can faintly hear. She has heard nothing. FELIX sneaks in and surveys the situation. He is startled by...

KATIE (O.S.)

Mommy, what was that noise?

Felix spins around just as KATIE steps into the office.

Both are startled.

FELIX

Ahhh!

KATIE

AHHHH!

Felix turns to see if Elizabeth has heard any of this but she is still busy listening to the music while working.

FELIX (whispers)

Shhhh! Come her little girl.

(CONTINUED)

Felix starts toward Katie.

KATIE

Stranger!!! STRANGER!!! Mommy help!!

Katie runs down the hallway. Felix quickly pulls out a dark colored bottle and a white cloth. He removes the cap and sneaks up behind the unsuspecting Elizabeth.

13 INT. ELIZABETH'S HOUSE - KATIE'S BEDROOM — NIGHT 13

It is only lit by the moonlight. Katie pulls a chair to the door, climbs up and starts stacking books on top of the partially open bedroom door.

14 INT. ELIZABETH'S HOUSE - HOME OFFICE — NIGHT 14

FELIX pour some liquid on a handkerchief and holds it over ELIZABETH'S face. She struggles for a moment then slips to the floor unconscious.

FELIX

(whispers)

Now I'll take care of your brat kid.

(calling)

Come here little girl. I'll read you a bedtime Story. Once upon a time there was a nice man who would sneak into little girls homes...

He stalks out of the room, on the hunt.

15 INT. ELIZABETH'S HOUSE - HALLWAY — NIGHT 15

FELIX sneaks up on a slightly open bedroom door covered with signs that read, "Do not enter" , "Katie's room", etc.

FELIX

...To tell them nice bedtime stories. He was real nice and never, ever tried to hurt them. He just wanted to tell them a nice story about unicorns and magic fairies who...

He slowly reaches for the door knob, opens the door and steps in. Books A - F of the encyclopedia fall on his head, knocking him to the ground.

FELIX (CONT'D)

SHIT! You little...

He staggers to his feet, the door sudden slams into his face.

FELIX (CONT'D)

Aaaahhhhh my nose!

(CONTINUED)

Felix falls back into the hallway, hits the wall and slides to the ground his glass eye spinning.

KATIE steps out from behind the door.

KATIE

The End and Good night, Asshole!

She runs out of her bedroom, jumps over Felix and disappear down the hall. Felix staggers up, his nose bloody. He leans on the door jam, steadies himself then heads down the hall in search of Katie.

16

INT. ELIZABETH'S HOUSE - MASTER BEDROOM — NIGHT

16

The door to the master bedroom is part way open but this time FELIX is much more cautious when opening it. In the bedroom is a king sized bed, a dresser and a walk-in closet. The door is partially open. Felix checks to see that there are no surprises waiting for him then grabs the door handle and quickly pulls the closet door open

FELIX

Boo!!!

Katie is not in the closet and after a quick search Felix turns and looks at the rest of the master bedroom. He slowly walks over to the bed, drops to his knees, grabs the skirting on the bed and lifts it. The hooked end of a girls field hook stick flies out, landing square on Felix's nose.

FELIX (CONT'D)

Oouuwwcchh! Not again.

Felix is rolling around the floor in pain, crying like a baby. His glass eye rolls back into his head showing just the white. KATIE climbs out the other side of the bed, sees the situation and quickly jumps up on the bed and bounces on it trampoline style. She flies off the bed and lands, with both feet, squarely on Felix's stomach.

FELIX (CONT'D)

Haaaugh!

The air whooshes out of him and his glass eye pops up and rolls under the bed. Katie, bounces off Felix and out the bedroom door leaving Felix gasping for air, one hand on his stomach the other over his eye.

FELIX (CONT'D)

I'll...
 (gasp)
 ...I'll get...
 (gasp)
 ...get you!

(CONTINUED)

He struggles to roll over and reach under the bed looking for his eye.

17 INT. ELIZABETH'S HOUSE - HOME OFFICE — NIGHT

17

ELIZABETH is unconscious on the floor. KATIE rushes in the door and for a moment freezes at the site of her mother lying there. She kneels and shakes her mom.

KATIE

Mommy, Mommy are you OK? Mommy
wake up. Please Mommy, wake up!

Katie tries the desk phone but it's not working. She hears Felix stumbling down the stairs.

KATIE (CONT'D)

I'm going to get help. I love you
Mommy. I love you.

Katie kisses her mom on the cheek and rushes out of the office.

FELIX (O.S.)

Hey! Stop you little delinquent!

In the doorway, Katie pauses to look back at Felix, stick her tongue out at him and run off in the opposite direction. Then FELIX runs up and stops in the doorway. He looks from Katie to Elizabeth who is still lying on the floor unconscious. He sticks his tongue out at Katie then steps into the office.

FELIX (CONT'D)

I have bigger fish to fry.

He tries to lift Elizabeth, but as dead weight she is hard to handle, she slips and falls, again and again. He squats and tries. He bends and tries. He grabs her by the legs, the waist, the boobs, the head but thinks better of that approach. He lies next to her and rolls her over onto him, but he can't get up and can barely get out from under her. He tries sitting her up against the wall and pushing her feet to get her into a standing position but she keeps slipping. Finally he grabs her by the feet and drags her out of the room and down the hall to the stairs. Switching to her hands he drags her up a few stairs and is finally able to leverage her over his shoulder. Exhausted he struggles to the front door

18 EXT. ELIZABETH'S HOUSE -- NIGHT

18

FELIX, carrying ELIZABETH over his shoulder, struggles out to the station wagon, where MOUSSE sits on the open back end intent on picking his nose, mining for a hard to reach booger. He doesn't move as Felix arrives, still carrying Elizabeth.

(CONTINUED)

FELIX

Well?

MR. MOUSSE

Oh. Sure boss.

He jumps up and Felix puts the unconscious Elizabeth into the back of the station wagon. They get into the car and speed off.

19 INT. ELIZABETH'S HOUSE - HOME OFFICE — NIGHT

19

KATIE sits on the floor of the office where her Mom's body was, crying with a cell phone in her hand.

KATIE

Help me Granpie. Help me. He took Mommy. I don't know where she is. Please help me!

From the speaker part of the phone we can hear her Grandpa, Seamus O'Malley, responding to Katie's cry for help.

SEAMUS (O.S. phone filtered)

I'll be right there. Don't worry, Katie-Bug. I am coming right now.

KATIE

He took her. He took her away.

SEAMUS (O.S. phone filtered)

Don't worry we will find her. I'm leaving right now. Be there in a few minutes.

Katie lays down on the floor of her Mom's office and she is sobbing with the phone held next to her heart. Katie wipes away the tears and closes her eyes.

FADE TO BLACK:

SEAMUS (O.S.) (CONT'D)

Katie , Katie..!

FADE IN:

20 INT. ELIZABETH'S HOUSE - HOME OFFICE — MORNING

20

SEAMUS O'MALLEY is leaning over KATIE, gentle shaking her awake. He is one of the patrol cops in the opening Publicity stills, only older and grayer.

SEAMUS

...Are you OK?

She sits up and slips into his arms.

(CONTINUED)

KATIE

Granpie, he took Mommy. The bad man took my Mommy away. Please help...

SEAMUS

Sssshhh, don't worry, I'll find her. But first I have to take you somewhere safe.

He hugs her, cradling her in his arms. He scoops her up and carries her from the room.

21 **INT. ELIZABETH'S HOUSE - FRONT ENTRANCE — MORNING** 21

SEAMUS carries the sobbing KATIE up to the front door.

KATIE

Wait.

He lets her down and she grabs her knapsack from the hat rack by the door. They exit.

22 **EXT. ELIZABETH'S HOUSE -- MORNING** 22

KATIE and SEAMUS come out. On the way to his Jeep he checks the mailbox, surprised he pulls out a business card with a black cats paw printed on it.

SEAMUS

Katie, this stranger, was there anything funny about his left eye?

KATIE

Eoow! Yeah. It went all white when I kicked him.

SEAMUS

Don't worry, Katie. We'll get your Mom back, we just need a little help.

They get into his jeep and he takes out his cell phone and dials.

DET.WILSON (O.S. phone filtered)
Major crimes. Detective Wilson.

SEAMUS

Dick, it's Seamus O'Malley.

DET.WILSON (O.S. phone filtered)
Seamus O'Malley? The famous Seamus from the "A" squad. How the hell you doing? Retirement been good...

SEAMUS

We have a situation. My daughter-in-law Elizabeth has been kidnapped.

(CONTINUED)

DET. WILSON (O.S. phone filtered)
Elizabeth? Kidnaped!

SEAMUS
I need the best, McDermott, Burke,
is Morrioni still on the job?

DET.WILSON (O.S. phone filtered)
I'm sorry Seamus. We can't help
you. Since 9/11 we have new
guidelines. I have to transfer all
kidnappings to the Federal Bureau
of...

SEAMUS
No. No! Not those...

CANNED MUSIC (O.S. Phone filtered)

SEAMUS (CONT'D)
...Idiots.

CANNED MUSIC ENDS

AUTOMATED FBI RECEPTIONSIST
(O.S. phone filtered)
Good morning. This is your F.B.I.
Please press one for English, two
for Spanish, three for Chinese, four
for French, five for German and star
to hear the eighty-five other choices.
If you know your extra special agents
thirty-two digit extension please
enter it now. To report a Federal
Crime please press one now. To
confess to a Federal Crime press two
now. To repeat this message press
pound now...

Seamus presses one.

AUTOMATED FBI RECEPTIONSIST (CONT'D)
(O.S. phone filtered)
... Please hold for the next available
extra special agent, the wait time
is...
(a gruff voice)
Twenty-two minutes...
(back to original
canned voice)
... or at the beep leave a detailed
description of the crime and the
perpetrator, including his location,
name and phone number. Thank you
for dropping a quarter.

BEEP (O.S. PHONE FILTERED)

(CONTINUED)

Seamus shakes his head in disgust and mumbles:

SEAMUS

Idiots.

(louder)

Elizabeth Smith O'Malley, the former
ADA has been kidnapped from 142 South
street by Felix Black...

He looks at the cat paw business card then stuffs it in his
pocket.

SEAMUS (CONT'D)

...any questions contact me, Seamus
O'Malley at 818-555-4587.

He CLICKS shut his phone, and looks over at Katie.

SEAMUS (CONT'D)

The FBI is on the case, so we're
going to need real help. I'll round
up the old squad.

He flips open the cell phone and makes another call.

23 EXT. POLICE STATION -- MORNING

23

The same station that was pictured in the opening publicity
stills.

24 INT. POLICE COMPUTER ROOM -- CONTINUOUS

24

Low key lighting with lots of LCD monitors, keyboards and
the BUZZ of electricity.

ON THE MAIN LCD MONITOR is the .jpg of a CHUBBY GAL in a
bikini.

The PHONE RINGS and TONY, middle aged, balding, and skinny,
answers it. He considers himself an Italian stallion.

TONY

Tech support.

SEAMUS (O.S. phone filtered)

Tony, it's O'Malley.

TONY

O'Malley. How you been.
I'm putting you on speaker...

He pushes a button.

SEAMUS (O.S. speaker filtered)

Tony, we need your help. My daughter-
in-law, Elizabeth has been kidnapped
by Felix Black...

(CONTINUED)

TONY
Black? Like in...?

He types.

SEAMUS (O.S. speaker FILTERED)
He left his card, a cats paw.

The chubby chick on the main monitor is replaced by Blacks' prison file, complete with mug shot. "RELEASED" is stamped across it.

TONY
Released last week...
(reads more)
...thanks to over crowding.

SEAMUS(O.S. phone filtered)
We need help finding where Black is holding her. Can you send us the addresses for the old squad.

TONY
The "A" Squad? You want the best...

He types.

TONY (CONT'D)
...They're all retired now. I know Johnson moved to Ohio, and "Crash" Harrison was killed when his motorcycle hit a truck...

A list of names and phone numbers appears on the monitor.

TONY (CONT'D)
...ah, got it. Here's where the pension checks go. I can send it to your lap top.

25 EXT./INT. JEEP -- DAY

25

SEAMUS is talking on his cell phone, KATIE is trying to listen in.

SEAMUS
Lap top?

KATIE
I got one.

She takes her lap top out of her knapsack and opens it

KATIE (CONT'D)
Got it.

(CONTINUED)

She shows O'Malley the screen with a list of names and numbers on it.

KATIE (CONT'D)
... the first name on the list is...

She reads from the list.

KATIE (CONT'D)
...Eee...Eie...Jayeie...Jaye, Stone.
Swat Sergeant.

Proud of herself for getting out the name.

SEAMUS
Thanks, Tony. We'll be in touch.

He flips the phone closed.

SEAMUS (CONT'D)
What's E.J's address?

They drive off.

 26 **EXT. FREEWAY -- DAY** 26

SEAMUS and KATIE drive the jeep off the freeway at the Ingelwood exit.

 27 **EXT. ELIZABETH'S HOUSE -- DAY** 27

An unmarked sedan pulls up and EXTRA SPECIAL AGENTS #1 & #2 get out. #1 is tall and skinny, #2 is short and chubby, they both are dressed in matching black suits and black wrap around glasses. #2 seems to be always fidgeting. For a moment they stand there looking at the house.

#2
I love the smell of crime in the morning.

#1
That's not crime, that's...

He points down at #2's shoe. #2 looks down and realizes he stepped in dog shit.

#2
Oh! Shit!

He starts the doggy-dew dance, trying to wipe the crap of on the curb and lawn. #1 ignores him.

#1
Let's do it?

(CONTINUED)

He opens the trunk of the sedan revealing a couple of dozen rolls of yellow "Crime Scene -Do Not Cross" tape.

28 **EXT. E.J. STONE'S HOUSE -- DAY**

28

KATIE and SEAMUS park the jeep in front of the 2 story craftsmen.

The front door suddenly bursts open with a BANG and a scrawny, hip-hop dressed YOUNG BLACK MAN flies out and lands sprawled on the sidewalk. E.J.STONE steps out the door and tries to loom over her grandson. She is a tiny, gray haired black women wearing a grandmotherly print dress, high top sneakers and coke bottle thick glasses. E.J. looks older and smaller then she did in the opening publicity stills. She glares over the tops of her glasses at her grandson, TYRONALD, her hands on her hips.

TYRONALD

But grandma...?

E.J. STONE

Don't...

She gestures with one finger.

CHA-CLACK OF A SHOTGUN BEING PUMPED (O.S.)

Tyronald stands, dusts himself off and starts to speak again. E.J. stops him again with a gesture, the hand.

Cha-clack (O.S)

Again he goes to speak. Again a gesture from E.J., a quick slapping move with the hand.

Cha-clack (O.S.)

He hangs his head and shuffles off, tugging at his low hung pants to keep them from falling off.

E.J. STONE (CONT'D)

Enough said.

She watches him for a moment.

E.J. STONE (CONT'D)

Pants!

She motions with an upwards flip of her finger.

Cha-clack (O.S.)

He reluctantly pulls up his baggy pants.

SEAMUS & KATIE get out of the jeep and start up the sidewalk.

(CONTINUED)

E.J. recognizes Seamus.

E.J. STONE (CONT'D)
O'Malley, is that you?

She adjusts her glasses.

SEAMUS
Yeah, Sarge.
(a beat)
Enough of this small talk. We have
a situation...

29 **EXT. HIDE OUT -- DAY**

29

A industrial storage facility "Southwest Scaffolding", in Santa Clarita. The Mercedes station wagon is parked out front of a small windowless out building.

30 **INT. HIDEOUT -- CONTINUOUS**

30

ELIZABETH is handcuffed to a steel chair, hand and foot. She stirs, coming out of the ether induced sleep. The small room is empty except for a folding table, a couple of folding chairs, a bare dirty toilet against the far wall. FELIX and MOUSSE are arguing. Felix's glass eye is particularly out of place, staring off at a strange angle.

FELIX
I don't care if it's not on the list.
"Food" shouldn't need to be put on
the list. Do I have to do everything
myself..

ELIZABETH
(moans)

Felix checks her out. Behind his back Mousse mimics Felix, "Do I have to do everything myself", then sticks his tongue out at Felix's back, but quickly pulls it in when Felix turns back to him.

FELIX
She's coming too, make some tea.

Felix leans over and whispers in Elizabeth's ear.

FELIX (CONT'D)
Wakey, wakey.

She reluctantly opens one eye, but it is the wrong eye, Felix is on her other side.

FELIX (CONT'D)
Lizzy, I'm home, you have some
'splaning to do...

(CONTINUED)

She opens the other eye and recognizes Felix.

ELIZABETH

Still have that eye problem, Mr.
Black?

He turns away and self-consciously rubs his glass eye to get it properly seated.

FELIX

They gave me the wrong size in prison.
The warden thought it was funny.

Turning back he glares at her, his eye even more out of place.

FELIX (CONT'D)

I told you we'd meet again, Ms.ADA.

ELIZABETH

I am not an Assistant Attorney,
haven't been for years. I do
corporate law now.

FELIX

And you think I'm the criminal.

31 INT. E.J. STONE'S HOUSE - LIVING ROOM -- DAY

31

E.J., KATIE and SEAMUS sit in the comfortable living room sipping tea and eating cookies.

E.J. STONE

You're sure it's Black.

Seamus hands her the business card with the cats paw print on it. They look at the card then at each other and nod together in mutual understanding.

E.J. STONE (CONT'D)

Don't worry, Darling. We caught him
before, we'll catch him again.

(to Seamus)

I'll get ready.

She exits.

KATIE

I like her.

32 INT. E.J. STONE'S HOUSE - BEDROOM — DAY

32

E.J. opens the closet and takes out extra small black fatigues and lays them on the bed; then lays out a small bulletproof vest, combat boots, utility belt full of knives and holsters, helmet, sunglasses, gloves, bandoleers of ammunitions, various smoke bombs, grenades, flash-bangs and finally, tiny red thong under panties.

(CONTINUED)

E.J.S GUN SAFE


E.J. drops two large duffel bags in front of the large safe and swings open the door revealing an arsenal of weapons.

She carefully selects a few, assault weapons, shotguns, sniper rifles, machine pistols and machine guns, all get stuffed into the duffel bags a long with lots of ammo. The last thing she puts in is a kids slingshot.

E.J.'S MIRROR

E.J., fully dressed in the stuff from her closet, admires herself in the mirror for a moment then begins strapping on weapons. A .22 goes on one ankle, a throwing knife on the other. A .380 goes in one pocket, throwing stars in the other. A 9mm goes in a holster in the small of her back and Nim-choks get stuffed down the back of her fatigues, the top of her red thong just showing until she pulls up her pants.

A .45 slips into one shoulder holster and a Glock goes into the other and finally she slips a Huge .50 dessert eagle pistol into her other hip holster. Then she checks her lipstick.

 33 INT. E.J. STONE'S HOUSE - LIVING ROOM — DAY 33

E.J. enters, the badge on her jump suit reads "SWAT".

E.J. STONE

Ready

SEAMUS and KATIE get up from their tea.

SEAMUS

Your car or mine?

E.J. STONE

Mine.


They start for the front door.

E.J. STONE (CONT'D)

Shotgun!

 34 EXT. CITY STREET -- DAY 34

A long RV Camper, towing Seamus's jeep, cruises through town

 35 INT. E.J.STONE'S RV CAMPER -- CONTINUOUS 35

A double barreled shotgun on her tiny lap, E.J. sits in the passengers seat, her eyes continually roving. SEAMUS is driving and KATIE sits behind him.

SEAMUS

Who's next on the list?

(CONTINUED)

Katie checks the lap top.

KATIE

Sergeant Clyde Sorenson...

36

EXT. DRIVEWAY - NEWER TRACT HOME -- DAY

36

A 1961 corvette is all the way up on jack stands to make room for a pair of portly legs sticking out from under the chassis. SERGEANT CLYDE SORENSON is wearing two different socks, one white and one green, both look wrong with his birkenstock sandals, He is SNORING LOUDLY.

Behind him the RV pulls up. SEAMUS steps out and calls back inside.

SEAMUS

I'll just be a minute.

He strolls up the driveway and looks down at Clydes' legs

SEAMUS (CONT'D)

Clyde... Clyde?

CLYDE (O.S.)

(snores)

Seamus kicks Clyde's foot. Surprised awake, Clyde tries to sit up, "BANGING" his head on the under carriage.

CLYDE (O.S.) (CONT'D)

Oooowww!

SEAMUS

Sarge. It's me, O'Malley.

CLYDE (O.S.)

Sally who?

SEAMUS

O'Malley. Seamus O'Malley

CLYDE (O.S.)

Blame what on Sally? Go away. Don't bother me. I'm not bothering anyone.

Seamus grabs him by the ankles and wheels him out. CLYDE is portly all over, unlike in the opening stills. He is dressed in mismatched Hawaiian shirt, Bermuda shorts and sports a huge hearing aide in one ear. He sits up surprised to see O'Malley and turns on his hearing aide

CLYDE (CONT'D)

O'Malley! Why didn't you say so.

Clyde has a round grease spot in the middle of his forehead.

(CONTINUED)

He rubs the sore spot, spreading the grease spot across his head.

SEAMUS

You got a grease spot...

He points at Clyde's head and hands him a shop rag. Clyde takes the rag and wipes, smearing on more black grease and dirt.

CLYDE

Got it?

SEAMUS

Not quite.

Clyde wipes again, enlarging the spot again.

CLYDE

How'd you find me?

SEAMUS

I recognized your snoring.

CLYDE

Getting old sucks. What you doing here?

SEAMUS

We have a situation...

37 INT. HIDE OUT -- DAY

37

FELIX is spoon feeding peas to the handcuffed ELIZABETH using a fork. The peas keep rolling off. She talks between bites

ELIZABETH

You can't keep me here for ever.

FELIX

Not forever, just twenty years, nine days, 6 hours, 23 minutes

ELIZABETH

Sooo... that's three spoon feedings a day times three hundred and sixty five days times twenty...

She calculates in her head. Mousse steps next to Felix

MR. MOUSE

One thousand ninety five feedings per year. Twenty-one thousand nine hundred spoon feed meals total, boss

FELIX (to Mr. Mousse)

Shut up

(CONTINUED)

ELIZABETH

I will not.

FELIX

Not you, Mousse.

She looks around the floor, anxious, but sees nothing.

ELIZABETH

What mouse? Where?

She pulls up her feet as far the cuffs will let her.

FELIX

Not that kind of mouse. Mr. Mousse here.

Felix jerks a thumb at Mr. Mousse.

Elizabeth looks but there is nobody there

ELIZABETH

You can't leave me cuffed like this if the place is infested with..

FELIX

What are you talking about

ELIZABETH

Mice

MR. MOUSSE

Mr. Mouse to you.

Felix nods in agreement with Mr. Mousse.

FELIX

Yeah.

Elizabeth looks around and sees nothing

ELIZABETH

Yeah, what?

FELIX

What, what?


MR. MOUSSE & ELIZABETH

What?

Elizabeth, still trying to stand on the chair while cuffed, looks around the room and only sees Felix. She checks the floor and to her horror sees a real mouse peek out from under the cabinet. It scurries across the room.

ELIZABETH

(screams)

 38 INT. NEW TRACT HOME - LIVING ROOM -- CONTINUOUS

38

MARY, thirtyish, a housewife and Clyde's daughter is following after CLYDE, now dressed in his old motorcycle cop uniform, sans insignia

MARY

Where do you think you are going,
Dad?

CLYDE

We have a situation.

MARY

What does that mean?

CLYDE

It means I have to go.

MARY

Go where? For how long?

CLYDE

I'm not fifteen years old. I'm your
father.

(a beat)

Can you spot me a twenty?

MARY

Twenty? I'm not giving you a cent
until you tell me what is going on.
Do hear me, Dad?

He reaches up and turns off his hearing aide. Furious, Mary follows him to the front door.

MARY (CONT'D)

Dad! Dad? Are you listening to me.

Smiling, Clyde strolls out the door, down the sidewalk.

MARY (CONT'D)

You can't leave. You have a doctors
appointment tomorrow. It's for your
colonoscopy!

CLYDE

Don't be a pain in the ass, Mary.

 39 EXT. RV -- CONTINUOUS

39

Still smiling, Clyde reaches the RV door, turns back and waves at the still angry Mary.

CLYDE

Love you too, Honey

(CONTINUED)

He climbs into the RV, and it drives off.

Mary SLAMS THE DOOR as she goes back into the house.

40 **EXT. FREEWAY -- CONTINUOUS** 40

The RV cruises. It is still towing the jeep.

41 **EXT. ASSISTED CARE OLD FOLKS HOME -- CONTINUOUS** 41

An old man, JOE FLYNN, sneaks out the front doors. He is dressed in a backless medical gown, unlike the wrinkled "Sergeant Friday" suit he wore in the opening pictures. He starts to shuffle down the sidewalk. TWO BURLY ORDERLIES rush out and catch up to Joe. They simply and gently turn him 180 degrees, revealing his wrinkled old butt sticking out the open back of the hospital gown, and he shuffles back into the home. Behind them the RV pulls up.

42 **INT.RV -- CONTINUOUS** 42

SEAMUS, E.J., CLYDE, & KATIE watch as the ORDERLIES follow JOE into the home.

CLYDE
Flynn is living here.

KATIE
This is the address

SEAMUS
That's an...
(shudders)
...old folks home.

CLYDE
Why's the departments best Detective
living there?

E.J. STONE
Go find out.

SEAMUS
I ain't going near that place.

Clyde turns off his hearing aide

CLYDE
What? Can't hear you?

SEAMUS
(to E.J.)
You're armed.

E.J. pulls the Glock from her shoulder holster and passes it butt first to Seamus. Seamus raises his hands, refusing the weapon.

(CONTINUED)

E.J. shakes her head, holsters the Glock and exits the RV.

43 INT. OLD FOLKS HOME - LOBBY -- DAY

43

There is a quiet KNOCK at the front door. A little OLD LADY shuffles her walker towards the door. Burly ORDERLY #1 steps by her and opens the door revealing E.J. STONE, armed and tiny. The old lady watches as:

E.J. STONE
Detective Joe Flynn. Now, please.

ORDERLY #1
Sorry, it's lunch and visitors...

E.J. silences him by whipping up her hand.

Cha-clack (O.S.)

Then she press a finger to her lips to shush him. .

E.J. STONE
Right now, please. We have a
situation.

She rests her hand on her hip and the .50 caliber dessert eagle.

The orderly looks at the huge gun.

ORDERLY #1
I'll get him for you.

He walks off. The old lady with the walker shuffles up to E.J.

OLD LADY
How do you do that thing with the
hand? I'd love to shut up an orderly.

She waves her hand trying to copy E.J.'s hand flip.

E.J. STONE
Attitude, Honey.

44 EXT. OLD FOLKS HOME -- CONTINUOUS

44

E.J. helps JOE FLYNN shuffle out the doors. Joe is still dressed in the backless hospital gown. He carries a small well used suitcase held closed by a belt. As he shuffles along a GROUP OF OLD LADIES, most with walkers, wave after him.

OLD LADY #2
Joe, what about our dinner tonight?

(CONTINUED)

OLD LADY #3
And our breakfast tomorrow?

The ladies start to argue amongst themselves over who is Joe's girlfriend, a fight breaks out as Joe waves good-bye. E.J. and SEAMUS helps him into the RV.

SEAMUS
I didn't know you were such a player,
Joe.

Joe smiles as they get into the RV, leaving the old ladies using their walkers as bumper cars. When the old gals see that Joe is leaving they quickly shuffle after him.

EDITH
Don't let him get away, Lenore.

LENORE
You're rushing me again, Edith. I
don't rush good anymore

EDITH
But he has that new pace maker...

As the RV speeds off they stop, disappointed and exhausted..

 45 **EXT. STREET -- DAY** 45

The RV, still towing the jeep, cruises.

 46 **INT. RV -- DAY** 46

E.J., CLYDE, & KATIE sit at the front of the RV. SEAMUS drives.

Behind them JOE FLYNN steps out of the bedroom door, dressed in a rumpled old suit and looking like a gray haired Sergeant Friday.

CLYDE
We have a situation...

SEAMUS
Black is back and he has Elizabeth.

JOE FLYNN
Black.
(a beat)
Lets go get my partner.

Joe tosses the hospital gown into the trash can. Everyone slaps him on the back, E.J. gives him a hug, as he takes a seat.

SEAMUS
Where to Katie?

(CONTINUED)

She checks her lap top

KATIE

All the list has for Walter is a
P.O. box...

She turns the lap top around so everyone can see the screen.

Suddenly the list disappears from the screen and with a PING
DING, TONY appears on Katie's lap top.

TONY (computer filtered)

Last known location for Walter is
under overpass # 451 highway #210.
Nice to be working with you again,
Joe.

Joe looks around the lap top half expecting to see Tony behind
it.

JOE FLYNN

That's amazing.

KATIE

(to Tony)

How'd you know where Walter is?

TONY

A patrol car reported seeing him
last week. Here...

Tony disappears and a map appears on the screen with
directions to the overpass.

JOE FLYNN

Walt must be slipping. He was the
best under cover operative I've ever
seen. When he hit the streets he
just disappeared. Gone. Totally.

47 **EXT. UNDER FREEWAY OVERPASS -- DAY**

47

WALTER, bearded, gray ponytail but bald on top and wearing a
dirty tattered old trench coat, sits leaning against the
freeway pillar, an old newspaper lying across his face as if
he is asleep, looking like another homeless bum and just
like he did in the opening stills. A closer look reveals a
small hole in the paper through which Walter is watching...

A YOUNG VAGRANT climbs into a nearby dippy-dumpster,
rummaging through it, his feet sticking almost straight up
and revealing that he is wearing two different shoes, a loafer
and a new looking wing tip.

Walter removes the newspaper, to get a better look, he takes
a pair of binoculars from one of the trench coats pockets.

(CONTINUED)

BINOCULAR MATT

The Young Vagrants foot, clearly showing a brown wing tip with no hole in the sole.

Walter rises and crosses to the dumpster. Behind him the RV cruises by. The Young Vagrant crawls out of the dumpster with a box of Chinese leftovers and one chopstick. Hungrily he squats and uses the chopstick to shovel in the greasy noodles. Walter casually walks up and squats next to the youth.

WALTER

Been dumpster diving, Dipstick?

YOUTH

Beat it you old fart.

WALTER

Nice shoe, Wing tip?

The Youth ignores him and continues shoveling in food

WALTER (CONT'D)

You're going to have to give me that shoe.

YOUTH

(laughs)

Get lost.

WALTER

Remember, Toothless Red. He got a almost new pair of wing tips from the mission, first time he's worn shoes without holes in a year.

The Youth glares at Walter.

YOUTH

Mine your own business.

The Youth gets up and starts to walk away. Walter reaches out and flips up one of the youths' legs, tumbling him to the ground. Walter quickly slips off the wing tip.

YOUTH (CONT'D)

Hey!

He starts to get up, angry. Walter casually opens his trench coat revealing an old .38 police special. The youth promptly sits back down.

YOUTH (CONT'D)

Easy, old man...

He raises his hands.

(CONTINUED)

YOUTH (CONT'D)
 ...whatever you want.

Walter sticks the shoe into the trench coats pocket and takes out a crisp new business card which he tosses at the Youth.

WALTER
 The wing tip will do, Son

And Walter strolls off. The youth looks down at the card and reads: Street Detective - Help for the Homeless, Highway #211 overpass #415 818-555-1258 Behind them the RV cruises by, searching.

ANOTHER ANGLE

The sign reads: overpass #415. Under it Walter settles down and takes a nicely wrapped Pb&J sandwich from the inside pocket of his ratty trench coat, and a small thermos of coffee. He eats lunch while working on the old newspapers crossword puzzle.

The RV pulls up. JOE FLYNN steps out still looking mostly there.

JOE FLYNN
 Still working undercover, Detective?

Walter looks up, recognizing Joe.

WALTER
 Joe Flynn, just the man I need.
 What's a four letter word for "Animal Shelter"?

JOE FLYNN
 We don't have time for that now,
 partner. We have a situation...

48 INT. HIDE OUT — DAY

48

ELIZABETH, still cuffed to the chair is trying to hop towards the only door. It suddenly opens and she tries to look innocent. FELIX walks in and glares at her, suspicious.

ELIZABETH
 What?

He walks around her examining the scratches on the floor.

FELIX
 What do you think you're doing.

ELIZABETH
 Nothing.

(MORE)

(CONTINUED)

ELIZABETH (CONT'D)

(a beat)

You can't keep me cuffed to this chair for twenty years. I have to go...

She nods towards the toilet.

FELIX

Oh. Mousse!

Elizabeth looks around concerned.

ELIZABETH

Where?

Mr. Mousse enters.

MR. MOUSSE

You called?

FELIX

We have a problem. How do we secure her for the next twenty years and still let her have access to, you know...

He puts his arm around Mousse's shoulder and they stroll to the door discussing the problem. They both can't fit through the door side by side. Mousse waves Felix on.

MR. MOUSSE

You first, boss.

Elizabeth watches Felix at the door, his arm around air, talking to himself. Felix holds open the door and ushers no one out it.

FELIX

No, no, you first.

(a beat)

Duct Tape? Maybe. No, we can't bury her...

The door closes behind Felix.

ELIZABETH

OMG, He has an imaginary BFF.

49

INT. RV -- DAY

49

010The tea pot whistles until E.J. takes it and fills a tray full of tea cups which she hands out to a grateful SEAMUS and WALTER, who are trying to comfort a sobbing KATIE.

KATIE

I just miss my Mommy...

(CONTINUED)

E.J. STONE
Hot chocolate for you dear

E.J. hands Katie a cup of hot chocolate, then continues passing out the tea to JOE FLYNN and CLYDE who are taping up copies of Felix's prison release form unto the refrigerator, using it as a makeshift bulletin board. Already taped to the board is the police report, pictures of Elizabeth, Felix, his known associates, his cell mate and the crime scene. Clyde steps to the computer printer which CHATTERS as it prints out the last form, Felix's criminal record. Clyde grabs it and it unfolds to the floor. He has to tape it to the cabinet above the refrigerator to keep it from dragging onto the floor.

On the lap top, TONY smiles

TONY
That's it, guys. Copies of everything
the FBI has. I have to get back to
work.

He reaches over to push an off screen button and his picture cuts to chubby gal in a school girl outfit.

TONY (O.S.) (CONT'D)
Sorry.

The lap top screen reverts to it's desk top.

Everyone starts talking at once, making suggestions on how to proceed and comforting Katie. Clyde steps up...

CLYDE
All Right, Guys...

He nods to E.J. and Katie

CLYDE (CONT'D)
...and gals. Lets get to finding
Kate's Mom. Joe Flynn, Walter take
Felix's cell mate, Tank...

Clyde pulls the cell mates police file from the refrigerator, it reads: Tyronque "Tank" Jones. Clip to the file is a mug shot of a skinny black man in a loose fitting wife beaters tee shirt. Clyde hands the file to...

JOE FLYNN
Right.

Joe Flynn takes the file. Clyde takes down a couple more files from the refrigerator.

CLYDE
Seamus, we're taking the known
associates.

(CONTINUED)

SEAMUS

I'll drive...

50 EXT. RV -- DAY

50

SEAMUS and CLYDE get out of the RV and shuffle back to the jeep. They unhitch the jeep and while the RV drives off in one direction they turn and drive off in the other.

51 INT. RECEPTIONIST DESK -- DAY

51

A pretty RECEPTIONIST sits behind the desk, one foot propped on top while she paints her toe nails. CLYDE and SEAMUS walk up.

CLYDE

Excuse me, Ma'am..

RECEPTIONIST

What do you think?

She wiggles her painted toes

SEAMUS

Think?

RECEPTIONIST

The toes.

Joe Flynn and Seamus look at her toes, up her long bare leg then stop and stare.

CLYDE

Uh... Miss...

She raises her leg even higher, further jacking up her skirt and waves her foot in front of the old men

RECEPTIONIST

My toes. The color. You like?

Clyde nudges Seamus and they both look away, embarrassed

CLYDE

Nice.

SEAMUS

Very nice

CLYDE

Were looking for...

He checks the file

CLYDE (CONT'D)

...Bernard Rodriguez.

(CONTINUED)

RECEPTIONIST

You sure? I think a pink would look better.

CLYDE

The red is very nice.
(a beat)
Mr. Rodriguez?

RECEPTIONIST

Bernie. He said he was going to lunch on the roof.

Seamus and Clyde start to exit.

SEAMUS

She wasn't wearing underwear.

CLYDE

It must be Taco Tuesday.

52 EXT. ROOFTOP -- DAY

52

RODRIGUEZ, looking older and more prosperous, sits on the edge of the roof in an expensive suit. He is eating from a take out box labeled "Gourmet" and sipping from an expensive bottle of wine. He looks up as CLYDE and SEAMUS arrive

RODRIGUEZ

You guys from the SEC?

CLYDE

We're here about Felix Black.

RODRIGUEZ

"The Lynx".
(chuckles)
The old boy called a week ago. Wanted my help in some ridiculous scheme.
I said no.
(a beat)
Maybe I should have said yes,

He takes a sip of wine

RODRIGUEZ (CONT'D)

I've been legit since '93. Real estate futures. Made a fortune. Millions.

SEAMUS

Black mention where he's staying?

RODRIGUEZ

Last I heard, Bakersfield Correctional Institute.

(MORE)

(CONTINUED)

RODRIGUEZ (CONT'D)

You guys want a glass, this is a thousand dollar bottle of wine.

SEAMUS & CLYDE

No thanks. Thanks for your help.

They start to leave the roof.

RODRIGUEZ

Good luck finding "The Lynx"

He laughs then empties the bottle into his glass and chugs down the last of the wine.

53 INT. RECEPTIONIST DESK — DAY

53

SEAMUS and CLYDE exit the elevator and walk past the RECEPTIONIST, who is doing her hair, squares of aluminum and all.

CLYDE

Nice seeing you.

Seamus is embarrassed, even though the Receptionist just waves good bye.

SEAMUS

Shhh!

Behind them a body that looks like RODRIQUEZ falls past window, and lands out of sight with a MUFFLED THUD. They all look around but now the window is empty. Seamus and Clyde walk out of the office.

54 EXT. HIDE OUT — NIGHT

54

FELIX and MOUSSE stroll towards the station wagon.

FELIX

...we'll need some chain, six, eight feet maybe ten feet...

They both sit on the rear deck of the station wagon.

FELIX (CONT'D)

...and a cot. I should have thought of this before.

MR. MOUSSE

You had twenty years...

Felix glares at him. Mousse points up at the night sky.

MR. MOUSSE (CONT'D)

...look. A shooting star. Make a wish.

(CONTINUED)

Felix looks up at the shooting star streaking across the night sky.

FELIX

Star light, star bright, wish I may
wish, I might...what ever...

DISSOLVE TO:

55 INT. HIDE OUT — DAY

55

It's twenty years later. ELIZABETH is older, grayer, heavier and chained to the roof support post by a rusty old chain. The room is now comfortably decorated, a bed, overstuffed chair, small refrigerator, Dresser, TV and Radio, Books and pictures of Felix on the walls, even a rug on the floor. In short, it looks twenty years lived in. Elizabeth is reading a book as FELIX and MOUSSE enter, they are unaffected by age. Mousse is wearing a prison guard uniform and Felix a tuxedo.

FELIX

We're back. And "The Lynx" just
pulled off his biggest caper ever...

He spills a black silk bag full of huge gems onto the table.

FELIX (CONT'D)

...and this is my last caper. The
last in a long line of successful
robberies, banks, museums, galleries,
private collections. And the police
have never even gotten close.

ELIZABETH

They'll catch you one day, you cad.

Felix and Mousse laugh.

FELIX

Never. Besides, it's too late...

He takes a block of C8 from a bag, a cell phone is wired to it. He puts it where the chain is attached to the pole

FELIX (CONT'D)

"The Lynx" is retiring. Do you know
what tomorrow is?

ELIZABETH

The end of my twenty years, thirty-
six days, fifteen hours and seven
minutes. My debt to you will be
paid in full.


(CONTINUED)

FELIX
Sayonara. Hasta La Vista,
auf Wiedersehen, chow...Bye Bye.

MR. MOUSSE
Toodles.

They exit leaving Elizabeth watching after them. She goes back to reading her book, entitled, "I escaped from a chain gang."

INSERT: GOOGLE EARTH VIEW. ZOOM INTO THE BAHAMAS

 56 **EXT. TROPICAL BEACH (MALIBU) — DAY** 56

FELIX, in speedos, relaxes on a chaise lounge chair, working on is tan. MOUSSE, dressed as a butler serves him a mojito as a bevy of bikini clad babes cling to Felix. Felix checks his really big gold watch.

FELIX
...and... it's time. Make the call,
Mousse.

Mousse dials his cell phone.

 57 **INT. HIDE OUT — DAY** 57

ELIZABETH, crouched behind the easy chair, watches her watch.

ELIZABETH
It's Time...

She ducks as the cell phone on the C8 RINGS and...

DISSOLVE TO:

 58 **EXT. HIDE OUT — NIGHT** 58

The shooting star bursts, like the sky rocket it is, into a shower of colored sparkles.

MR. MOUSSE
Sorry, Sir. I thought it was a
meteor.

FELIX is disappointed.

FELIX
Where's the nearest hardware store?

He heads towards the drivers side.

MR. MOUSSE
Can I drive?

59 **EXT. LONELY DESERT ROAD — DAY** 59

The RV drives past the "No Hitchhiking" sign on its way to the prison.

60 **INT. PRISON INTERVIEW ROOM -- DAY** 60

Tank's booking photo, he is a skinny black guy in a loose fitting wife beater tee shirt with a prison number across his chest. JOE FLYNN lowers the picture to the bolted to the floor table revealing Tank, sitting across the table. Now he is grayer and totally buffed out, a huge, pumped up, weight lifting body builder in a stretched out wife beater tee shirt.

TANK
(chuckles)
You mean, "The Lynx".

JOE FLYNN
Well, yeah. You really call him that?

TANK
Sure. We all did. He was such a big pussy.

WALTER
What you talk about all those years?

TANK
Football, basketball, little baseball.

JOE FLYNN
Felix? Talking sports?

TANK
Mostly he listened.

WALTER
He ever mention ADA Smith, or revenge?

TANK
No. Most he said was, "Yes, master. May I have another?", and...

Tank pokes his tongue into his cheek and mumbles

TANK (CONT'D)
He was always talking to the prison shrink.

 61 INT. DRAB OFFICE -- DAY

61

The name plate on the desk reads: DR. TIFFANY STROKER. The blonde behind the desk is stunning with her ample breasts barely contained under a skin tight translucent blouse. TIFFANY is looking over a patients file. A small booger is just visible hanging from one nostril.

TIFFANY

Mr. Black... I felt we were making real progress near the end. He's not the normal run of the mill psychopath...

JOE and WALTER stare at her breasts, then Joe notices the booger in her nose. He nods and hand signals for Walter to check out her nose. Walter discreetly motions for Joe to tell her.

TIFFANY (CONT'D)

Mr. Black is what we describe as a low grade psychopath. His IQ is a little below normal and socially he is quite inept, even immature...

Joe casually wipes at his nose. He gets no result

TIFFANY (CONT'D)

However, Felix also suffers from delusions. For instance he thinks he has a high IQ and believes that he is outgoing and charming...

Again Joe wipes at his nose, this time more pronounced and he intentional tries to catch Tiffany's eye. Still no reaction. Joe discreetly hand signals for Walter to try.

TIFFANY (CONT'D)

In my opinion, Mr. Black had issues; mother issues, and father issues and I think imaginary brother issues, which is really, really rare...

Walter picks at his nose and accidentally comes out with a real booger, he sheepishly wipes it off under his chair.

 62 INT. RV -- DAY

62

E.J. is cleaning up after lunch. KATIE anxiously peers out the window. E.J. looks over at Katie concerned.

E.J. STONE

How about we watch some TV?

KATIE

There's nothing good on Wednesday.

(CONTINUED)

E.J. STONE

They'll find her, we are the "A"
squad.

She goes over and hugs her.

KATIE

He was so mean. He's hurting Mom, I
know it, I just know it...

She starts to sob as E.J. comforts her. E.J. hands Katie
her knapsack.

E.J. STONE

Here, get dressed while I fix you
milk and cookies.

KATIE

All my clothes and stuff are at home.

E.J. STONE

Right. Can't have you living in
your jamas. Home it is.

She gets in the driver's seat and starts up the RV and Katie
settles into the passengers seat.

E.J. STONE (CONT'D)

Buckle up, Katie.

KATIE

What about Joe and Walter?

63 **EXT. PRISON - RV -- DAY**

63

The RV drives off.

E.J. STONE (V.O.)

We'll be back before they're finished.

64 **EXT. ELIZABETH'S HOUSE -- DAY**

64

The house is TP'd with yellow crime scene tape, even the
unmarked sedan parked conspicuously out front is covered in
yellow tape. The RV pulls up. E.J. steps out, ducks under
the tape, strolls up to the front door and KNOCKS.

Someone peeks out the front window, then the front door opens
a crack and EXTRA SPECIAL AGENT #2 looks out.

#2

You are trespassing on a federal
crime scene. Didn't you see the
tape?

He slams the door before E.J. can raise a finger. Annoyed,
she storms back to the R.V.

 65 INT. RV — DAY 65

E.J. joins KATIE.

E.J. STONE
The Fraternity of Blithering Idiots
are being uncooperative. We need a
plan...

 66 INT. ELIZABETH'S HOUSE — DAY 66

EXTRA SPECIAL AGENTS #1 & #2 are watching wrestling on TV,
feet on the coffee table, drinks and doughnuts.

#1
What did she want.

#2
I don't know.

DING DONG of doorbell.(O.S.)

#2 (CONT'D)
Your turn.

Reluctantly #1 gets up, wipes the chips off his lap, goes to
the door and opens it revealing KATIE holding a Boom box .
She puts it down, pushes the play button and "The Good Ship
Lollipop" starts. Katie starts singing and tap dancing to
the music.

#1
Hey, you got to see this.

#2 joins him and both watch as Katie performs.

 67 EXT.ELIZABETH'S HOUSE - BACK YARD — DAY 67

E.J. sneaks into the backyard and up to the rear door.

 68 INT. ELIZABETH'S HOUSE - FRONT ENTRANCE — DAY 68

Katie is still dancing. Agents #1 and #2 watch.

#1
She's good, really good.

#2 starts dancing (really bad) with her and #1 slaps him on
the back of the head.

#1 (CONT'D)
Knock it off.

69 INT. ELIZABETH'S HOUSE - KATIE'S BEDROOM — DAY 69

E.J. is packing a small suitcase with clothes, pajamas, toilet articles, etc. She sees some teddy bears on the book shelf, grabs one and puts it in the suitcase.

70 EXT. ELIZABETH'S HOUSE — DAY 70

KATIE is finishing the dance. Behind EXTRA SPECIAL AGENTS 1& 2, E.J. STONE steps out the bedroom door, gives Katie a thumbs up and sneaks off, carrying the suitcase. Katie abruptly stops dancing, turns off the boom box and curtsies, then she runs down the sidewalk, ducks under the crime scene tape and gets into the RV. Agent #1 calls after her.

#1
Thanks little girl.

#2
I think we should have tipped her.

#1
Yeah, maybe so.

#2
Should have tucked a twenty under her...

They go back inside, closing the door. E.J. sneaks around the house and gets into the RV.

The RV drives off.

71 INT. DRAB OFFICE -- DAY 71

TIFFANY is still pontificating about Felix to WALTER & JOE FLYNN. Joe and Walter are still trying to let Tiffany know about her booger problem. Walter keeps wiping at his nose being more and more obvious

TIFFANY
...and finally. He was a regular, from the day I got here. Most of the inmates are.

JOE
I can see why.

He stares at her half exposed breasts.

TIFFANY
Excuse me?

Joe recovers quickly, pointing at the college degree on the wall.

(CONTINUED)

JOE
USC, impressive.

TIFFANY
Trojans forever.

JOE & WALTER
Go Trojans.

JOE FLYNN
He ever mention ADA Smith?

She can't help but notice Walter, rapidly swiping a finger at his nose and nodding at her, but he suddenly looks embarrassed and stops, leaving her a little confused.

TIFFANY
Yes. Next to his mother, Ms. Smith-O'Malley was his big obsession. All he could talk about was getting revenge.

Tiffany covers her mouth and nose with one little hand and sneezes. When she removes her hand the booger looks really obvious, hanging moist and stringy from the end of her nose.

JOE FLYNN
Did he mention how he was going to get revenge?

Joe and Walter exchange renewed glances, unsure how to proceed.

TIFFANY
He had an elaborate plan involving kidnaping her and imprisoning her for twenty years. He refused to see how impractical it was.

She notices that both Joe and Walter are picking at their nose. Self conscious, they both stop

JOE FLYNN
He ever mention where he'd take her?

Keeping eye contact with Tiffany, Joe wipes at his nose. Smiling, the booger swinging from her nose, she reaches over and grabs the last tissue from the box on her desk and hands it to Joe. He reluctantly takes it.

TIFFANY
No.
(a beat)
He was always talking with his mother. She'd visit once a month. She may know. I have her address right here...

(CONTINUED)

She gets up, revealing long legs that end in a tight mini skirt. Crossing to the file cabinet she bends way over and extracts another file from the bottom drawer. Joe and Walter stare at Tiffany's butt but can't help flinching when she turns around revealing the swinging booger. She crosses back to her desk, confused. Most men don't flinch when she flashes her butt.

TIFFANY (CONT'D)

Mrs. Black's file. She did a dime in eighty-nine for manufacturing meth.

She hands over the file, leaning way over the desk and almost falling out of her blouse. Joe Flynn barely has the strength to take the file. Walter elbows Joe who reluctantly...

JOE FLYNN

(coughs)

You...mumm...

He waves his finger at his nose, then at her. The light dawns. Embarrassed, Tiffany reaches for a tissue but the box is empty so she quickly wipes her nose with her fingers.

TIFFANY

Anything else I can do for you boys?

They stand

JOE FLYNN

Thank you, Dr. Stroker.

TIFFANY

Just call me Tiffany...

She looks at the booger, still clinging to her finger and quickly grabs the unused tissue from Joe and wipes the booger off her finger, then holds out that hand to shake good-bye.

TIFFANY (CONT'D)

...nice to met you both and good luck.

Joe Flynn & Walter eye each other, waiting for the other to accept her handshake. Walter nudges Joe Flynn's elbow and Joe Flynn reluctantly shakes her hand, then quickly wipes his hand on Walter's shoulder, as if giving him a friendly pat on the back.

JOE FLYNN

Ok, lets go check out Felix's mom.

Walter wipes off his shoulder as they exit. Tiffany sits and calls out the open door.

(CONTINUED)

TIFFANY

Next.

She picks at her ear.

72 INT.PRISON HALLWAY -- DAY

72

JOE FLYNN & WALTER step out the door and stroll past a long line of anxiously waiting HORNY INMATES.

JOE FLYNN

What's with that whole booger thing?

WALTER

Can you believe that.

INMATE #354584

Boogers are nothing. Dingelberries rule!

All the other inmates agree, they enthusiastically shout their agreement.

73 INT. PRISON INTERROGATION ROOM -- DAY

73

TANK sweats under the hot lights. EXTRA SPECIAL AGENTS # 1 watches while the smaller AGENT # 2 grills Tank.

#2

Talk. Talk! Come on. Just tell me and this will end.

#1

You better tell him or he'll sweat it out of you, even if it takes all day.

#2

All day! I got all week. I'll make getting the info out of you my lifes' work. You'll never leave this room. Now talk. Tell me. Now!

TANK

Ok. Ok. It's really simple...

He starts flexing his arm as if curling free weights, making his huge bicep bulge. Agents #1 & #2 crowd closer to see and hear.

TANK (CONT'D)

...It's all about extension and twisting the wrist. All the guys in the yard do it this way.

#1

Sweet.

(CONTINUED)

#2
Extension and wrist twist.

TANK
See...

He does a couple of curls, fully flexing his arm and twisting his wrist.

Agents #1 & #2 try the curl technique. Tank grabs #2's arm and fully extends it.

TANK (CONT'D)
All the way, extend it completely.

#2
And this will help

TANK
Double your arms circumference in six weeks.

#1
Really?

TANK
Would I lie to the FBI?

#2
(overly serious)
Not if you know what's good for you.

They all laugh.

74 **EXT. HIDE OUT — DAY**

74

FELIX and MOUSSE lean on the hide out door, impatient.

FELIX
(calling inside)
Done yet?

ELIZABETH (O.S.)
Not yet
(a beat)
OK, Now.

They go inside.

75 **INT. HIDE OUT — DAY**

75

FELIX & MOUSSE enter. There is a naked cot on one wall. ELIZABETH is now secured to the post by a shiny new chain. There is a folding table and two chairs set up against the other wall with Chinese take out spread out on it. She sits on the cot. Mousse sniffs

(CONTINUED)

MR. MOUSE

What is it about woman, their...stuff
just doesn't sink?

FELIX

Diet.

ELIZABETH

Really? I don't think I need to.

She looks down at her slender figure, satisfied.

FELIX

I wasn't talking to you.

ELIZABETH

Oh, you're little imaginary friend...

MR. MOUSE

What?! Who?! You have an imaginary
friend, Boss?!

ELIZABETH

...well, my friends are not imaginary
and they are looking for me.

FELIX

Let them.
(to Mousse)
Come on.

They exit. Elizabeth watches Felix go out the door and shakes
her head.

76 **EXT. HIDE OUT — DAY**

76

FELIX and MOUSSE step out.

MR. MOUSE

Can I met this friend of yours?

FELIX

There is no imaginary friend. She's
just trying to mess with you're head.

Mousse looks back at the hide out.

MR. MOUSE

Diabolical bitch.

FELIX

She is a lawyer.

They both nod knowingly.

(CONTINUED)

FELIX (CONT'D)

She is also right about her friends.
Come on, it's back to the store.

MR. MOUSE

You had twenty years in prison to
plan your revenge...

FELIX

Shut up.
(a beat)
I was busy.

77 **EXT. RUNDOWN OLD HOUSE -- DAY**

77

SEAMUS & CLYDE walk up to the door and KNOCK.

FLORENCE (O.S.)

How many times I tell you boys...

FLORENCE, eightyish, answers the door. She's in a stained old housecoat, worn floppy slippers, medical stockings, has gray stringy hair tucked under a scarf that turban around her head, She's pale, wrinkled and un-made up.

FLORENCE (CONT'D)

...not till after dark... Oh, Cops.

She tries to slam the door, Seamus holds it open and they barge in. Seamus recognizes her.

SEAMUS

Fourth Street Flo? How's tricks?

She reluctantly follows them in.

FLORENCE

This visit business or pleasure?

CLYDE

Business. We're here about your boy, Felix.

FLORENCE

Mind if I get ready for work.

Seamus sits on the sofa, Clyde examines it and decides it's not sanitary enough to sit on.

SEAMUS

What ever.

She goes into the bedroom leaving the door open .

CLYDE

You see Felix since his release?

(CONTINUED)

Clyde wanders around examining everything for clues to Felix's whereabouts. He points at the desk. Seamus gets up and starts rummaging through the desk.

FLORENCE (O.S.)

Damn ungrateful bastard, and I mean that literally. He hasn't called, hasn't written, hasn't even stopped by.

SEAMUS

Would you tell us if you had seen him?

FLORENCE (O.S.)

No.

Clyde finds a picture of a young Felix with a pretty gal, both dressed for a disco prom. He holds it out for Seamus to examine.

CLYDE

Any idea where he is?

FLORENCE (O.S.)

No. And if you find him let me know. The asshole owes me money.

SEAMUS

We just need to talk to him, do you think his girlfriend could help us.

FLORENCE (O.S.)

Girlfriend.

(chuckles)

There was only one, Desdemonia. And she owes me money too.

CLYDE

Desdemonia? You have a last name...

Seamus pulls a receipt out of the desk drawer. Excited he pass it to Clyde. Clyde looks it over, the logo reads: "Johnson Storage and Lockers". Clyde stuffs it in his pocket.

FLORENCE (O.S.)

Cervix, no Cervantes.

Florence comes out of the bedroom a changed woman.

FLORENCE (CONT'D)

Got to wrap this up, boys. Flo has to get to work.

Seamus and Clyde's mouths drop open when they see Florence.

(CONTINUED)

She's wearing spiked heels, fishnet stockings hang on her skinny wrinkled legs and are held up by exposed garter belts that disappear into a belt wide mini-skirt. Her tube top is pulled down to her navel to cover her really sagging breasts and expose the battleship tattooed on her chest. The extremely heavy make up can't hide her wrinkled face but the huge blonde wig does hide her hair.

SEAMUS

Gees Flo. You're not still working fourth street?

FLORENCE

There is no prostitute pension plan, Honey. I tried working the old folks home but there's too much competition. Those old bitties are just giving it away...

She strikes a street walkers pose and twirls around, revealing a really sagging butt.

FLORENCE (CONT'D)

...besides, I still got it.

(a beat)

Right, boys?

SEAMUS & CLYDE

You bet. Hot as ever

FLORENCE

Liars...

She takes a sling shot from her purse and waves it.

FLORENCE (CONT'D)

...but when I shoot out the street light...

She reaches over and turns out the living room lights leaving her silhouetted by the bedroom light behind her and transforming her into a hot curvy sexpot.

78

EXT. DESERT HIGHWAY — DAY

78

FELIX drives while MOUSSE holds his hand out the passenger side window playing airplane.

FELIX

We'll need motion sensors, video surveillance, claymore mines, night vision goggles. You writing this down?

MR. MOUSSE

On the list, boss

(CONTINUED)

His hand soars and dives.

FELIX

I know just where we can get this stuff...

The desert scenery flashes by monotonously.

Felix stares at the road, his eyes glaze over. His glass eye starts to droop towards his bottom eyelid and gradually settles to a stop.

DISSOLVE TO:

79 **EXT. SPY'S R US SUPER-MART PARKING LOT — DAY** 79

FELIX and MOUSSE push two shopping carts full of boxes labeled "ACME SPY GEAR". Mousse is riding his cart, which recklessly careens into the parking lot.

FELIX

I can't take you anywhere.

Felix pushes his cart past Mousse who silent mimics Felix, "I can't take you anywhere?"

80 **INT. HIDE OUT — DAY** 80

A bank of LCD monitors and computers line the wall, all labeled, "Security console". FELIX and MOUSSE sit at the console, behind them ELIZABETH watches, still chained to the post. Felix is dressed like a Army General and Mousse is dressed as a private.

FELIX

Ok, Private Mousse, security check.

MR. MOUSSE

How come you get to be a general and I am only a private. I want to be a general too.

FELIX

There can only be one general.

MR. MOUSSE

(under his breath)
General pain in the ass.

FELIX

What did you say?

MR. MOUSE

General Sir, Yes sir. Security check. On cameras one and two we have the laser motion detectors covering the entrance to our hide out...

(CONTINUED)

He pushes a button and a split screen view appears on the large main monitor (labeled, "main monitor") showing two angles on the hide out entrance. Red laser rays crisscross the entrance.

FELIX

Good.

MR. MOUSE

On cameras three and four we have the claymore locations...

He pushes the button again and the split screen changes to angles on the driveway showing a row of claymores on each side.

FELIX

Excellent.

MR. MOUSE

And cameras five and six are the intersecting remote controlled automatic M16's that protect the hideout door...

He pushes the button gain and the split screen changes to two M16's mounted on tripods, one on each side of the hideout's door.

FELIX

Marvelous.

(to Elizabeth)

That should stop anyone who is foolish enough to try and rescue you.

ELIZABETH

My poor friends. Spare them.

MR. MOUSE

And there is always plan B.

Felix, Mousse and Elizabeth look over at the hide out floor where a regular door lays. It is labeled "Plan B" and is complete to the door knob and hinges screwed into the dirt,

81 **EXT. HIDE OUT — DAY**

81

A PLATOON OF UNIFORMED POLICEMEN sneak up to the hideout's driveway.

82 **INT. HIDE OUT — DAY**

82

On the main monitor the FIRST COP intersects a red laser beam and: SIREN, BELLS, WHISTLES AND HORNS SOUND, also strobe lights flash and the room lights dim to a reddish color.

(CONTINUED)

FELIX, wearing an eye patch, jumps up from the cot he was sleeping on and rushes to the security console. MOUSSE, who was sleeping on the floor at the foot of Felix's cot, sits up rubbing his eyes. Felix's glass eye is sitting in a glass of water on the night stand next to the cot. Mousse licks his dry lips and grabs the glass and takes a big gulp, choking on the glass eye.

FELIX

There here...

He snaps his fingers at Mousse.

FELIX (CONT'D)

Quick...my eye.

Mousse quickly spits up the eye and wipes it dry on his PJ's (horsey print). He hands it to Felix, who slips it under the eye patch, then removes the patch revealing a glass eye that's staring off to the left.

ELIZABETH

I told you they'd come for me.

They all watch the main monitor as the COPS advance down the driveway.

83 EXT. HIDE OUT DRIVEWAY — DAY

83

COP #1 trips a wire connected to a claymore. It Explodes tossing the cop into the air

COP #2 does the same.

Claymore after claymore has it's trip wire pulled,

Explosion after explosion, BANG after BOOM

COPS flying through the air, one, two, groups.

84 INT. HIDE OUT — DAY

84

At the console, all watch as the main monitor shows COPS flying through the air. FELIX and MOUSSE cheer.

MR. MOUSE

Wow! You see that. It's like pop corn popping.

FELIX

No... Cops a poppin'

They both laugh, fiendishly.

ELIZABETH

Stop it. You fiends!

(CONTINUED)

MR. MOUSE

They're still coming, sir.

FELIX

Engage the "Final Solution".

MR. MOUSE

Engaging.

He pushes a button and works the joy stick

 85 **EXT. HIDE OUT — DAY**

85

A remote controlled M16 fires on automatic. Sound of MACHINE GUN FIRE WITH RICOCHETS

Bullet hits spray in front of the hideout doors and sweep towards the APPROACHING PLATOON OF COPS. When they intersect the cops whither and die under the hail of lead. (The cops should feel free to over act their dying scene)

 86 **INT. HIDE OUT — DAY**

86

They all lean forward to watch the carnage on the main monitor, FELIX and MOUSSE pointing out their favorites.

FELIX

Look at that one.

MR. MOUSE

No, no, that one. Now that's dying.

One COP does a scene stealing reaction to multiple bullets hits, his body jerking and convulsing in mimed slow motion.

FELIX

No, wait, there's the best...

The LAST COP dies in mimed Slo-Mo from multiple bullet hits but this time blood squirts continuously from each bullet hit until he is a slow-Mo fountain, except the blood is squirting in regular motion. Slowly, the squirting cop crawls towards the hideout door. MACHINE GUN FIRE STOPS.

They all hold up score cards, 8.5, 9.0, 8.0, etc.

MR. MOUSE

We're out of bullets and they're still coming.

On the monitor another platoon of cops rush towards the hideout door. BANGING & YELLING (O.S.) from outside the door.

COP#1 (O.S.)

BREAK IT DOWN, BOYS. PUT YOUR SHOULDERS INTO IT.

(CONTINUED)

THUMP of bodies hitting the door (O.S.)

FELIX

Time for plan B.

MR. MOUSE

I'll hold them off. Save yourself,
Sir.

Mousse backs against the door trying to hold it closed against
the BANGING of (O.S.) Cops

MR. MOUSE (CONT'D)

It's been a real honor serving you,
Sir.

Felix salutes Mousse, kisses a reluctant Elizabeth, then
bends over and opens the door on the floor. Like the old
vaudeville gag, Felix fakes going down stairs by crouching
as he disappears behind the open door.

ELIZABETH

What a man.

The front door burst open and Mousse is buried under a platoon
of cops.

87 **EXT. TROPICAL BEACH (MALIBU) — DAY** 87

FELIX, in speedos, is sipping a Mojito, surrounded by a BEVY
OF BIKINI CLAD BEAUTIES. One beauty leans over, purses her
lips close to his ear and blows...

DISSOLVE TO:

88 **INT. STATION WAGON — DAY** 88

TRUCK HORN

FELIX suddenly wakes, his eyes pop open, wide in fear. The
glass one spins around. Felix SCREAMS like a little girl
and jerks the steering wheel.

89 **EXT. DESERT HIGHWAY — DAY** 89

A large truck speeds past the swerving station wagon, just
missing it. Inside the station wagon FELIX and MOUSSE are
SCREAMING like little girls.

FELIX

Jeez, Mousse. Don't let me fall
asleep at the wheel.

MR. MOUSSE

On my list, boss. Definitely on my
list.

(CONTINUED)

They drive off.

90 INT. FLO'S LIVING ROOM -- DAY

90

AGENTS #1 & #2 share the worn sofa, FLO sits on the patched up easy chair.

FLORENCE
...like I told the other cops...

Agents #1 & #2 look at each other and nod knowingly.

FLORENCE (CONT'D)
...my son, the jerk, owes me money
so he doesn't call or visit...
(to agent #1)
...wait a minute. Don't I know you

Flo gets down on her hands and knees and sticks her bony butt at Agent #1, who suddenly looks nervous. Flo looks back over her shoulder at agent #1, recognizing him.

FLORENCE (CONT'D)
Yea! Say, "Giddy Yap!"

Agent #1 looks horribly embarrassed as Agent #2 turns towards him, a smile spreading across his face.

Flo snaps her fingers and points at Agent #1

FLORENCE (CONT'D)
...Cowboy Bob, I didn't recognize
you in the light and dressed and
without the cowboy hat.

#2
Cowboy Bob?

#1
A man has needs. A healthy fantasy
life can...can...you know, a man has
needs.

Flo gets up.

FLORENCE
I'll say. So, if you're Bob then
you must be Neal.

Flo looks over at Agent # 2 and cackles at her own joke

91 EXT. SPY'S R US SUPER-MART - PARKING LOT — DAY

91

MOUSSE and FELIX rush out of the store empty handed followed by an irate STORE MANAGER.

(CONTINUED)

STORE MANAGER
...and don't come back.

FELIX
Cash or credit card? What a stupid
question to ask an Ex-con.

MR. MOUSSE
It's the economy, the recession and
all.

FELIX
Recession? We're criminals, and
crime is a recession proof industry.

MR. MOUSSE
Yup, just ask a politician.

They get into the station wagon and drive off.

92 INT. STATION WAGON — DAY

92

FELIX & MOUSSE drive out of the parking lot.

MR. MOUSSE
Where to now?

FELIX
Plan B.
(a beat)
Bob.

MR. MOUSSE
Not Bob.

FELIX
Yup. Bob

MR. MOUSSE
Bob hates me.

FELIX
No he doesn't.


MR. MOUSSE
Yes he does. He never says hello to
me. Hasn't ever ask how I'm doing.
Not once asked how my mom is.
(a beat)
Bob hates me.

FELIX
Well, when you put it that way...



93 EXT. ALLEY — DAY

93



An old van is parked to one side. RAP MUSIC BLARES (O.S.) from inside. The station wagon pulls up next to it and FELIX and MOUSSE get out. Felix BANGS on the van's rear door.

FELIX

Bob. You in there?

The side door opens and BOB, a cloud of smoke and a pile of 40oz beer cans, ooze out. Bob is an older version of Huggie Bear from Starksy and Hutch.

BOB

Welcome to Bob's Emporium. You need it, I got it.

FELIX

(to Mousse)

What's on our list?

Mousse checks his pockets, no list.

MR. MOUSE

Ahhh... I had it right here.

BOB

Who you talking to?

MR. MOUSE

See. I told you he hated me.

Felix ignores Mousse

FELIX

Nobody. Nobody worth talking to.

Felix turns his back to Mousse and talks to Bob,

FELIX (CONT'D)

I need laser personal detectors, claymore mines, remote controlled M16's and night vision goggles.

BOB

Just sold the last of that stuff yesterday, a couple of high school kids wanted it for a science fair project...

Laughs at his own joke.

BOB (CONT'D)

Seriously, I'm getting more in next week, a twenty percent deposit will hold it for you.

(CONTINUED)

FELIX

I can't wait a week. What do you have now?

BOB

This is my best stuff...

He opens the back door of the Van.

94 INT. HIDE OUT — DAY

94

ELIZABETH is searching the room for something to help her escape, rattling the chain, looking under the cot and inside the toilet tank. A NOISE (O.S.) from the door startles her and she quickly sits on the cot, trying to look innocent. FELIX enters carrying a large old tube style TV which he plops onto the folding table.

FELIX

Got you a present.

ELIZABETH

Thanks.

He leans out the door and yells.

FELIX

Run me the cable.

(a beat)

Do I have to do everything myself?

He steps out the door and promptly steps back in dragging a length of TV cable that extends out the door. He plugs the cable into the TV and the TV into the wall outlet. A B&W picture of the hide out's entrance appears, a black bar constantly rolling through the frame.

ELIZABETH

Great picture. You get one of those converter boxes?

MR. MOUSSE (O.S.)

It's on the list, boss.

(a beat)

Need a little help out here, Sir.

FELIX

We're installing a high tech, state of the art security system. Let your friends find us now and they'll be sorry.

He tries to laugh fiendishly but it comes out high pitched and little girlish. Embarrassed, Felix exits. Elizabeth pulls at her chain and manages to reach the folding table where she changes the TV channel:

(CONTINUED)

INSERT: B&W TV ON NEWS CHANNEL

A picture of Elizabeth's house, still covered with crime tape.

ANNOUNCER (O.S.)

We interrupt your regularly scheduled program for a special new report on the kidnapping of former Assistant District Attorney Elizabeth Smith-O'Malley.

A picture of Elizabeth appears in the upper corner of the frame. EXTRA SPECIAL AGENTS #1 AND #2 step into frame, the smaller Agent has to stand on tip toe to see over the podium.

#1

OK. Quiet please. We called this press conference to update you on the status of the case...

#2

...we have identified a person of interest, a suspect, and we are very close to an arrest. Do you have any questions?

REPORTERS (O.S.) shout for attention.

REPORTER #1

What's the suspects name?

#1

We don't know that yet but we expect...

REPORTER #2

What's he look like?

#2

Our description is incomplete.

REPORTER #3

Why haven't you arrested this suspect?

#1

We are not exactly sure of his current location?

REPORTER #1

Would it be fair to say that you have a person of interest but you don't know his name, what he looks like or where he is?

(CONTINUED)

#2

Ahhh? We are not at liberty to
confirm or deny that at this time.

(a beat)

If there are no more questions...

The crowd of reporters all clamor for attention.

Disgusted, Elizabeth changes the channel to wrestling.

ELIZABETH

Idiots.

95 **EXT. UPSCALE HOUSE — DAY** 95

SEAMUS and CLYDE walk up to the front door and KNOCK. The
SPANISH HOUSEKEEPER answers the door and lets them in.

96 **EXT. UPSCALE HOUSE - POOL SIDE — DAY** 96

A very blonde DESDEMONIA lounges by the pool in her bikini
and suntan lotion, sipping a mojito. She was once stunning
but that was twenty years and 40 pounds ago. Behind her the
SPANISH HOUSEKEEPER show's SEAMUS and CLYDE in. They shuffle
over to Desdemonia.

CLYDE

Are you Desdemonia?

DESDEMONIA

Call me Dessy, everyone does...

She calls to JUNIOR, a handsome young man who is busily
cleaning the pool.

DESDEMONIA (CONT'D)

...right, Junior?

JUNIOR

Yup. Dessy.

DESDEMONIA

Mojito, Boys?

SEAMUS & CLYDE

Sure. Yeah.

Desdemonia holds up her near empty drink, half waving it at
Junior.

DESDEMONIA

Three more, Junior.

JUNIOR

OK.

He strolls off.

(CONTINUED)

DESDEMONIA

So, what can I do for you boys?

CLYDE

We are here about Felix Black.

DESDEMONIA

Who?

SEAMUS

Felix Black, AKA "The Lynx".

Desdemonia is surprised.

DESDEMONIA

The Lynx? Do you know where he is?
He disappeared twenty years ago.
Stood me up. Never called. Never
wrote. I haven't even heard his
name in twenty years. Where is he?

CLYDE

That's why we're here, Ma'am.

SEAMUS

How well did you know him?

DESDEMONIA

He rocked my world, then disappeared.
He was my soul mate. The love of my
life. The man of my dreams. No
other man could take his place. If
only we could have had that second
date...

Seamus and Clyde eyeball each other then nod with understanding.

CLYDE

OK...If you hear from him, call us
please.

He hands her his card, then he and Seamus leave. Desdemonia watches them go. Junior carries in a tray of drinks..

DESDEMONIA

Junior, get the car. Quick!

JUNIOR

Where we going?

DESDEMONIA

To find your father.

JUNIOR

My father?

(CONTINUED)

He puts the tray of drinks on patio chair and they hurry off.

97 **EXT. UPSCALE HOUSE — DAY**

97

SEAMUS & CLYDE sit in the jeep

SEAMUS
She is such a bimbo.

CLYDE
Head back?

SEAMUS
Yup

They drive off, behind them the garage door opens and DESDEMONIA and JUNIOR drive out in a Mercedes. They follow Seamus & Clyde.

SPECIAL AGENTS #1 & #2 drive up in the unmarked sedan, a lone piece of yellow crime tape stuck to the back fender. Agent #2 gets out, looks around then leans back in the cars open window.

#2
Coming, Cowboy Bob?

He laughs and laughs as Agent #1, looking really embarrassed, gets out of the car and joins Agent #2. Together they walk up to Desdemonia's front door, Agent #2 laughing the whole way. At the door #1 puts his hand on his gun.

#1
Enough.

Agent #2 stops laughing and looks serious. He points at the door bell.

#2
Giddy yap,

Agent #2 bursts out laughing again.

#1
It was always sooo dark.
(a beat)
She looks really good in the dark.
(a beat)
It was really, really, really dark.

Agent #2 is still laughing as agent #1 reluctantly pushes the DOOR BELL. They both put on professional faces as the SPANISH HOUSEKEEPER answers the door. Agent #1 flips out his badge, sticking it the Housekeepers face.

(CONTINUED)

#1 (CONT'D)

FBI, is...

SPANISH HOUSEKEEPER

(screams)

L'inmigración, L'inmigración,
L'inmigración...

She slams the door closed and runs of down the street, still screaming. As she passes each house on the block, SPANISH HOUSEKEEPERS AND GARDENERS coming run out and join her, all yelling, "L'inmigración".

Agents #1 & #2 watch the housekeeper run off, then #2 turns to #1.

#2

You have a real way with women, Cowboy
Bob.

98 EXT. HIGHWAY -- EVENING

98

DESDEMONIA and JUNIOR, in the Mercedes, follow SEAMUS and CLYDE, who pull the jeep over and park next to the RV. Seamus and Clyde go into the RV.

JUNIOR

My dad in there?

DESDEMONIA

No. But these people will lead us
to him.

JUNIOR

Tell me about him, Mom. I want to
know everything you know about my
dad.

DESDEMONIA

Everything?

SON

I'm old enough now. It's time

DESDEMONIA

It's time. Your father was... the
most handsome...

INTER-CUT WITH:

99 INT. RV -- NIGHT

99

KATIE, E.J., JOE, WALTER, & SEAMUS sit around the living room, even TONY on the computer screen is included. CLYDE is standing, waving the storage receipt they found at Flos'.

(CONTINUED)

CLYDE

We checked the storage locker, it was full of...you know.

JOE FLYNN

Full of what?

Clyde makes the shape of a dildo with his hands.

CLYDE

...You know...I don't want to say in front of...you know.

He nods towards Katie. The guys start to chuckle. E.J. whips up a silencing finger

Cha-clack (O.S.)

E.J. STONE

Any other clues.

JOE FLYNN

Sorry. Nothing.

KATIE

How about these?

She jumps up and points to old mug shots of Rodriguez and Flo.

CLYDE

Rodriguez...is a dead end.

SEAMUS

His mother, Flo...

He cups his hands near his chest in the universal sign of a healthy set of boobs. He glances down at his hands and adjusts them down to his waist

SEAMUS (CONT'D)

...nothing there now, but she gave us Felix's last girlfriend.

CLYDE

Before he was incarcerated.

KATIE

His girlfriend? I bet she knows where my Mom is?

SEAMUS

Sorry, Sweetheart. She hasn't heard from him in twenty years.

(CONTINUED)

CLYDE

Kind of a tag and release
relationship.

KATIE

Oh. She was a Ho.

E.J. STONE

Katie?! I think it's bedtime for
you.

KATIE

But I want to hear.

SEAMUS

There's nothing to hear, here...dear

Katie giggles. Joe goes to add something but Walter nudges
him quiet.

WALTER

Shhh.

KATIE

Don't we have any leads?

SEAMUS

There's always tomorrow.

CLYDE

There's always Tony
(to Tony)
What you got for us.

TONY (computer filtered)

The crime scene people found Felix's
finger prints all over the place so
the FBI put out a APB, then they
took a long lunch.

JOE FLYNN

How about a money trail. Felix has
to get his funds from somewhere?

TONY (computer filtered)

Apparently, prisons pay fifteen cents
a day for work... .

JOE FLYNN

So how's he financing this kidnapping.

WALTER

And why no ransom demand?

CLYDE

This kidnapping may not be about...

(CONTINUED)

He sees Katie listening and stops in mid thought. They all look at each other and nod knowingly.

E.J. STONE

Enough. It's Katie's bed time.

KATIE

But...

E.J. whips up her finger.

Cha-clack (O.S)

E.J. hustles Katie towards the bedroom...

100 EXT. DESDAMONIA'S CAR -- NIGHT

100

DESDEMONIA sits in the driver seat talking animatedly while her JUNIOR cringes against the passenger side door.

DESDEMONIA

...it was beautiful in the park,
stars, full moon, a gentle breeze.
I hardly felt the splinters from the
wooden picnic table...

SON

Mom!

DESDEMONIA

You need to hear all about you Father.
When I was...

101 INT. RV - BEDROOM -- NIGHT

101

KATIE is kneeling by her bed. E.J. and SEAMUS watch

KATIE

...God Bless Joe and God Bless Walter
and God Bless E.J. and God Bless
Granpie Seamus and God Damn Felix
Black.

Seamus and E.J. are a bit surprised. Katie jumps up and climbs into bed. Seamus tucks her in.

SEAMUS

Don't worry, Katie-bug. We'll find
your Mother. It'll be OK. Tomorrow
is another day.

KATIE

Tomorrow, tomorrow, there's always
tomorrow. Tomorrow's another day.
I want my Mom now. She always tells
me a bedtime story.

(CONTINUED)

E.J. STONE

I got this.

Seamus kisses Katie on the forehead.

SEAMUS

Good night, Katie.

He exits as E.J. makes herself comfortable sitting on the bed next to Katie.

E.J. STONE

Once upon a time there was a perp,
who was wanted for parole violations,
Grand Thief Auto and kidnapping...

KATIE

Like my Mom.

E.J. STONE

Shhhh. I'm telling this story.
Where was I...

102 INT. DESDAMONIA'S CAR -- NIGHT

102

DESDEMONIA is rubbing herself as she talks. JUNIOR is trying hard not to see or hear, his eyes pressed closed and his hands over his ears.

DESDEMONIA

...deeper and deeper, he was pounding
me like a tent peg, hammering me
like a rail road spike, whipping me
a sled dog,...

SON

Mommmmm!

DESDEMONIA

...spanking me like a...

SON

(yells)
PLEASEEEEE!

DESDEMONIA

...I was just driving the point home,
Son. Next he grabs me by the neck
and chokes. You ever hear of auto
erotic asphyxiation?

103 INT. RV BEDROOM -- NIGHT

103

E.J. is finishing her bedtime story as KATIE listens.

(CONTINUED)

E.J. STONE

... the judge sentenced the perp to life without parole. Then the bailiff dragged the whimpering criminal away leaving the victim and her loving daughter laughing and living happily ever after.

KATIE

You sure it's going to happen that way?

E.J. whips up her finger

Cha-clack (O.S)

E.J. STONE

Shhhh. If I say it. It happens.
Now sleep.

E.J. re-tucks her in, turns off the light and goes out.
Katie closes her eyes and rolls over.

 104 INT. RV - LIVING ROOM -- NIGHT

104

E.J. quietly enters, finding SEAMUS, CLYDE, JOE, WALTER and even Tony, asleep, and most snoring loudly. E.J. takes blankets out of a closet and covers each one, then finds a comfortable chair and settles in, covering herself with the last blanket and turning off the last light. The snoring gets louder so E.J. whips up her finger.

Cha-clack (O.S)

E.J. STONE

Shhh.

The snoring stops. E.J. smiles and goes to sleep,

 105 EXT. DESDAMONIA'S CAR -- NIGHT

105

DESDEMONIA is still talking. JUNIOR has had enough, disgusted he opens the passenger side door and gets out.

DESDEMONIA

...his tongue felt soooo....

Her son slams the door shut and stalks off.

 106 INT. RV - BEDROOM -- NIGHT

106

KATIE is asleep, smiling. Her eyes flicker beneath her eyelids.

DISSOLVE TO:

 107 INT. COURTROOM -- DAY

107

The JUDGE BANGS his gavel.

JUDGE

Not Guilty. Let the bad man go!

At the defense table, FELIX starts to chuckle. He turns and points at KATIE, who sits at the prosecutors table, cringing and hugging ELIZABETH.

FELIX

Now I'll get you, you and your little dog too!

His chuckling turns to a fiendish "wicked witch" cackling.

DISSOLVE TO:

 108 INT. RV LIVING ROOM -- NIGHT

108

EVERYONE is sprawled out asleep, including TONY on the computer, his finger resting on the "Z" key which makes "ZZZZZZZ" repeat across the bottom of the lap top screen. Suddenly...

KATIE (O.S.)

(screams)

NOOOOOOOO!

E.J. is the first to jump up and rush into the bedroom followed by everyone else. They don't all fit and everyone is talking at once.

EVERYONE ELSE

What? She OK? Katie? What Happened?

KATIE (O.S.)

The bad man was...

 109 INT. HIDE OUT -- NIGHT

109

ELIZABETH is sitting on the steel chair still chained to the post.

ELIZABETH

Guilty. Definitely guilty and this time the judge is going to give you life, if not...

She makes like she's is injecting a needle into her arm.

ELIZABETH (CONT'D)

... or maybe, Grrrrccch!

She shakes in the chair like she is being electrocuted.

(CONTINUED)

ELIZABETH (CONT'D)

Lucky we are not in Utah or, Keechh!

She makes like she is being hung.

ELIZABETH (CONT'D)

Oh. By the way...

She points at the side of her mouth and motions to indicate there is something on Felix's face.

FELIX sits at the table, a box of doughnuts near by, a half eaten doughnut in his hand and a dab of cream on the side of his mouth. He looks confused?

FELIX

What? Poison?

Elizabeth points again at her mouth.

ELIZABETH

No cream.

FELIX

I've been to prison. I know that the death sentence is the easy part.

Elizabeth is frustrated.

ELIZABETH

Doughnut goo.

She points at the corner of her mouth with emphasis.

FELIX

Oh.

He wipes it away.

Elizabeth smiles. She has an idea.

ELIZABETH

Here too...

She points at her other cheek.

Felix uses the same goo covered finger and wipes his clean cheek, leaving a smudge of cream. Delighted, Elizabeth continues.

ELIZABETH (CONT'D)

And here... and a little dab here...

She points to her chin and above her eye. Felix swipes both spots, leaving a trail of white goo. His glass eye rotates up, now permanently starring at the doughnut goo on his forehead.

(CONTINUED)

FELIX

Did I get it all?

Elizabeth looks him over, trying not to laugh. His face is covered in dabs of doughnut cream. She takes pity on the poor slob.

ELIZABETH

Come here.

He leans towards her and she uses a shop rag to wipe everything off his face.

ELIZABETH (CONT'D)

There. Much better.

Felix senses her act of kindness and is touched.

FELIX

Thank you.

ELIZABETH

Their going to catch you, sooner or later. You're going back to jail for this.

(a beat)

There's no way out.

FELIX

There's always a way out.

He walks out the door.

FELIX (O.S.) (CONT'D)

SEE. I'M OUT.

Elizabeth smiles and shakes her head.

110 EXT. DESDAMONIA'S CAR -- NIGHT

110

DESDEMONIA is asleep in the front seat, moaning and groaning in a wet dream. JUNIOR is in the back seat, wide awake, his hands over his ears. The RV's bedroom and living room lights are on.

111 INT. RV - BEDROOM -- NIGHT

111

EVERYONE is crowded around KATIE. E.J. sits on the bed next to her. CLYDE holds the lap top so TONY, on the computer screen, can see.

KATIE

Then they all chanted Fel-lix, Fel-lix, Fel-lix and the Judge said, "Not Guilty" and they let him go!

(CONTINUED)

SEAMUS

It was just a bad dream, Katie-bug.

Everyone agrees.

E.J. STONE

You need to sleep, child.

SEAMUS pulls the teddy bear out of Katie's knapsack and hold it out to her.

SEAMUS

Here, Katie-bug.

KATIE

Not that Bear. Mom told me never touch it. It's a special bear. It watches over me.

Everyone stops talking and looks over at the bear.

TONY (computer filtered)

Check that thing out.

WALTER

Look at those button eyes?

Seamus examines the bear.

CLYDE

The back. Check the back.

Seamus unzips the back and pulls a small video camera out of the bear. When he puts down the bear it has one bad glass eye that looks off at a strange angle.

KATIE

Ewww. It looks like the bad man.

TONY (computer filtered)

Nanny cam.

WALTER

We need to play it back.

TONY (computer filtered)

I know that model. Just plug it right into this USB port.


He points down at the lap top he is on.

SEAMUS

"B" what?

112 EXT. HIDE OUT -- NIGHT

112



FELIX paces in front of the hideout door while MOUSSE watches from the front fender of the station wagon.

FELIX

She's right. All those years in prison, all I could think about was getting revenge. I should have been planning this. I could have been thinking of contingencies. If I was as smart as I think I am I would have spent those years...

MR. MOUSE

Would have, should have, could have...

FELIX

Shut up.

(a beat)

She's right. Sooner or later they'll find this place and...

MR. MOUSE

Back in the tank, or should I say...

FELIX

Shut up!

(a beat)

There has to be a way out.

MR. MOUSE

A wife can't testify against her husband.

FELIX

What?

MR. MOUSE

If you kidnap and chain up a stranger it's a crime, but if you do the same thing to your wife, it's...kinky.

FELIX

That's absurd

MR. MOUSE

You got a better idea...

He nods towards the hideout.

MR. MOUSE (CONT'D)

...it's her or Tank

Felix looks off in thought.

(CONTINUED)

MR. MOUSE (O.S.) (CONT'D)
You are a handsome man, Boss.

DISSOLVE TO:

113 INT. HIDE OUT -- DAY

113

FELIX enters, dressed in silk pajamas and a smoking jacket. He closes the door and leans on it. For a moment he just watches ELIZABETH, still chained to the center post but now wearing a slightly slutty cocktail dress, the silence becomes awkward and Elizabeth starts to fidget under his steely gaze.

FELIX
How about some music?

He goes to the radio and searches for the right station. SQUAWKS AND STATIC. He stops at a country western station and some cowboy sings about losing his girl, his car and his dog. Felix looks up at Elizabeth and she shakes her head no.

FELIX (CONT'D)
I agree.

Felix tunes through a few more stations stopping at a rap station where some gangsta raps about screwing his gal, stealin' his wheels and kickin' it with his dogs (same song as on the country western station only rap mixed).

FELIX & ELIZABETH
(in unison)
I hate...

They laugh together at the coincidence. He continues searching the stations this time stopping on a metallic rock station. A Kiss rip off band screams about killing his girl, crashing his car and eating his dog (again it is the same song just remixed as heavy metal)

ELIZABETH
Nooo.

FELIX
Too loud.

He changes to another station, R&B with a Barry White rip off singer crooning about loving his woman, his car and his dog (yet again it's the same song remixed as R&B)

ELIZABETH
Ahhh, yeah.

FELIX
Agreed.

(CONTINUED)

They listen, together for a moment, then Felix extends a hand to Elizabeth and smiles. She smiles and accepts his hand. They dance, slowly getting closer as they dance around the center post until they dance cheek to cheek. As the music ends they suddenly find themselves unable to dance. They have wound the chain around themselves, chaining themselves together and to the post. Realizing the situation they laugh together. As their laughter fades, they gaze into each others eyes, there's a moment of connection, their lips move even closer and just before they are about to kiss they both look away and laugh self consciously.

FELIX (CONT'D)

Let me help you.

Together they start to unwind the chain.

DISSOLVE TO:

114 EXT. MOUNTAIN MEADOW -- DAY

114

FELIX, with ELIZABETH on the handlebars, peddles a bicycle across the meadow. He wears jeans, a plaid shirt and suspenders. She wears a slutty black cocktail dress. They stop and take a picnic basket from the back of the bike. Laughing together they shake out a red and white checked picnic blanket.


DISSOLVE TO:

115 EXT. TROPICAL BEACH (MALIBU) — DAY

115

FELIX, in speedos, runs romantically up the beach (fake slow motion). ELIZABETH, in the same black slutty cocktail dress, drags her chain up the beach. They rush towards each other, love in their eye, except for Felix's glass eye which kind of spins with each step. They stop, inches apart, their eyes locked together, then Felix takes her hand and they walk off, hand in hand, dragging the chain behind them as they stroll down the beach.

DISSOLVE TO:

 116 INT. LOVE NEST -- NIGHT

116

A romantic dinner, candles, champagne, chocolates, a fire place in the background and FELIX and ELIZABETH feeding each other sugar dipped strawberries. He is wearing a tux, she is still in the slutty black cocktail dress. The Barry White rip off song plays softly. With each strawberry, each holds it closer making the other lean closer until their lips are just a strawberry apart. Finally, they kiss. Their ardor explodes as they climb over the table to get at each other, ripping off each others clothes, groping each other. The table collapses under their combined weight and they fall out of sight.

DISSOLVE TO:

 117 INT. BEDROOM -- NIGHT

117

FELIX and ELIZABETH lay naked on a bed, covered by a silk sheet and sharing a smoke.

ELIZABETH

Thanks.

FELIX

What?

ELIZABETH

That was beautiful. Thanks,

FELIX

Oh, Yeah, I thought you said Tanks

ELIZABETH

Tanks?

FELIX

Never mind. It's not important.
This is...

Felix reaches under the pillow and pulls out a small jewelry store box, sliding off the bed he kneels, flips open the box and presents Elizabeth with an engagement ring,

FELIX (CONT'D)

Will you?

ELIZABETH

Oh Felix. Yes, yes, yes...

DISSOLVE TO:

 118 INT. COURTROOM -- DAY

118

ELIZABETH sits in the witness box.

(CONTINUED)

ELIZABETH

...No, no, no. I refuse to answer
and evoke marital privilege.

JUDGE

Case Dismissed

The JUDGE bangs his gavel. The GALLERY and JURY erupt with
cheers.

GALLERY & JURY

Fel-ix, Fel-ix, Fel-ix...

Elizabeth rushes from the witness box into FELIX'S arms,
they kiss. Felix swipes everything off the defense table
and they go at it with everyone cheering them on.

119 **EXT. TROPICAL BEACH (MALIBU) — DAY**

119

FELIX, in Speedos, and ELIZABETH in the slutty black cocktail
dress, go at it on the beach, waves breaking over them.
MOUSSE, dressed as butler and holding an Hors D'oeuvre tray,
stands knee deep in the waves.

MR. MOUSSE

Why am I here?

He walks away.

DISSOLVE TO:

120 **EXT. HIDE OUT -- NIGHT**

120

FELIX is preening himself in the car mirror, paying particular
attention to his unruly eyebrows, his glass eye straight for
once.

FELIX

Is it straight?

MR. MOUSE

Yeah, yeah.

FELIX

You're not even looking, this is
important. It's our only way out

.

He straightens up, brushes off his jump suit, and walks into
the hideout. MOUSSE gives him the thumbs up.

121 **INT. RV -- NIGHT**

121

EVERYONE crowds around the lap top screen. WALTER crowds in
and holds up an extension cord so TONY can see it.

(CONTINUED)

TONY (computer filtered)
No. That's not it.

CLYDE steps in front of the lap top and holds out a car cell phone charger with cord.

TONY (computer filtered) (CONT'D)
NO. USB Cord. It looks like this...

He reaches O.S. to unplug a cord and his picture suddenly disappears, leaving the screen black

JOE FLYNN
Tony? Tony!

JOE turns the lap top around to see if Tony is behind it.

TONY (computer filtered)
Sorry. I pulled the wrong cord. My
Bad. Where is...

When Clyde spins the lap top around Tony is back on the screen holding up a USB cord.

TONY (computer filtered) (CONT'D)
...Oh, there you are.

E.J. STONE
I've seen that. My grandson uses
it...

E.J. opens a kitchen draw revealing a tangle of computer cables. She pulls one out and holds up a USB cord for Tony's approval.

TONY (computer filtered)
That's it.

SEAMUS takes the cable and looking confused tries to plug the wrong end into the camera.

KATIE
Gimme that, Granpie. You're all
technicapped.

KATIE grabs the camera and cable a quickly connects it to the lap top.

JOE FLYNN
I still think phonographs are high
tech.

WALTER
I preferred 8 tracks.

Everyone gathers around as the lap top screen changes from Tony to rewinding video.

(CONTINUED)

SEAMUS

There! Stop it!

Katie pushes play and the video stops rewinding and begins playing on the lap top screen. Everyone watches.

ANGLE ON LAP TOP - SHOWING KATIE'S BEDROOM, NANNY CAM P.O.V.

Felix sneaks open the bedroom door and the pile of encyclopedias fall on his head. He staggers back.

FELIX

You little...

FELIX steps forward and KATIE, who was behind the door, slams the door open hitting Felix in the nose and knocking him against the hall wall. He slides down the wall and grabs his now bloody nose. His glass eye shifts to the extreme left.

FELIX (CONT'D)

Ahhh. My nose!

Katie jumps over him and runs off. Felix jumps up and leans on the door jam to steady himself. He wipes the blood from his nose, takes a breath and turns to exit, revealing a company logo on the back of his jump suit, He rushes after Katie.

JOE FLYNN (O.S.)

Hey! Play that again.

WALTER

You see that?

CLYDE

See what? Where?

Katie rewinds the video then pushes play. On the screen Felix leans against the door jam, then turns to exit.

JOE, WALTER, TONY (O.S.)

There! Stop! Freeze frame!

Katie pauses the video.

KATIE

I know what I'm doing. There see...
What's that say?

E.J. STONE

What's that say?

Everyone leans in to read the logo on the back of Felix's jump suit:

SOUTHWEST SCAFFOLDS

(CONTINUED)

Santa Clarita, California 913

661-555-2726

TONY (O.S.) (computer filtered)
Got it. Here's the address and
directions.

The lap top screen changes to a map to "Southwest Scaffolds"
with it's address.

JOE FLYNN
How do you do that?

He looks behind the lap top screen again.

122 INT. HIDE OUT -- NIGHT

122

FELIX leans against the sliding hideout door, practicing his
bedroom eyes, unfortunately his glass eye isn't co-operating.
Each attempt is worse as his glass eye roves from side to
top, then top to bottom, etc.

ELIZABETH sits at the table, stilled chain at the wrist.
She watches Felix, suspicious.

FELIX
How about some music.

He turns on the radio and spins the tuner. SQUAWKING AND
STATIC. He settles on a country western tune and looks over
at Elizabeth anticipating a negative reaction.

ELIZABETH
Love country.

FELIX
Oh, Huh. I hate country.

He changes the station, again STATIC AND SQUAWKING.

123 EXT. FREEWAY -- NIGHT

123

The RV, towing the Jeep and followed by Desdemonia and Junior
in the Mercedes, drives under the well lit overpass.

DISSOLVE TO:

124 EXT. HIDE OUT - DRIVEWAY — NIGHT

124

The RV pulls up to the hide out compounds entrance, it's
headlights illuminating a sign that reads;

SOUTHWEST SCAFFOLDING

The Mercedes pulls over and parks a half block away.

 125 INT. HIDE OUT -- NIGHT

125

FELIX tunes the radio to a rap song. ELIZABETH makes like she's raising the roof.

ELIZABETH
Oh, hell yeah!

FELIX
Hell no.

He quickly spins the dial, more SQUAWKING AND STATIC.

 126 EXT. HIDE OUT - FRONT GATE -- NIGHT

126

While EVERYONE piles out of the RV and checks their weapons and ammo in the headlights, DESDEMONIA and JUNIOR sneak up and watch and listen from behind the RV.

CLYDE
We need intel.

JOE FLYNN
That's Walters' thing.

WALTER (O.S.)
I got it covered, guys

Everyone looks over and there is WALTER, already inside the gate, dressed like a bum.

WALTER (CONT'D)
Back in a minute.

He casually strolls down the driveway. Suddenly HEAVY METAL MUSIC blares from inside the compound.

SEAMUS
Oh, Jeeze.

JOE FLYNN
That crap gives me a headache

KATIE
I love this sh...

E.J. whips out her hand and:

Cha-clack (O.S)

KATIE (CONT'D)
...stuff.

(CONTINUED)

ANGLE ON WALTER

He pulls a wine bottle out of his trench coats pocket and starts to stagger like he's drunk as he walks down the driveway past some bushes.

A large B&W video camera from the 70's is almost hidden in the bush.

Walter approaches a thin wire that is stretched across the driveway and is tied off to a bucket full of rocks.

 127 INT. HIDE OUT -- NIGHT

127

On the big B&W monitor Walter staggers up the driveway looking drunk. He trips on the wire, rattling the pail of rocks. Fortunately the HEAVY METAL MUSIC is so loud FELIX can't hear the pail rattling.

ELIZABETH is rocking around the hide out banging away on her air guitar and dragging the chain behind her. Behind Felix she sees WALTER on the B&W monitor and continues playing the air guitar to distract Felix and keep him from seeing the monitor

ELIZABETH
I love this shit!!

FELIX
Are you kidding?

He spins the radio dial, more SQUAWKING & STATIC.

 128 EXT. HIDE OUT - DRIVEWAY — NIGHT

128

WALTER continues staggering down the driveway past the first, clearly labeled, pipe bomb #1. It is poorly hidden at the side of the driveway. He notices the second pipe bomb and quickly staggers over and examines it. Smiling, he follows the fuse from the bombs down the driveway past two more pipe bombs to where the main fuse passes through a crack in the sliding door of the hide out. Walter slips a knife from his trench coat pocket and cuts the main fuse.

WALTER
Rookie.

He peeks into the hide out.

 129 INT. HIDE OUT -- NIGHT

129

FELIX hunts for a station and finally settles on a R&B station. A Barry White rip off singer croons. Felix extends his hand towards ELIZABETH and smiles his most charming illusionary smile.

(CONTINUED)

FELIX

Awww, yeah.

Elizabeth see's WALTER peeking in through the crack in the sliding door and distracts Felix.

ELIZABETH

If you want to dance...

She pushes Felix away from the radio and spins the dial, settling on a disco station. She moves to the driving beat.

ELIZABETH (CONT'D)

Come on, this is dance music.

Felix looks disgusted as Elizabeth lets go and discos. She even uses the post to pole dance like stripper.

130 **EXT. HIDE OUT — NIGHT**

130

WALTER sneaks away from the crack of the sliding door, heading back to the RV and leaving ELIZABETH inside the hideout pole dancing for FELIX. She hangs upside down on the pole and slowly spins down it.

131 **EXT. HIDE OUT - FRONT GATE -- NIGHT**

131

LOUD DISCO MUSIC (O.S.)

KATIE, E.J., SEAMUS, JOE, CLYDE & TONY crowd around WALTER.

SEAMUS

Dancing?

JOE FLYNN

Are you sure?

WALTER

Can't you hear the music.

CLYDE

What music?

He taps his hearing aid.

CLYDE (CONT'D)

Oh. I hate disco. It's not coming back, is it?

WALTER

Elizabeth saw me.

KATIE

Is my Mom OK?

(CONTINUED)

WALTER

I think she was distracting Felix
for me.

Katie starts towards the hide out.

KATIE

We have to get her.

WALTER

Stop her. The place was booby-
trapped.

E.J. rushes after Katie and grabs her. Katie struggles.

KATIE

I want my Mom, and she's right there.

E.J. hugs her.

E.J. STONE

We'll get her, Child.

CLYDE

We need a plan.

ANGLE ON SIDE OF RV

DESDEMONIA and JUNIOR, sneaking up the side of the RV to a
better vantage spot.

DESDEMONIA

(whispers)

Told you they'd lead us to your Dad.

SON

(whispers)

But they want to arrest him.

DESDEMONIA

(whispers)

Over my dead body...Shhh, they'll
hear us.

132 INT. HIDE OUT -- NIGHT

132

ELIZABETH slips off the pole and dances towards FELIX,
seductively waving for him to join her. Thinking his plan
is finally working he awkwardly dances over. She presses
against him, more standing lap dance than disco. Felix is
too distracted to notice that she is gradually winding the
extra chain around his legs, then his waist and finally his
arms. As the music crescendos they are almost lip to lip.
He leans in and she kisses him, while her free hand slips
into his pocket and extracts the handcuff key. She breaks
away from the kiss, leaving Felix wanting more. Holding the
key up in front of his good eye she says...

(CONTINUED)

ELIZABETH

Got'ya

FELIX

What? But there's the tropical island, and the mojitos, you and me.

133 EXT. HIDE OUT -- NIGHT

133

E.J., on the RV roof, sites down her sniper rifles scoop showing; WALTER and JOE, armed with automatics, stationing themselves on either side of the hideout so they can cover the sliding door. SEAMUS and CLYDE hide behind the station wagon which is parked in front of the hide out. KATIE hides behind them, trying to look over them and see her Mom.

ANGLE ON SCAFFOLDING

DESDEMONIA and JUNIOR, watching from their hiding place amongst the scaffolding.

DESDEMONIA

Your Dad must be in there.

JUNIOR

How do we get him out?

CRASH (O.S.)

ANGLE ON THE FRONT DOOR

FELIX, gift wrapped in chain comes crashing through the sliding door knocking it to the ground. He spins like a top as the chain unwinds. Dizzy, he collapses. Unaware of who lurks in the dark around him, he struggles to his knees, looking back at the door where ELIZABETH steps into the light.

FELIX

What about that kiss. Don't tell me you didn't feel the love.

CLICK (O.S.) of half a dozen gun being cocked. Felix looks around at the sound, confused. Suddenly the RV headlights turn on bathing everyone in light.

DESDEMONIA (O.S.)

(screeching)

KISS! LOVE! YOU TWO TIMING, LYING, PIECE OF CRAP...

(CONTINUE AD LIB)

Confused, Felix squints into the light, making his glass eye go north. Everyone steps forward. DESDEMONIA rushes into the light and starts punching and kicking Felix while still screeching obscenities at him.

(CONTINUED)

DESDEMONIA (CONT'D)

Who is this Bimbo? I wait all these years for you and then you dump me for some trailer trash hussy. You man whore, boy slut, guy tramp piece of doggy...

FELIX

Help! Help!

WALTER and JOE pull her off him and it's all they can do to restrain her. SEAMUS and CLYDE slap handcuffs on the still kneeling and still confused Felix. KATIE rushes up and into Elizabeth's arms.

ELIZABETH

Katie, honey.

KATIE

Mom. I got this for you...

And she plants a big kiss on Elizabeth, then turns to Felix.

KATIE (CONT'D)

...and this is for you.

Felix puckers up and Katie throws a huge round house punch right to his nose. It lands so hard his glass eye pops out.

FELIX

Awooo!

He grabs his nose with one cuffed hand and covers his eye with the other.

FELIX (CONT'D)

...my eye!

JUNIOR steps up and accidental steps on the glass eye, CRUNCH! He has to yell over the still ranting Desdemonia.

SON

Hi, Dad. Sorry...

He points to the crushed glass eye.

FELIX

Dud?

Half mumbling while holding his nose and eye hole.

Desdemonia breaks free and continues her verbal assault as well as her physical assault.

(CONTINUED)

DESDEMONIA
TRASH MY LOVE, RUIN MY LIFE, DESTROY
MY HEART. I THOUGHT YOU CARED. YOU
SAID YOU CARED...

FELIX
HELP! A LITTLE HELP HERE!

Desdemonia hugs him and kisses him.

DESDEMONIA
I forgive you. Promise you'll never
see that slut again.

FELIX
I...

DESDEMONIA
Oh, what the hell. I'm game for a
three way.

Joe and Walter drag her off. Seamus and Clyde start to drag
Felix away.

FELIX
Wait, wait, a threesome...with girls!?

Felix is dragged past Joe and Walter, who are still holding
back Desdemonia. Junior watches, disgusted.

DESDEMONIA
Write me this time. Promise. We
can set up conjugal visits...

She makes the "Call me" sign, moving her thumb and little
finger to her ear.

DESDEMONIA (CONT'D)
Call me...
(cont. ad lib)

E.J. still watches down her rifle site as Felix is being
dragged back to the RV. Joe and Walter are holding back the
still ranting and struggling Desdemonia while Junior follows
behind Felix. Elizabeth and Katie are still hugging in the
light from the hide out door.

E.J. STONE
Damn. All dressed up and no one to
shoot.

FADE TO BLACK:

(CONTINUED)

ROLL TAIL CREDITS OVER:

FADE IN:

134 **EXT. HIDE OUT - DRIVEWAY — SUNRISE** 134

A unmarked sedan pulls up and parks in front of the compounds gate.

135 **INT. UNMARKED SEDAN -- SUNRISE** 135

EXTRA SPECIAL AGENTS #1 AND #2 look out the windshield. Between them a lap top computer screen glows with the name and address of the Southwest Scaffolding Company.

#1
This is the address.

#2
Seems too quiet. You should check it out.

#1
Oh no. It's your turn.

DOG HOWLS (O.S.)

#2
We should call for back up.

#1
We don't even know if anyone is here.

EXTRA SPECIAL AGENTS #1 AND #2 reluctantly get out of the unmarked sedan. While they meet in front of the sedan and check their weapons, Tony appears on the computer screen.

TONY (computer filtered)
Idiots.

He starts to type and a "Command Prompt" dialogue box appears under his chin. As he types the box fills with code.

TONY (computer filtered) (CONT'D)
This is going to drive them crazy.
(laughs)

He pushes the off screen enter button and the lap top screen goes Microsoft blue. A dialogue box appears labeled "Error 69". In the box it reads, "Error 69. Contact tech support for the extra special restore code or this computer will self destruct in 60:00 minutes." The "60" changes to "59:59" then "59:58", etc.

136 **EXT. HIDE OUT - DRIVEWAY — SUNRISE** 136

AN OWL HOOTS (O.S)

(CONTINUED)

The agents quickly draw their guns and look around, concerned.

The compound looks deserted and scary.

The two agents sneak past the gate, down the driveway and towards the dark hide out, reacting to every little noise, a BIRDS CHIRP, a distant CAR HORN, Agent #2's FART.

#2

My bad.

They reach the hide out and position themselves on either side of the sliding door, which now leans in place.

#1

(whispers)

Ready?

#2

(whispers)

No.

#1 holds up one finger, then two fingers then the sliding door suddenly CRASHES to the ground. Agents #1 and #2 turn and flea, screaming like little girls. MR. MOUSSE scampers out of the hide out and looks around .

MR. MOUSE

Boss? Sir? Anyone here. Guess it's time to go back to my lair, a four letter word for animal shelter.

He waves good bye and DIGITALLY MORPHS into a small mouse, which scampers away.

END CREDIT ROLL

FADE OUT

THE END

