

BullsEye

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FADE IN.

EXT. CITY STREET, AS SANTA FE -- DAY

A normal street setting - pedestrians walking in peaceful disarray.

BILL (VO)

It was a normal day in downtown  
Santa Fe, 1997...when this happened.

A car screams round a corner, barely making it. People scatter. The deep-throated roar of the engine tells us it is a hot machine. This is mixed with the wail of police sirens as a squad car, later followed by two more, rounds the corner in close pursuit.

EXT. BANK ROBBER'S CAR INT -- DAY

JESSE, driving, fights hard to keep the car under control. RUAN is in the passenger seat, while BOB and DICK are in back, Bob with his balaclava still on. Bob and Dick cradle two soft bags containing loot. Both have sawn-offs, while Ruan has two handguns. As Bob pulls off his balaclava...

BOB

I told you not to shoot the guard!

RUAN

What was I supposed to do, stand there while the prick shot me?!

BOB

Yeah, well our ass is fried now!

RUAN

Screw you! (To Jesse) Take a left here! Left!

Jesse swings the wheel hard.

EXT. CITY STREET -- DAY

The car belts round the corner and Jesse guns it. The cops are hard on their tail.

EXT. BANK ROBBER'S CAR INT -- DAY.

DICK

Oh God, oh God! We're gonna die!

RUAN

Shut up!

DICK

We're gonna die!

RUAN

Shut up!

Jesse takes a corner hard. They side-swipe a parked car, careen across the road onto the sidewalk, smash through a newsstand, and find the road again.

EXT. CITY STREET -- DAY

On a straight stretch. The cops lean out and try to shoot out the robber's tires. Jesse swerves, trying to avoid their bullets. He goes up a freeway down ramp, against traffic. Cars swerve to avoid them.

The cops follow up the ramp. A civilian car has a head-on with the lead cop car, taking it out. The next two cop cars squeeze by and continue pursuit.

EXT. FREEWAY, DOWN RAMP -- DAY

The bank robber's car explodes onto the freeway, broadsides into the flow of traffic, turns and continues with it. Cars scatter and swerve as the cops also come onto the freeway and turn with the traffic flow.

EXT. BANK ROBBER'S CAR INT -- DAY

Dick is crying now.

DICK

Oh God, I never thought we'd  
be doing this!

RUAN

Shut up, you moron! If you had your  
eyes open the guard would never  
have got up!

DICK

(jerking a thumb at Bob)  
He told me to get the bags!!

RUAN

That didn't mean lower your rifle, you  
dumb shit!

BOB

Both of you shut up!

He points his rifle at the back window and fires, blasting  
a hole through. Chuckling crazed amusement, he pokes the  
barrel through and starts blazing at the cops.

JESSE

Hey you're making it worse!  
Stop it!

BOB (having a good time)  
Shut up and drive, farm boy!  
That's what we're paying you for!

DICK

Oh, God. Oh, God.

EXT. FREEWAY -- DAY

Bob fires at the cops and the cops fire back. Ruan leans  
out his window and shoots with a handgun. A blast from  
Bob's shotgun blows the hood off a cop car, and they back  
off a way.

Suddenly another cop car leaps up a ramp, joining the  
other two. They all come on.

All three cop cars now have cops leaning out, shooting.

EXT. COP CAR 1 INT -- DAY

OFFICER 1 is on the mike.

OFFICER 1

How soon do we get that chopper?!

EXT. HELI-PAD -- DAY

A small heavily armed SWAT TEAM loads into a chopper, its blades already turning.

EXT. BANK ROBBER'S CAR INT -- DAY

Ruan is right out the window, shooting with two handguns. Bob blasts with the shotgun. He runs out of ammo. He grabs Dick's rifle and slings him his.

BOB

Load me!

Bob's head suddenly explodes as a bullet passes through on its way to the windshield. The windshield is covered with brains and gore.

DICK (utter disbelief)

Oh God! No! No!!

Dick starts screaming.

Ruan is unnerved, but redoubles his efforts, changing a clip and trying to make every bullet count.

EXT. CHOPPER INT IN FLIGHT. -- DAY

The SWAT TEAM LEADER is on the mike.

LEADER

ETA your current...

EXT. COP CAR 1 INT -- DAY

The Leader's voice is coming over the radio.

LEADER (radio fx)  
...position fifteen minutes, over.

Suddenly up ahead the robber's car takes a turnoff to the interstate.

Officer 1 hangs a broadside and manages to take the turnoff.

EXT. FREEWAY -- DAY

The other two cop cars can't make the turn. They broadside to a halt, correct, and go back to the turnoff.

EXT. COP CAR 1 INT -- DAY

Officer 1 on the mike:

OFFICER 1  
Suspect now headed north on the interstate! Central, co-ordinate roadblocks. Sander Valley!

EXT. BANK ROBBER'S CAR INT -- DAY

Police voices are on the radio, but they are unintelligible due to Dick's screaming. Jesse looks round.

JESSE  
Shuddup! I can't hear the radio! Shuddup!

DICK  
The radio?

He's looking straight into Bob's face, horrified that a lot of it is missing.

DICK  
What, you want to listen to Tammy Wynette right now?

JESSE  
Shuddup!

The radio is tuned to the police bandwidth...

SWAT LEADER (radio fx)  
Chopper will take five more minutes  
if suspect turning North.

OFFICER 1 (radio fx)  
Roger, let us know when you  
have visual.

DICK  
Chopper? Did, did he say they  
got a chopper?

Ruan is back inside, reloading.

RUAN  
Yeah, they got a chopper. They're  
The goddamned police, you dumb fuck!

DICK  
Well then we can't get away.

RUAN  
(Imitating) Well then we can't  
get away. Well maybe you should  
have thought of that when you  
took your eye off the guard! Now  
get your hand off your dick and  
get that gun out the window!

DICK  
I'm not, I'm not shooting no police.  
Look at Bob, look at Bob.

Ruan leans over and shoves a gun into his face.

RUAN (too calm)  
You shoot 'em, or I shoot you.

Dick sees he's serious. He has to push Bob off in order to  
turn around, and does so with difficulty. Ruan, seeing he  
has his way, leans back out and starts shooting.

Dick points his rifle out the rear window, but can't bring  
himself to shoot.

EXT. ISOLATED HIGHWAY. ROADBLOCK -- DAY

Two squad cars pull up in a hurry, broad-siding to block the road.

OFFICERS efficiently unroll a tire puncture mat. They take cover behind their car doors and make ready their weapons.

EXT. ISOLATED HIGHWAY, ROADBLOCK -- DAY

The robber's car is airborne over a road crest. The cop cars shortly follow.

EXT. BANK ROBBER'S CAR INT -- DAY

Ruan fires a few shots and comes back into the car.

RUAN

Hey, you shit! Shoot the fucking thing!

Dick is afraid of him. He makes himself take aim and fires, but away from the cop cars. Ruan is outraged.

RUAN

You shoot right at 'em, you prick!

He's waving his gun at Dick.

JESSE

Hey, what's that?!

Everyone looks. The roadblock looms.

DICK

Oh, they got us now, they got us now.

Jesse comes to a decision. He stomps the gas.

RUAN

Hey what're you doin', man?!

INTERCUT:



EXT. ISOLATED HIGHWAY, ROADBLOCK -- DAY

The robber's car races toward the roadblock. The cops open fire.

The front windscreen blows out of the robber's car. Ruan dives for cover under the dash.

Jesse punches out the remaining screen. At the last second, he swerves. They race up an embankment, clip a tree, and are airborne as they drop back down to the highway, impact heavily, and continue on.

The pursuing cops screech to a halt, nearly hitting the puncture mats. For a moment there is confusion as the mats are dragged aside, and the blocking cars are reversed to let the others through. The robbers now have a break of thirty seconds.

EXT. ISOLATED INTERSECTION - DAY

Robber's car approaches an intersection, where dirt roads connect to tar. Jesse checks his rear vision. It's clear. He makes a turn onto a dirt road.

EXT. ROBBER'S CAR INT -- DAY

RUAN

Where you going?!

JESSE

Don't know!

RUAN

Well, what the hell...?! It's probably a dead end!

JESSE

There's a chopper coming! 'Sides, we stay on the road they'll run us down!

RUAN

I don't know about this! I don't know!

EXT. ISOLATED INTERSECTION -- DAY

The cops come fast. The first three cars scream past, but the last two suddenly brake hard. They back up and swing onto the dirt road. Their tires spray dirt as they hurtle forward.

INT. ROBBER'S CAR -- DAY

Ruan watches the road ahead, indecisive.

RUAN

No, no, we're going the wrong way!

Jesse keeps driving.

RUAN

No, no, turn it round, turn it round, man!

JESSE

Ain't turning back.

DICK

What are you nuts?! Turn round?!  
The cops are back there!

RUAN

Shut up! They would have passed  
by now! We can go back the other way!

JESSE

The chopper'll spot us, fool.

RUAN

(pointing his gun)  
Hey, who you calling fool?!

DICK

You are a fool! You shot the guard!

RUAN

Oh, I'm the fool?! I'm the fool?!!

He shoots Dick, trying to empty the whole clip right in before...

JESSE

What're you crazy?!

He grabs at the gun. They struggle, Ruan trying to bring the gun round to shoot Jesse. At the height of the struggle...

EXT. DIRT ROAD -- DAY

The robber's car swerves off the road, hits an embankment, becomes airborne, and plummets from view. There is an almighty thump...then nothing. A cloud of dust rises into the air.

Everything is still for a long moment. Suddenly the two cop cars appear. They streak by, unaware of what has transpired.

EXT. ROBBER'S CAR INT -- DAY

Jesse comes to. Aside from a bloodied nose, he is okay. Ruan is fully out on the hood of the car, not moving. Jesse, dazed, disoriented, undoes his seatbelt and opens the door. The door falls off. He falls out into the gully they are in. As he gets to his feet he checks Ruan on the hood. Half the back of his scalp is missing. Jesse lifts Ruan's head and finds his eyes staring, definitely dead. He looks into the back seat at Dick. No surprise, he's dead too. Jesse pauses as he sees something else. Some of the money is poking out of the bag on Dick's lap. Jesse thinks for a short moment and makes a decision, he grabs both bags of loot and tosses them out.

EXT. SCRUBLAND/STREAM -- DAY

Stumbling along, Jesse carries the two bags and a sawn-off. Arriving at a small stream he falls into it, drinking thirstily. He gets up and walks upstream through the water.

EXT. SCRUBLAND. MONEY SITE -- DUSK.

Jesse approaches a rock outcrop and looks around, trying to line up landmarks. He sees a distant tower beacon, a relay station of some kind. Its lights are already on. He looks in a different direction and sees a distant mountain. He looks at the outcrop, and starts to shift some rocks.

EXT. SCRUBLAND. MONEY SITE -- LATE DUSK.

Later. Jesse has a hole dug. The bags and the shotgun are already in there. He starts to fill in the hole.

EXT. SCRUBLAND -- NIGHT

Jesse wanders, cold, shivering, desperate to find shelter. He pauses.

At some distance he can see a homestead, its lights on.

He studies it.

EXT. HOMESTEAD -- NIGHT

Jesse is not far from the house. He spots a bunkhouse, some distance from the main house. There are no lights inside. He makes for it.

INT. BUNKHOUSE -- NIGHT

The door swings open, revealing Jesse. He looks inside, then back toward the house, decides it's safe and enters.

He looks around. There's a number of bunks. He shuts the door and crosses to a single bed. There's no blankets and he's freezing cold. He curls up in the foetal position, exhausted.

EXT. HOMESTEAD - DAY

Looking through the bunkhouse window - it is morning - an elderly man, JOSE DEGA, crosses from the house to a corral where three horses are kept.

INT. BUNKHOUSE -- DAY

Jesse sleeps where we last saw him, but now has a mattress from another bunk on top of him as blanket. He wakes, having had a bad night and climbs out of bed, crossing to a window.

The old man is on horseback, riding away from the homestead.

Jesse considers.

EXT. HOMESTEAD -- DAY

Jesse approaches a beat up Ford pickup. He looks for the ignition keys and sees there are none. Inwardly cursing, he cautiously approaches the homestead. He pauses, checking the door. He is just about to go further when...

The door opens and a young woman, ELLIE, comes out, carrying a knife and a bowl of potatoes to peel. She halts in mild alarm as she sees him.

ELLIE

Who are you?

Jesse looks around, wondering what to say.

JESSE

Um...Was just...Was wondering if this is the place where the work's at.

ELLIE

Did Hank send you?

Jesse's head goes back in question.

ELLIE

Hank Weatherspoon. In town.

JESSE

Ah, oh, ah, spoke to lots of folk, ma'am. What's that Hank fella look like?

ELLIE

Big old guy, grey mustache.

JESSE

Ah, yeah, yeah, do recall a man like that. Ah, what's your last name? May be in the wrong place here.

ELLIE

Degas.

JESSE

Yeah, well, this is it then. Um, thought I saw Mr. Degas riding out just afore.

ELLIE

(setting the bowl on a bench seat, but keeping the knife)  
Just missed him.

She comes closer.

ELLIE

How'd you get here?

JESSE

Oh, thumbed a ride. Fella drew us a map.

ELLIE

Let's see.

Jessie hesitates.

JESSE

Drew it in the dirt.

Ellie, suspicious, studies him. Jesse tries to look casual.

JESSE

Yeah, been checking all 'round, seeing what's about.

ELLIE

Where's your gear?

JESSE

Oh, in town. No point dragging it 'round.

ELLIE

Never seen a hand doesn't wear a hat.

JESSE

(laughing uncomfortably)  
Oh, got a hat, got a hat. Fella gimme a lift put us in back, damned thing blew off. Didn't have the heart to make him go round...Say, ah, you know, there work here or not, ma'am?

ELLIE

(nods)

Been trying to get us a hand for a while. Know about the wages? Can't pay much, end the muster we'll have to let you go?

JESSE

Yeah, well, seems everyone's in the same boat hereabouts. Look, um, know this is out of line, ma'am, but, if you could lend me your pickup I'll go to town, fetch my gear, be right back. Even gas the tank.

ELLIE

Might generous. (She comes closer.)  
How do I know you won't just steal my truck?

JESSE

Well, ah, was guessing you'd come along.

Ellie looks him up and down.

ELLIE  
 Guessed right then.

She goes inside, taking the bowl of potatoes with her.

That was not the answer Jesse wanted.

EXT. BUNKHOUSE -- DAY

Later. Jesse sits, waiting, getting impatient. He looks toward the house, irritated.

INT. HOMESTEAD -- DAY

Ellie sits at a table, doing a sketch on a large pad. The drawing is of the head and shoulders of a man who could be Jesse, but as yet the full detail of his face is not apparent.

EXT. HOMESTEAD -- DAY

Ellie carries a letter. She comes from the house and goes straight to the pickup. Jesse, fed up waiting, crosses to the truck. Ellie kicks it over as he gets in, and immediately backs out, as though not caring whether he is in the cab or not.

EXT. PICKUP INT, MAIN ROAD INTERSECTION -- DAY

Ellie drives on a dirt road. They pull up at a bitumen intersection.

ELLIE  
 What hotel you at?

JESSE  
 Oh, got some funny name. Remember where it is though.

Ellie appraises him without expression then pulls the truck onto the bitumen, turning left.



EXT. COUNTRY ROAD/ISOLATED MAILBOX -- DAY

Ellie, car keys in hand, drops a letter into the mailbox, gets back in the pickup, and drives on.

EXT. COUNTRY ROAD/ROADBLOCK -- DAY

Ellie's pickup crests a hill and is confronted by a police roadblock.

As she slows to a halt Jesse stiffens, apprehensive. Ellie brings the pickup alongside young Sheriff, WILT BETTS.

WILT (affectionate)  
Hey, Ellie.

ELLIE (guarded)  
Hey, Wilt. What's going on?

WILT  
Oh, bank down Santa Fe got robbed.  
Killed 'em a guard. Found three but  
one's loose. Who's this?

ELLIE  
Our new hand.

Jesse salutes his finger to his forehead. Wilt stares.

WILT  
Got a name, friend?

JESSE  
Jesse.

WILT  
What? James?

JESSE  
Lomax.

The Sheriff nods, suspicious, but looks back at Ellie.

WILT

How's y'pa?

ELLIE

He's frettin'. Lost two more last week.

WILT (surprised)

What, same as afore?

ELLIE

(changing gears)

Yeah. But then you don't believe us do you, Wilt.

WILT

Now hold on, Ellie, I just said it might be coyotes or something.

ELLIE

Just get off your damn ass and come see...God.

Peeved, she drives on.

Wilt watches them go, his feelings bruised.

INT. ELLIE'S PICKUP -- DAY

JESSE

Mind if I ask what that was about?

ELLIE

Something's killing our herd. Why we need a hand.

JESSE

Thought it was for the muster?

ELLIE

Until the muster. Need a boundary rider, stay with the herd nights. You shoot okay?

Jesse nods.

ELLIE

You kill that guard in the bank?

Jesse stares.

ELLIE

Ain't no fool, mister. I'm going to town for nothing right now, ain't I?

JESSE

If you ain't no fool, why're you takin' such a fool chance now?

ELLIE

That letter I mailed. It's all written down. What, think we don't have radio and TV round here?

JESSE

Must want a hand awful bad.

ELLIE

You kill that guard?

Jesse ponders. Eventually he shakes his head.

JESSE

Was just the driver.

He looks ahead, and after a while so does Ellie.

INT. GENERAL STORE -- QUESTA -- DAY

Jesse drops a new pair of jeans onto the counter, along with a pair of boots and a few shirts. He also buys a large, soft bag that the STORE ATTENDANT packs the items into as he totals the bill.

Jesse crosses to Ellie. She admires a dress.

JESSE

Y'like that?

ELLIE

Might.

JESSE

So who'd you mail that letter to?

ELLIE

You worry 'bout the Sheriff. He's seen us together now, knows your face. And may have noticed? He's got eyes for me.

She walks away, leaving the store. A bit spooked, Jesse watches her go.

EXT. HOMESTEAD -- DAY

Jesse, carrying the bag, lifts a box of groceries from the back of the pickup. Ellie walks toward the house.

JESSE

Ma'am.

ELLIE

(not stopping)

Won't mind if you call me Ellie.

JESSE

That Sheriff your man, Ellie?

ELLIE

(stopping)

Don't see's that's your concern, Mister.

JESSE

You can call me Jesse. Just so's you know, don't want you getting' no ideas 'bout sneaking out to the bunk house nights, or sidling up while y'daddy's gone.

ELLIE

My, we do have a high opinion of  
ourselves.

JESSE

Not that you're not attractive,  
just that you hold all the cards  
right now. Keep y'mouth shut, I'll  
stay 'til muster...Deal?

Without acknowledgment, Ellie heads toward the house.

JESSE (irritated)

You know I could be dangerous  
if I had a mind.

Ellie stops.

ELLIE

Yeah...Look what you done  
without one.

Jesse walks closer and stops, perhaps dangerous. Suddenly  
he pulls a parcel wrapped in brown paper from his bag and  
tosses it to her.

ELLIE

What's this?

JESSE

Store fella said it's a  
present just for you. (walking away)  
'Cause you're just sooo sweet.

Ellie frowns at the parcel in her arms.

INT. HOMESTEAD -- ELLIE'S BEDROOM -- DAY

Ellie has the parcel open on her bed. She lifts out the  
dress she was admiring in the store and holds it before  
her. She is touched, and a little confused.

INT. BUNKHOUSE -- LATE DAY

Jesse puts away groceries.

ELLIE (OS)

Why'd you buy that dress?

Jesse turns and shrugs.

ELLIE

Said on the radio the money's still missing. You spend money on a dress that a guard died for?

JESSE

Men die all the time for what women want.

ELLIE

Not this woman.

Jesse goes back to what he's doing.

JESSE

Best you stay clear of me.

ELLIE

Think you're that bad?

JESSE

Thinkin' with no mind? Now there's a trick.

Ellie is thoughtful. She leaves. Jesse has heard her go but hasn't looked around. He goes on putting the groceries away but hears a noise behind him. He's glad she's still there. He turns, grinning, but almost starts with surprise.

INT. BUNKHOUSE -- LATE DAY

Jose stands in the doorway, his horse's reins loose in his hand. Jose has a strong Spanish-American accent.

JOSE

Howdy.

Jessie nods.

JOSE

Ellie say you know cattle.

JESSE

Bit. Raised on a farm. Hear say  
you got something killing your herd.

JOSE

(nodding)

Found one more today.

JESSE

What you think? Wild dog? Puma?

Jose looks him up and down.

JOSE

No.

Jose wanders away to the house. Finding the answer odd,  
Jesse crosses to the door and watches the old man go.

EXT. OPEN COUNTRY, CATTLE HERD -- NIGHT

Jose, carrying a gas lantern, leads his horse, followed by  
Jesse, leading his. Both are dressed warm against the  
biting cold. Jose turns on a flashlight. He moves it  
around and discovers the carcass of a steer, resting on  
its side.

Frowning, Jesse checks the animal. He holds out his hand  
for the flashlight and Jose drops it in. After a while  
Jesse kicks at the animal's leg. It moves easily.

JESSE

Hell.

He looks at Jose. Already knowing, but wanting it  
repeated...

JESSE

When'd you find it?

JOSE

'Round noon.

JESSE (astonished)

Should be stiff as a board.

JOSE

All like that. Cut open his hide,  
find he's cooked inside.

Jesse pulls out a large knife and cuts the hide. The muscle below is reddish brown, bloodless. He moves round to the rear of the animal and sees a gaping hole beneath the tail. He shines the torch into the hole and looks in astonishment as he can see well inside the abdomen.

JESSE

All its insides's gone.

Jose nods.

Jesse stands and moves to the head of the animal. He shines the flashlight and discovers the eye is missing. Jesse moves down closer.

JOSE

See, still got the lashes.

Jesse looks. The eyelid and lashes are still there. The eyeball has been perfectly removed. Jesse removes his glove and picks up some yellow powder around the eye socket. He rubs it between his fingers. As he does so...

JOSE

Sometimes take the tongue.  
Sometimes the lips. This one  
still got the lips.

JESSE

What's this yellow stuff?



JOSE  
Dunno. Often there.

Jesse shakes his head, nonplussed.

JESSE  
Ain't no dog done this, no  
mountain lion.

JOSE  
(crossing to his horse)  
You shoot?

Jose removes a Winchester and hands it to Jesse. He takes the reins of his horse and begins to move off.

JOSE  
See you come sunup.

Jesse watches him go. Unnerved, he stares down at the dead animal.

INT. HOMESTEAD -- NIGHT

Ellie places a meal before Jose.

JOSE  
Nice young fella.

Ellie nods and begins to move away.

JOSE  
Nice looking I mean.

Ellie pauses and looks at him as he waits for a comment. She shrugs, noncommittal.

JOSE  
Don't think he'll stay, though.  
Seemed put off. Like the others.

ELLIE  
I think he'll stay.

JOSE

Hope so.

Jose pokes at his meal.

EXT. OPEN COUNTRY -- NIGHT

Although cold, Jesse is alert in the saddle. He turns on the flashlight and swings the beam round.

The beam picks up the eyes of various cattle.

After a moment Jesse turns off the light. He shakes his head, disturbed and jumpy.

EXT. OPEN COUNTRY -- DAWN.

The sun breaks the horizon.

EXT. OPEN COUNTRY -- DAY

The sun is well up. Jesse notices Jose coming. He nudges his horse and moves toward him.

EXT. OPEN COUNTRY - DAY

The two men meet up.

JOSE

Anything?

JESSE

(shaking his head)

Gather you reported this.

JOSE

(nodding)

Law don't want to know. Ain't dead people.

JESSE

What about the Livestock Board?

JOSE

They especially don't want to know.

JESSE

Why? I mean, what reason?

JOSE (shrugs)

Don't handle rustling.

He moves his horse on.

JOSE

Ellie's got food on.

Jesse watches him go.

INT. HOMESTEAD -- DAY

Ellie places a meal before Jesse. He doesn't touch it, but watches her go back toward the kitchen.

JESSE

Anyone else's cattle killed like this around?

ELLIE

(shaking her head)

Did hear rumors, up Colorado way.

JESSE

How many head you lost?

ELLIE

Twenty-five. No, twenty-six. This year.

JESSE

How long's it been going on?

ELLIE

Five year or more.

JESSE

Five?

ELLIE

Worse lately. We're near broke.  
Why we need help. At any cost.

She leaves the room, Jesse recognizing the last comment was leaned on for him.

EXT. OPEN COUNTRY -- NIGHT

It's a bright, moon-lit night. Jesse sits his horse, watching the cattle. He sighs, bored. He dismounts, squats, bites off his gloves and cups his hands to warm them with his breath. He is just about to stand when...

SMASH CUT: A steer hits the earth with huge impact beside him.

Jesse's horse screams with fright and bolts. Jesse has fallen over. He is stunned. He looks at the carcass beside him. It is steaming hot. He looks at the sky. There is nothing but a clear, star-filled sky above. Jesse looks back at the steer. Half its face has been cut away, but there is no blood.

Jesse stands and looks around in bewilderment, still too shocked to speak.

EXT. OPEN COUNTRY -- DAWN

Jesse, on horseback, leads Jose, on horseback, to the carcass. Jose dismounts and inspects the dead steer.

JESSE

Told the newspapers about this?

JOSE

Yeah, Ellie did.

JESSE

And?

JOSE

Say rustling goes on all the time.

JESSE

Seen one like this afore? I mean look at it. Horn's driven clean back through the skull. Every bone's broke.

JOSE

Like it fell from the sky?

Jesse's look shows he thinks Jose may not believe him.

JOSE

Once. Coupla years back. So what you think? Little green men?

JESSE

Well whata we got here? Animal falls from the sky. Body's half cooked, all its insides gone. Half its face gone. No blood. What's it sound like to you?

JOSE

Sounds like you can't help me.

INT. HOMESTEAD -- DAY

Ellie comes from the kitchen with Jesse's breakfast. As she places it before him...

JESSE

Mind if I borrow the pickup?

She looks at him in question.

JESSE

Thought I might go into town, poke around.

Ellie stares, noncommittal.

EXT. PICKUP INT, MAIN ROAD INTERSECTION -- DAY

Ellie drives down the dirt road. She wears the dress Jesse bought her.

JESSE

Look awful pretty in that dress.

Ellie glances at him, containing her pleasure.

JESSE

You know, that letter, wherever it is, guarantees I won't take off with your truck.

ELLIE

Got shopping to do.

They pull up at the intersection to the main road.

JESSE

Thought I might go into Taos today.

Ellie is surprised, but then concedes.

They turn right onto the main road.

EXT. PICKUP INT - SHOPPING CENTER -- DAY

The pickup is being parked in front of a supermarket.

JESSE

How long you be?

ELLIE

'Bout an hour.

Ellie turns off the engine and extracts the key.

JESSE

Um, mind if I have that?

She hesitates, but hands it to him. Jesse slides across to the driver's side. He addresses her through the open window.

JESSE

See you here, then. One hour.

He starts up and backs out. Ellie watches him go, unsure.

EXT. LIVESTOCK BOARD -- DAY

A sign on the door reads. "Livestock Board"

INT. OFFICE -- DAY

Jesse sits before a Livestock Board OFFICER. The Officer, a cold clerical type, looks sceptical. He sits back.

OFFICER

What do you want me to do  
with this?

JESSE

Well, want you to investigate the  
darn thing.

OFFICER

We don't investigate anything. This  
is a matter for the law.

JESSE

You want me to go to the law, tell  
'em a cow nearly killed me when it  
fell from the sky?

OFFICER

I don't care what you tell them.  
Just ain't our brief.

Jesse sighs heavily and stands.

JESSE

Know about anything else like this?  
Been told some folks up north been  
losing head same way.

OFFICER

I'm sure if they had we'd all know  
about it.

Jesse realizes he's getting nowhere. He leaves. Sure that Jesse is gone, the Officer picks up his phone and punches out a number.

EXT. TAOS NEWSPAPER -- DAY

Establishing.

INT. REPORTER'S DESK -- DAY

A REPORTER stares sceptically at Jesse.

JESSE

Mister, you can come out see for yourself. Damned thing's got every bone in it's body broke. Got half its face cut off.

REPORTER

You mean it's been butchered?

JESSE

No. Ain't no knife. It's like some surgery thing, burn or something.

REPORTER

You mean like a laser?

JESSE

Yeah, yeah, like a laser.

REPORTER

I don't think that's news.

JESSE

A doggie falls from the sky, near kills me, it's got all its insides gone. It was a clear night, no clouds. You don't think that's news?

REPORTER

For a tabloid, maybe. We do serious news here.



JESSE

Mmm, but you ain't serious about the news, are you? Do yourself a favor. Ring up newspapers in Colorado, see if they got reports like this. I'm telling you, this is big.

REPORTER

Thanks for the tip.

Jesse shakes his head ruefully and begins to leave.

REPORTER

And I got a tip for you. Why don't you go see the District Attorney.

Jesse hesitates. He nods and leaves. The Reporter shakes his head, indicating considering Jesse a nut, but as he taps his pencil thoughtfully he looks at his phone.

EXT. DISTRICT ATTORNEY'S OFFICE -- DAY

There is a sign: Taos County District Attorney 8th District.

Jesse stands outside, trying to get up the nerve to go in. He is just about to when a POLICEMAN comes through the door from inside. It's enough for Jesse. He turns and walks away.

EXT. SUPERMARKET -- DAY

Ellie sits on a curb, surrounded by grocery bags, her look glum. But a gleam of hope brightens her face.

Jesse pulls the pickup into the parking space before her. He gets out.

JESSE

Sorry. Got held up.

ELLIE

That's ironic.

Amused, Jesse helps her with the bags.

JESSE

Got yourself a wicked sense of humor there.

ELLIE

No, wicked is as wicked does.

JESSE (not getting it)

Yeah.

As he puts the last bag in.

JESSE

Just want to grab a paper.

She nods, grinning slightly, and watches him go into a newsagents.

INT. NEWSAGENTS -- DAY

Jesse enters and picks up a newspaper. The headline reads "Killer Still At Large" with the subheading, "Three Down, One To Go". Glancing around, a bit unnerved, he tucks the paper under his arm and goes to the magazine section.

EXT. SUPERMARKET -- DAY

As Jesse approaches the pickup, he slows his stride, realizing that Ellie is in the passenger seat. He is pleased. He gets in and starts the truck.

EXT. ELLIE'S PICKUP INT. -- DAY

As they drive, Ellie picks up one of the magazines he bought - "Phenomena". She opens it.

The contents can be seen as she flips through - "My Grandson is an Alien!" "Mystery Lights!" "My Ghostly Lover".

She looks sideways at Jesse, as though he might be a bit simple.

EXT. HOMESTEAD -- DAY

The front door opens and Ellie looks up at Jesse standing on the porch.

JESSE

Ah, Ellie, thought maybe you had some paper and envelopes, few stamps. Pay you for 'em.

ELLIE

There you go being generous again.

She goes inside.

INT. HOMESTEAD -- DAY

Jesse comes inside a few paces and pauses. He notices a drawing on the table and crosses to it. It is a depiction of him. Ellie comes out with the stationery.

JESSE

Hell, you know this fella looks like me.

ELLIE

Imagine that.

JESSE

Sure. Hell, like a mirror.

ELLIE

Well had practice, drawn you once before.

Jesse looks at her in question.

ELLIE

Put a drawing in that letter I mailed. Why you had to wait so long.

JESSE

Huh. Well...If you do got a man,  
he better watch his back.

Ellie looks at him in question. He places two dollars on  
the table and picks up the stationery.

JESSE

Met rattlers'd be scared of you.

He begins to leave but halts by the door.

JESSE

You know I could've just tied  
you up and stole your damned  
truck right off.

ELLIE

Why didn't you?

Jesse only stares, without the courage to go there.

ELLIE

Could always cut and run now,  
Jesse. Roadblocks are gone.  
Keys're right there.

Jesse looks at the keys, dangling on a hook.

JESSE

Well...we got us a deal.

He begins to leave.

ELLIE

I don't think you're bad, Jesse.  
'Fact, don't think you've done  
nothing like this afore.

JESSE

Now there you go. Just when I  
thought you was smarter than me.

He leaves.

Ellie comes to the door, watches him go.

INT. BUNKHOUSE -- DAY

Jesse sits at a table, addressing an envelope. He copies the address from an ad in one of the magazines he bought earlier. The ad is headed "Paranormal Investigations".

Jesse yawns as he seals the envelope and drops it on top of three others. He blinks thoughtfully at the small pile.

INT. BUNKHOUSE -- DUSK

An alarm clock, sitting on a box beside Jesse's bunk, suddenly goes off, waking him. Jesse rubs his eyes, trying to wake but finding it difficult. He sighs heavily.

EXT. OPEN COUNTRY - HIGHER GROUND - DUSK

Jesse rides toward Jose, who is mounted, staring down at his cattle. Jose does not acknowledge his approach.

Jesse arrives, noticing Jose's strange preoccupation.

JESSE

Howdy.

Jose doesn't look at him.

JESSE

Something wrong?

Jose shakes his head but doesn't change his attitude. Jesse looks sideways at him, wondering what the problem is.

JESSE

Well...ah...

JOSE

He said I would lose it.

Jesse looks at him, waiting...

JOSE

When I was a boy, he said, Jose, you are useless, and one day you will lose this ranch. Well, I'm an old man now, but my father was right all along.

JESSE

Going broke?

JOSE

No...

He pulls his horse away and walks it on.

Not 'going'.

He has touched a raw nerve in Jesse. Eventually...

JESSE

Just 'cause y'daddy said it, don't make it so!

But Jose does not look back.

INT. HOMESTEAD -- DAY

A telephone in the foreground rings loudly. Ellie appears and answers it.

ELLIE

Hello?...Who is it?

INT. BUNKHOUSE -- DAY

Jesse sleeps. Ellie's hand enters frame and touches his shoulder. He wakes, surprised.

ELLIE

Phone.

INT. HOMESTEAD -- DAY

Jesse approaches the phone and picks up. Ellie watches.

JESSE

Hello?...Yes, sir, that's me...That right?...Well I, I just work here...Can you hang on a minute, please.

He cuffs the phone and looks at Ellie.

JESSE

It's this Investigator fella. Wants to come out. 'Bout the cattle.

ELLIE

Is he police?

JESSE (shamefaced)

No, not exactly.

Ellie's look demands he explain.

JESSE

He's ah, one of them paranormal people.

Jesse waits. Ellie doesn't know what to say.

INT. HOMESTEAD -- NIGHT

A large map encompassing Colorado, Nevada, and New Mexico is on the table. BILL BANKS, a middle-age paranormal investigator, looks up from it.

BILL

What I'm saying is...we are not alone.

Ellie, Jose, and Jesse are assembled.

BILL

Each red mark here represents a location where this same thing has happened. To date roughly five hundred cattle have been killed

BILL (Cont'd)

this way. And I want to know why. That's why I'm very glad Mr. Lomax contacted me.

JOSE

Well...sir, afraid I cannot pay...

BILL

Oh that's alright, not doing this for money.

ELLIE

Why then?

BILL

'Bout five years back, had a small law firm in Durango. A client of mine, a cattleman, told me about his cows being killed, so I went out, had a look. Damnedest thing. So naturally I went to the law on his behalf. To my surprise they weren't interested. Now over the years I've developed some pretty good friends on the force, but not one would help me on this. Then one day this Marshall, name of Hal Drysdale, told me that if I knew what was good for me I'd drop it.

JESSE

He threatened you?

BILL

No. No, known Hal since we were boys. No, he was worried for me. Did say it was much bigger than I realized. Then one day, not long after that, he died. Was how he died bothered me.

JESSE

How?



BILL

Cleaning his gun. Man on the force thirty-two years dies cleaning his gun. So it occurred to me I should have my office debugged.

JOSE

You had bugs in your office?

BILL

The listening kind. Turns out there was no less than five. Hal gave me that warning while he was sitting in my office...Something's very wrong here.

Ellie and Jesse exchange a concerned look.

EXT. HOMESTEAD -- NIGHT

Ellie sits on the porch, Bill further up on the same bench. As they sip coffee they vaguely watch Jesse saddle a horse. Bill's Winnebago is parked nearby.

BILL

Take photos of the cattle?

ELLIE

No.

BILL

Why not?

ELLIE

No camera.

BILL

Didn't you think to buy one?

Ellie stands.

ELLIE

No money.

Ellie goes inside. Bill isn't too concerned. Instead his attention switches to Jesse. Jesse swings up into the saddle and rides out as Ellie comes from inside, carrying a sketch pad. As Jesse and Bill exchange a nod, she crosses to Bill and hands him her drawings.

BILL

Oh.

They are drawings of the dead cattle, expertly done.

BILL

Huh. You're quite an artist. Look, I got a digital camera in my trailer, mind if I take shots of these?

ELLIE

Sure.

BILL

You know, you're lucky to have a man like Jesse working for you. It's only 'cause of people like him I'm building a credible case.

ELLIE

What can you do?

BILL

Well, I'm putting all this on the net, I've got articles in magazines. Admittedly a lot aren't that reputable, but... See, I think you shake the bushes hard enough, something'll drop out.

He looks at Ellie.

BILL

Jesse married?

ELLIE (finding the question odd)  
Not that I know.

BILL  
Girlfriend?

Ellie shakes her head. Bill is pleased. He walks toward the Winnebago. Referring to the drawings...

BILL  
Thanks.

Ellie watches him, and frowns.

EXT. OPEN COUNTRY NEAR TREES -- FIRST LIGHT

Mounted, Jesse overlooks a small herd near the trees. He looks around and is surprised to see Bill coming toward him on horseback. He pulls his horse round and walks it to meet him.

EXT. OPEN COUNTRY NEAR TREES -- FIRST LIGHT.

Bill and Jesse meet up.

JESSE  
Sit that saddle right tight.

BILL  
Well, you deal with cattlemen you have to look the part. Don't tell anyone, but I'm only good when this thing's in low.

JESSE (grinning)  
Must've been a long ride out.

BILL  
Oh, you'd be surprised how your knowledge of wildflowers blossoms at this pace.

JESSE  
Oh, that's a pun. You know, like a play on words.

BILL (grinning to himself)  
Yeah, guess it is. Was hoping you  
might show me a carcass.

JESSE  
Oh, old Jose pours petrol on 'em,  
burns 'em.

BILL  
What? Why?

JESSE  
Oh, he's a gentle old coot. Reckons  
his cattle get upset to see one of  
their own kind rot. Maybe he's  
right.

Jesse looks away.

Bill studies him, perhaps admiring him.

BILL  
So, anything happen last night?

JESSE  
No. Just finished my rounds. Sure  
is a mystery, sure is.

BILL  
So why won't the local Sheriff come  
out? Even if he thinks it's only  
cattle rustling he should  
investigate.

JESSE  
(Shrugs) Thought about going to the  
DA's office over in Taos, but....

He voice trails off.

BILL  
Yeah?

JESSE (guarded)  
Well, all's said and done, I'm  
just the hired help.

BILL  
Yet you took the time to write  
to me.

JESSE  
Jose on his way out?

BILL  
Think he was having breakfast.  
Shouldn't be long.

JESSE  
Well, going in. Pretty beat.

He touches his hat and walks his horse on. Bill watches him go thoughtfully, then looks down at the cattle amongst the trees.

EXT. OPEN COUNTRY NEAR TREES -- FIRST LIGHT

Jesse is some two hundred yards away, while Bill has walked his horse down to the cattle.

Suddenly the cattle make noises of alarm.

INTERCUT:

EXT. OPEN COUNTRY -- FIRST LIGHT

Jesse halts his horse and looks round. He is surprised Bill's approach alarms the cattle so much.

Back with Bill. He halts his horse, also surprised.

Suddenly there is a strong draught of wind, and a high pitched whine, growing in volume. The cattle stampede toward Bill. Bill's horse rears up and he is flung to the ground.

The cattle stampede past. Bill struggles to his feet, trying to avoid being trampled. Just as suddenly as they came, the cattle are past.

But his attention is captured by a steer, still in among the trees. It screams in panic. Bill looks in disbelief.

FX: It is being dragged backward, its hind quarters off the ground. But there is nothing holding it.

Suddenly a gunshot rings out, and a splinter of bark is blown off a tree near the steer.

Bill looks round.

Jesse comes fast, firing the Winchester as he comes. He keeps firing, the bullets ripping the trees around the steer.

But the steer is well off the ground and being lifted vertically up into the tree canopy.

Jesse arrives beside Bill, dismounts and aims the rifle.

BILL

Shoot high! Shoot high!

Jesse raises the rifle further and fires above the steer.

Suddenly the noise stops and the steer drops thirty feet to the ground.

Jesse and Bill exchange a look of astonishment.

EXT. AMONG THE TREES -- DAWN.

The steer is on the ground, in pain. Jesse and Bill approach. They look up at the tree canopy. There is nothing unusual, and the leaves are still. Jesse places the rifle against the steer's head.

BILL

What are you doing?

JESSE

Leg's broke.

BILL

No, wait...

But Jesse fires, putting the animal out of its misery. He looks at Bill.

JESSE

Don't know what that was, but  
when I shot up, it let go.

EXT. HOMESTEAD -- DAY

Bill and Jesse are dismounting as Jose and Ellie come onto the porch.

JESSE (to Jose)

Afraid we lost another. Sorry.

Jose slumps onto the bench and puts his head in his hands in despair. Ellie places a consoling hand on her father's shoulder, realizing they are facing complete ruin. Jesse watches sympathetically.

Something occurs to Bill, he looks at the Winnebago then breaks from them and makes quickly for it. He enters.

Jesse looks at Jose and sighs, torn.

JESSE

Look...

He checks Ellie, knowing she knows his secret and may object, but says it anyway...

JESSE

Maybe we can buy more stock.

Jose looks up.

JOSE

We're broke.

JESSE (fabricating badly)  
No, ah, been talking to Bill.  
He, ah, said he might be  
willing to buy your story.

JOSE (hopeful)

How much?

JESSE

Enough to replace your stock,  
...maybe.

Jose looks at Ellie, hope filling his face. Ellie sees the look and looks sharply at Jesse. Jesse sees she will remain silent and backs toward Bill's van.

JESSE

I'll just go along, talk to Bill  
some more.

He walks toward the Winnebago. Ellie has mixed feelings.

EXT. BILL'S WINNEBAGO INT -- DAY

Bill sorts through a large pile of photos. Jesse appears at the open door.

BILL

Come in.

He continues searching the photos as Jesse enters. Jesse's eyes drift up onto a digital camera on a shelf above.

JESSE

Say, Bill, ah, you seem a nice guy  
and, ah...

Bill pauses and looks at him.

JESSE

I told them folks you might  
pay for their story.



BILL

What?

JESSE

Hear me out. That old guy's going to lose his ranch. I got some money stashed, put aside, and I'm thinking I'll replace his stock, but I don't want him to know it came from me, see. So, if you can keep a secret, I'd be much obliged.

BILL

That's very decent. That because of Ellie?

JESSE

No. Ah...just, no.

Bill watches Jesse, who appears uncomfortable.

JESSE

What y'doin'?

BILL

Looking for something.

He continues sorting through the pile of photographs. He comes to one and drops it on the table.

BILL

See these?

Jesse looks. It is a photo of grass with cow pies (pads).

JESSE

Um...seems like bullshit.

Bill nods.

JESSE

What is it?

BILL

Bullshit. Look, see this one here,  
it's dark, right?

JESSE

Yeah?

BILL

And this one over here is light.  
But see the light ones are in  
this kind of circle.

JESSE

Someone turned them over.

BILL

No, see the dew, no footprints.  
Something's turned them over.  
Did you feel that strong wind on  
us while that cow was in the air?

JESSE

No.

BILL

Jesse, there's no animal, 'cept  
one, that can precisely remove  
an eye, or anything else, 'specially  
without bleeding.

JESSE

Which animal?

BILL (surprised)

Us. And there's no animal, 'cept  
one, that can fly and generate  
enough downdraught to flip over  
something as heavy as a cow pie.

JESSE

A helicopter?

BILL

Just before that steer was dragged off the ground I felt a strong downdraught. I was too close to the trees to see up clearly, but did you notice anything in the sky?

JESSE

Was watching the steer. But, y'know, helicopters ain't exactly quiet.

BILL (conceding)

I know.

EXT. SCRUBLAND, MONEY SITE - NIGHT

Jesse looks around, ensuring he is unobserved. Taking a fold-out spade from the empty rifle holster on his saddle, he begins to dig.

EXT. BILL'S WINNEBAGO INT. -- NIGHT

Bill types on a computer: "...appears to be some sort of tractor beam that has the capacity to lift something as heavy as a 900 lb animal..."

Bill pauses, sips his coffee, then gets up.

INT. HOMESTEAD -- NIGHT

Jose sits at the table finishing his supper, while Ellie watches TV in the sitting ROOM. The movie, "Blue Thunder" is on the box. Bill knocks lightly at the door and enters.

BILL

Ah, use your bathroom?

Jose stands and takes his hand gratefully.

JOSE

Oh, hey, been meaning to say thanks.

Bill looks nonplussed.

JOSE

You know, for buying my story.

BILL (uncomfortable)

Well, ah, Jose, Jesse and I haven't finalized anything yet.

JOSE

Oh.

BILL

But he'll let you know if we reach an agreement.

Jose nods.

BILL

Excuse me.

He hurries away to the bathroom. Ellie has heard what he said and watches her father, worried.

INT. HOMESTEAD -- NIGHT

Bill comes from the bathroom. As he passes the sitting room he slows as he sees "Blue Thunder" on the set. He happens to catch Roy Schreider in the advanced helicopter giving the order, "Okay, switch to silent mode." He slows and draws to a halt, watching. Action on TV shows the chopper noise suddenly reduce to a whisper.

BILL

Ellie...what movie's that?

ELLIE

(referring to TV guide)  
"Blue Thunder".

BILL

Thanks.

Bill hurries outside.

JOSE

'Night.

EXT. BILL'S WINNEBAGO INT -- NIGHT

Bill enters hurriedly and switches his computer to the internet. He calls up the imdb search engine (<http://us.imdb.com>) and types in "Blue Thunder". The result comes up with "Blue Thunder" 1983. He switches to yahoo.com and types in 'silent military helicopter'. We see staggered vision of the following: As he scrolls quickly down he comes across this hyperlink:

<http://www.navysbir.brtrc.com/cap/briefingsadmin/bosch.asp>

Cycloidal Propulsion for VTOL UAV Applications

CAMERA notes 'application to military requirements', then 'The technology supports low-altitude night surveillance without audible detection, and therefore it holds promise for direct applications in covert Special Operations...'

Bill looks at another link:

[http://www.ananova.com/news/story/sm\\_406540.html](http://www.ananova.com/news/story/sm_406540.html)

... Norwegian police search for 'silent helicopter'...  
"They were three sober and trustworthy people and we have no reasons to doubt them," says Roar Tøgersen from Helgeland police.

On that site camera picks out key words. e.g. "bobbed up about 100 feet or so and then settled down farther across the field....with no noise."

Bill looks at another link:

News: Boeing... on existing and future aircraft. NOTAR system-equipped helicopters are the quietest helicopters ever produced...

Camera notes 'NOTAR system-equipped', and 'the quietest helicopters ever produced'.

Bill is intensely interested. He looks at another link:

Simulation of a Complex Three-Dimensional Internal Flow Field ... their effectiveness in improving the numerical simulation of the NOTAR antitorque system internal flow. Comparisons between measured data and the predictions ...

<http://www.nas.nasa.gov/Pubs/TechSums/9293/91.html>

Camera notes 'nasa.gov' in the last line.

EXT. BILL'S WINNEBAGO INT - NIGHT

In ECU Bill's finger now traces over a detailed map of New Mexico. It stops when it encounters 'Kirkland Airforce Base'. The finger taps the map.

Bill stares intently at the map, knowing he's onto something.

EXT. CATTLE AUCTION YARDS -- DAY

AUCTIONEER  
(Auctioneer's spiel)

Jesse sits on a fence overlooking holding yards, along with other CATTLEMEN. Jesse nods, giving his bid. Auctioneer continues. Jesse bids again. Finally...

AUCTIONEER  
(indicating Jesse)  
Sold!

Jesse grins slightly, pleased.

INT. BUNKHOUSE -- DUSK

Jesse sleeps. Bill stands nearby watching him, almost admiringly. Suddenly the alarm on the box beside Jesse's bed goes off. As he goes to shut off the alarm, Bill's hand beats him to it.

JESSE  
What y'doing, Bill?

BILL  
Got you the night off. Come for  
a drive.

He grins.

Jesse frowns, not liking the way Bill watches him.

EXT. BILL'S WINNEBAGO INT -- NIGHT

Bill drives, Jesse sitting alongside.

JESSE  
Why can't you tell me where  
we're going?

BILL  
Well, not sure of the reception  
we might get. So, far as you know,  
we're lost.

JESSE  
Got that right.

EXT. WINNEBAGO INT. -- NIGHT

They are parked, all lights out. Bill looks through  
binoculars. There is a high fence not far from the road,  
capped with razor wire.

JESSE  
What you looking for?

BILL  
Oh, anything unusual.

Jesse looks at him, wanting a further answer.

BILL  
Aircraft lights.

JESSE  
This an airport?

BILL

Kind of. 'Bout ten mile that way  
is Kirkland airforce base.

JESSE

Want to tell us what's going on,  
Bill?

Bill lowers the binoculars.

BILL

Now how come a young, good-looking  
man like you s'not married, Jesse?

Jesse is uncomfortable.

JESSE

Not the type, I guess.

BILL

Everyone's the type. Just some  
are more faithful than others.

JESSE

Guess I need to straighten out  
a bit first.

BILL

Why? Confused about yourself?

JESSE

Maybe.

Bill stares meaningfully at Jesse.

Jesse is more uncomfortable.

INT. WINNEBAGO -- NIGHT

Bill suddenly notices something.

BILL

Look.

He raises the binoculars.



Jesse looks.

A single unblinking light comes toward them at considerable speed.

Bill leans forward and turns on the 'accessories' switch on the ignition. Jesse wonders what he's doing. Bill lowers both their electric windows.

BILL

Listen.

Both watch as the light comes directly toward them, some 300 - 400 feet above. It passes straight overhead without a sound.

EXT. WINNEBAGO -- NIGHT

Both Bill and Jesse hurry from the vehicle and rush to stand behind it, watching the light as it moves away from them.

BILL

I'll tell you one thing. That does not meet FAA regulations.

Suddenly the light goes out, leaving nothing but a black sky. Bill and Jesse exchange a look.

BILL

I knew it.

Bill looks back at the sky. Jesse looks at him, not sure what he means.

EXT. WINNEBAGO INT - NIGHT

They are driving back.

BILL

Got to get photographs of that thing.

Jesse looks at him. His eyes go down to Bill's digital camera resting on the console.

JESSE

Well, suppose they do have silent choppers, that don't explain how they can lift a steer off the ground nor why they're cutting out their eyes and such.

BILL

I know.

EXT. WINNEBAGO INT - HOMESTEAD -- NIGHT

Jesse and Bill are having coffee, sitting at the table in the back.

JESSE

So what happens if you can't get photos of one of them things?

BILL

Well, we have what we refer to in law as a 'broken necklace'. That's a lot of loose facts with no binding thread, so it's hard to make a case beyond wild conjecture. You have no idea of the extent of this, Jesse. It's much bigger than I could have dreamed. So many decent people, ranchers like these people, having their lives ruined.

Jesse finds the statement significant. He looks out the window, and comes to a decision. Eventually...

JESSE

Sun's up.

He gets up.

JESSE

Well, least you didn't break my sleep cycle.

He stops by the door.

JESSE  
Why'd you ask me along?

BILL  
(studying photographs)  
Oh, someone to hold my hand.

Jesse frowns, not comfortable. Bill sees the look.

BILL  
Sighting's worthless without  
corroboration.

Jesse nods but is not convinced. He leaves. Bill is thoughtful as he watches Jesse walk by outside, then goes back to the photographs.

EXT. HOMESTEAD -- SUNRISE

As the sun breaks the horizon, Jesse crosses to the bunkhouse.

INT. BUNKHOUSE -- DAY

The alarm next to Jesse's bed goes off. Jesse switches it off, still half asleep.

EXT. WINNEBAGO -- DUSK

Jesse, coming from a day's work, comes to the back of the Winnebago. The door is open.

JESSE  
Bill?

He looks inside, ensuring Bill is absent. He checks the homestead and can see no one. He enters the Winnebago.

EXT. WINNEBAGO INT -- DUSK

Jesse enters. He stops beside the shelf, looking at the digital camera.

EXT. WINNEBAGO -- DUSK

Jesse comes out. He starts as he almost blunders into Jose's horse. Jose stands beside the animal. Jesse keeps his hand with the camera behind his back.

JESSE

Oh, howdy.

Jose nods.

JESSE

Seen Bill about?

JOSE

Out riding.

Jesse's head goes back in acknowledgement.

JOSE

Was wondering if you talked to him again about the story.

JESSE

Yeah, um, yeah I, I, I did. Um, well, we sort of made a deal, sort of.

Jose waits expectantly.

JESSE

Um, he, he said he couldn't offer cash, but that he'd arrange for us to get fifty head of cattle.

Jose's expression doesn't change.

JESSE

Which I thought was a...pretty good deal.

We wonder what Jose's reaction will be. Eventually, he grins.

JOSE

Fifty?

He embraces Jesse emotionally. When they separate there are tears in Jose's eyes.

JOSE

Thank you...Thank you.

JESSE

Hell...I...Y'welcome.

Jose begins to lead his horse away. He stops and turns.

JOSE

Thank you.

Jesse nods, just now realizing he has given Jose the greatest gift possible. Jose begins to move on, but.

JESSE

Hey, Jose.

Jose pauses.

JESSE

I, ah, I'd really appreciate it if you wouldn't say nothing to Bill just yet. Only a spoken agreement, you know, and sometimes folks don't keep their word.

Jose nods. Jesse comes a little closer.

JESSE (confidentially)

And, ah...was sorta hoping I could have a couple of days off. You know, go into town, get a haircut, that sort of thing.

A sly look comes to Jose's face.

JOSE

Oh.

He does a weak pelvic thrust.

JOSE

A haircut.

He smiles, and makes Jesse laugh slightly. He walks away.

JESSE (bashful)

No, I wasn't...No.

But Jose chuckles, waves him away and keeps walking.

EXT. QUESTA MAIN STREET -- DAY

Jesse arrives in the pickup and parks. He goes into a barber shop.

EXT. QUESTA SHERIFF'S OFFICE -- DAY

A sign on the window reads: Questa Sheriff. Wilt, the sheriff, is on the other side of the glass, looking out.

INT. QUESTA SHERIFF'S OFFICE - DAY

Wilt turns from the window. He's drinking coffee. He puts the cup on his desk, leans over and takes a folded piece of paper from the drawer and puts it in his shirt pocket.

WILT

(grabbing his hat)

Going for a haircut.

His DEPUTY nods.

INT. BARBER SHOP -- DAY

Jesse gets a haircut - short back and sides. He tenses as Wilt enters.

WILT (to Barber)

Hey, Tom.

BARBER

Hey, Wilt. Just take a chair, done directly.

Wilt sits in the next barber's chair. He looks at Jesse.

WILT

Getting hot.

BARBER

Yeah, awful hot lately.

WILT (to Jesse)

Hey, aren't you that new hand  
out to the Degas ranch?

JESSE

Yeah.

WILT

Thought I recognized you. See  
you're driving the pickup.

JESSE

Yeah. Got some time off. Said I  
could borrow it.

WILT

Well, must trust you a lot for that.

Jesse looks at him.

WILT

You do know Ellie and I are  
going together?

JESSE

No.

WILT

What, she didn't tell you?

Jesse shakes his head.

WILT

Huh, that's odd. Seeing you're so  
trusted n'all, you'd think she'd  
say that. Hey, Tom, tell this boy,  
sorry, what's your name again?

JESSE

Jesse.

WILT

Oh yeah, Jesse Lomax, tell this  
Boy I'm really Ellie's man.

TOM

S'a fact. Been going together  
nigh on a year.

WILT

Oh Hell, Tom, you're getting old.  
Be two years at least. Matter of  
fact, I'm thinking it's two and a  
half by now.

JESSE

Well, ah, how come you never  
come out?

WILT

Say what?

JESSE

Said, how come you never come out?  
Been there near a month already.

WILT

Well been busy lately, Jesse. But  
her and I talk on the phone all  
the time. Looky here.

He pulls the folded paper from his pocket.

WILT

See what she mailed me a coupla  
weeks back. Here.

He unfolds it and holds it out. It is the drawing Ellie  
was making when Jesse and her first met - the one that was  
mailed.



WILT  
Look at that. Ain't that a likeness?

It is a drawing of Wilt.

JESSE  
Yeah...Like a mirror.

WILT  
(folding the drawing and putting it away)  
Carry it with me all the time.  
I swear that girl dotes on me  
every day in every way.

The Barber laughs.

Wilt laughs.

Jesse grins weakly.

EXT. BARBER SHOP -- DAY

Jesse comes out of the barbers, gets in the truck and drives away, in the opposite direction to which he entered town.

INT. BARBER SHOP -- DAY

Wilt stands by the window, watching Jesse drive away. He begins to leave.

BARBER  
Thought you wanted a hair cut.

WILT  
After what you just did to that  
boy? Huh.

INT. SHERIFF'S OFFICE -- DAY

Wilt enters and hangs up his hat.

WILT  
What d'you think?

DEPUTY

That's gotta be the best damned haircut ever did see.

WILT

And that's why you're my favorite deputy. Run a name. Jesse Lomax. Let me know of any priors.

The Deputy nods and turns to a computer.

EXT. PICKUP INT - OUTSIDE KIRKLAND BASE -- DAY

Jesse, now with a military haircut, is parked outside the main gate, watching it. He looks down, reading a magazine article headed, "Cattle Mutilations - Why?" by Bill Banks. He glances up and is both surprised and alarmed to see GUARD 1 from the main gate crossing the road to him. He winds down the window.

GUARD 1

S'cuse me, sir, can you state your business?

JESSE

Oh, um, well, see it's like this. Was supposed to meet my friend at a bar down yonder and he don't show up, and I thought I might have the wrong bar, so thought I'd wait right here, see if he comes out.

GUARD 1

(looking at his clipboard)  
What's his name, sir?

JESSE

Ah, well, it's, ah...Jimmy, Jimmy Olsen.

GUARD (dry)

Jimmy Olsen?

JESSE

James...Olsen. Call him Jimmy.

GUARD

No, no Olsen's come through.  
Military or civilian?

JESSE

He's, ah, military.

GUARD

No, no one by that name. I'll  
have to ask you to move this  
vehicle, sir, we don't  
allow loitering.

JESSE

Oh, okay.

He starts the pickup. The Guard begins to head back.

JESSE

Oh, sir.

GUARD

(coming back)

Corporal.

JESSE

Sorry, corporal. There a bar  
round here you guys hang out?  
Probably had the wrong place.

GUARD

Well, there's the Red Bull about  
ten miles back that way. Name ring  
a bell?

JESSE

Yeah, yeah, think it does. Thanks.

Guard nods, walking away.

INT. BAR -- NIGHT

Jesse approaches the bar. An AIRMAN, about Jesse's size, drinks at the bar, leaning on it. Jesse stops behind him and tries to estimate his height, even putting his hand level with the top of his own head. He then moves round to the bar, a little way up from the Airman. The BARMAN approaches Jesse, cocking his head in question.

JESSE

Beer, thanks.

The Barman moves on. Jesse looks at the Airman, who is a tough looking customer.

JESSE

Howdy.

The Airman looks round. He just nods, suspicious and unfriendly.

JESSE

You one of them guys works at the airbase?

AIRMAN

No, just dressed for Halloween.

Jesse half-laughs as he gets his beer and pays for it.

JESSE

That's interesting.

AIRMAN

It is?

JESSE

No, that you work out there, I mean. Always wanted to be a pilot.

Airman decides he is a nobody, and half turns away.

AIRMAN

Well you might need a high school diploma for that.

Barman snickers. Jesse's look darkens. He drinks his beer.

EXT. BAR - CARPARK -- NIGHT

The Airman crosses to his car, getting out his keys. He is at his car door when Jesse appears and taps him on the shoulder. The Airman turns and Jesse hits him with a haymaker. The Airman is out cold.

JESSE

Didn't they teach you that at high school?

EXT. AIRMAN'S CAR INT -- NIGHT

Jesse is nervous, sitting in the parked car, dressed in the Airman's uniform. He is parked by the side of the road in the middle of nowhere. He shines a flashlight on the Airman's ID, studying it. He looks up, biting his lip and takes a deep breath, steeling himself for what he must do. He pushes the ID into his pants pocket and starts the car.

EXT. AIRMAN'S CAR INT - KIRKLAND AIRBASE MAIN GATE -- NIGHT

Jesse drives to the checkpoint. He stops, reaches into his pants pocket for the ID but comes up with a strength bar, which he begins to hold out to GUARD 2, coming to his window.

JESSE

Oh, sorry.

He puts the strength bar back in his pants and comes up with the ID. He holds it out. Guard 2 checks the ID and his face. Suspicion grows in his expression.

GUARD 2

Where's your ring, Airman?

The blood drains from Jesse's face.

JESSE

S'cuse me?

GUARD 2

(showing Jesse his own ring)  
Your ring?

JESSE

Oh, my ring. I, ah, I lost it.

Guard 2 levels a sub-machine gun at him.

GUARD 2

Step from the car.

Jesse gets out. GUARD 3 comes forward and also covers Jesse.

GUARD2

Follow me.

INT. GATE GUARDHOUSE -- NIGHT

Guard 2, followed by Jesse, followed by Guard 3, enter.  
Guard 2 picks up a phone.

INTERCUT:

INT. DUTY OFFICER'S OFFICE -- NIGHT

A phone rings.

DUTY OFFICER

Duty Officer.

GUARD 2

Main gate, sir. I have an Airman  
Wentz here and his photo ID doesn't  
match. He also has no ring.

DUTY OFFICER  
Give me visual.

Guard 2 punches a button and the Duty Officer sees them on a monitor.

DUTY OFFICER  
Put him on.

Guard 2 holds out the phone and Jesse takes it.

JESSE  
Hello?

DUTY OFFICER  
Identify yourself, Airman.

JESSE  
Ah, Airman Steven Wentz, sir.

DUTY OFFICER  
What sector you with, Wentz?

Jesse looks straight ahead.

In the far distance there is an illuminated 'D' on one of the buildings.

JESSE  
Sector D, sir.

The Duty Officer punches up Wentz's ID on a computer.

DUTY OFFICER  
And why doesn't your photograph match?

JESSE (taking a chance)  
Well...think you know why, sir.

DUTY OFFICER (cautious)  
No. You tell me why.

Eventually...

JESSE  
It's my false ID, sir.

Duty Officer thinks for a long moment.

DUTY OFFICER  
Then where's your ring?

JESSE  
Well, you're never going to  
believe this, sir, but...

The Duty Officer listens to what Jesse says. He begins to grin. He listens some more, then chuckles. BACK TO:

JESSE  
I'd appreciate it if you didn't  
tell no one, sir, sort of  
embarrassing, you know.

DUTY OFFICER (chuckling)  
Put the guard back on.

Jesse hands Guard 2 the phone.

DUTY OFFICER  
It's okay, let him through,  
no one would be stupid enough  
to use an excuse like that.

Guard 2 hangs up. He hands Jesse back his ID and grins.

GUARD 2  
Make sure you put in the RQ72  
tonight.

JESSE  
Yeah.

He stops at the door.

JESSE  
You mean the...?



GUARD 2

Regardless of whether you think  
you'll get the ring back, it still  
has to be deactivated.

JESSE

Oh...Okay.

Jesse gets in the airman's car and Guard 2 raises the  
boom. Jesse drives through.

EXT. AIRMAN'S CAR INT - KIRKLAND BASE -- NIGHT

Jesse drives. He is in disbelief that he got through.

INT. DUTY OFFICER'S OFFICE - NIGHT

Duty Officer chuckles as Officer 2, HARRY, enters.

DUTY OFFICER (chuckling)

Hey, Harry, this is the best. This  
dumb Airman takes his daughter to  
one of them baby animal farms, and  
he's got his finger in this baby  
cow's mouth, you know, like a teet,  
and this cow sucks off his ring,  
and swallows it.

Both men laugh.

DUTY OFFICER

And now he's got to go back  
tomorrow and dig through it's  
shit to find it!

Both men laugh harder.

EXT. AIRBASE -- NIGHT

Jesse pulls into a parking space and stops. He shakes his  
head, still marveling at the close call. He gets out of  
the car. He looks around, can't see anyone, and pulls the  
digital camera from his pocket. Checking again, he takes a  
picture of the nearest building, which includes a sign -

Phillips. He turns and snaps another shot - Sandia National Laboratories. He moves on.

BACK TO:

INT. DUTY OFFICER'S OFFICE -- NIGHT

Harry still chuckles, moving to his desk and sitting.

HARRY

Who's this guy with?

DUTY OFFICER

Oh, he's one of them covert boys.

HARRY

Ask him for the password?

DUTY OFFICER

Oh, what's the use? They change it every day, no one remembers the damned thing, 'specially if they been drinking.

HARRY

Well, you're neck.

DUTY OFFICER

Well what can he do without a ring on this base anyhow? No, this guy's dumb as a post. God knows how he made it to Special Ops. (Laughing) What sort of a moron would even try an excuse like that?

He laughs some more. Harry considers he's right and chuckles.

EXT. SECTOR D -- NIGHT

The illuminated sign 'D' on the side of a large building looms as Jesse comes up to a door and tries it. It is locked. He walks well away from it and looks at the building, wondering how he can get in. Suddenly the door

opens and an AIRFORCE OFFICER walks out, approaching. He begins to walk by but stops.

OFFICER  
Have we forgotten something?

JESSE  
Sorry?

OFFICER  
I believe you were taught to salute a superior officer.

JESSE  
Oh, sorry.

He salutes.

OFFICER  
What sort of a damned salute is that?

JESSE  
Why? What's wrong?

OFFICER  
Where do they get you dumb bastards? From a Seers Catalogue?

Jesse's expression turns dark.

OFFICER  
Stand to attention.

Jesse comes to attention.

OFFICER  
Now salute.

The Officer salutes him. Suddenly Jesse punches the Officer in the chin. His eyes roll back and he collapses.

BACK TO:

INT. DUTY OFFICER'S OFFICE -- NIGHT

Harry is suspicious.

HARRY

You say that airman had a daughter?

DUTY OFFICER

Yeah.

HARRY

Pull up his file.

The Duty Officer turns to the computer and punches it up. The screen displays: Marital Status: Single. Dependants: Nil.

DUTY OFFICER

Oh, shit.

EXT. SECTOR D -- NIGHT

Jesse walks out from behind some bushes, putting the Officer's ring on his finger. He approaches the door. As he reaches for the door, there is a distinct electronic 'click'. Jesse pauses his hand in the air, about to take the knob, then more gingerly takes it and turns it. The door opens. Surprised but pleased, he enters.

INT. SECTOR D -- NIGHT

Jesse walks along a series of corridors, past numerous offices that are unmanned. He rounds another corridor and is halfway along when OFFICER 2 comes the other way. Jesse decides he'll just walk straight past. He gives a snappy salute. Officer 2, about to enter an office, pauses in the doorway.

OFFICER 2

Hey.

Jesse stops, a fatalistic expression coming to his face. He turns.

OFFICER 2

You new?

JESSE

Yes, sir.

OFFICER 2

Well you're not required to salute indoors, Airman.

JESSE

Oh, sorry, sir.

Jesse half salutes again. Officer enters the office. Jesse rolls his eyes and keeps walking.

INT. DUTY OFFICER'S OFFICE -- NIGHT

The Duty Officer accesses the tape of Jesse in the gate guardhouse. He has a clear picture of Jesse on screen and freezes it.

HARRY

(strapping on a gun)

That's it, lock it in.

Suddenly 'SECURITY ALERT' flashes silently below the picture of Jesse.

Duty Officer picks up a gunbelt as he and Harry leave in a hurry.

INT. SECTOR D. MAIN HANGER -- NIGHT

Jesse enters the main hanger, utterly amazed at what he sees. There is GROUND CREW working inside so Jesse takes cover behind large crates.

INT. OFFICER 2'S OFFICE -- NIGHT

Officer 2 searches a filing cabinet. He does not notice the picture of Jesse with the Security Alert banner flashing silently on the computer screen on the desk behind him.

INT. SECTOR D. MAIN HANGER -- NIGHT

Jesse, amazed, takes pictures with Bill's camera.

BACK TO:

Officer 2 turns from the filing cabinet, reading a file. As he approaches his desk he freezes, seeing the security alert on the computer screen. He drops the file and picks up the phone.

EXT. MAIN GATE -- NIGHT

Duty Officer and Harry, in a jeep, followed by three other jeeps full of MPs, swing by the front gate at speed. Guards 2 & 3 are closing large gates.

DUTY OFFICER

No one in or out! Expect  
armed resistance!

GUARD 2

Yes, sir!

The jeeps speed away.

INT. SECTOR D. CORRIDOR -- NIGHT

Jesse walks down a corridor, past deserted offices. He suddenly sees what is flashing on computer screens in each office. He freezes, staring at the screen, suddenly scared.

EXT. AIRSTRIP TARMAC - NIGHT

Jesse runs across the tarmac. In the background jeeps roam at high speed between the buildings and using search lights.

EXT. AIRSTRIP -- NIGHT

Jesse runs as fast as he can. Suddenly lights hit him, and he slows. A JET going at take-off speed comes straight at him.

The Jet flashes past, knocking him off his feet.

EXT. AIRSTRIP -- NIGHT

As the JET lifts off, Jesse sits up, shocked, amazed he is alright.

JESSE

Jesus!

EXT. SCRUBLAND, FENCELINE - NIGHT

Jesse runs toward the fence, taking off his jacket. He climbs the fence and throws the jacket onto the razor wire. As he climbs over he jabs himself, cries "Ouch!" and falls heavily to the other side. He gets up and staggers away, leaving the jacket on the wire.

EXT. SCRUBLAND -- NIGHT

Jesse runs. In the distant background three (normal) choppers are now in the air, spotlight beams shining down from them. Jesse looks around, wondering which way to go. He hurries on.

EXT. SCRUBLAND, FENCELINE -- NIGHT

MPs with GUARD DOGS approach the fenceline. One of them flashes a light up onto the wire. The jacket Jesse left behind is there.

EXT. HELICOPTER IN FLIGHT -- NIGHT

With scrubland below a powerful searchlight shows up every detail.

EXT. HELICOPTER BAY INT, IN FLIGHT -- NIGHT

A group of SOLDIERS outfitted with advanced night fighting utilities (helmets with night goggles, nightscopes to rifles, etc.) wait solemnly.

INT. HELICOPTER CABIN -- NIGHT

CO-PILOT (microphone fx)  
Switching to nightscope.



A screen, illuminated green, clearly shows the terrain below.

BACK TO:

The powerful beam from the chopper sweeps the scrubland.

A distant shot shows a number of choppers now sweeping back and forth, using search lights.

EXT. SCRUBLAND -- EARLY DAY

Close on the head of a horse as it grazes, chomping on poor grass.

Suddenly a mound of sand with a clump of grass on it moves, startling the horse. It trots away, but halts and looks back.

The mound of sand moves again, and Jesse surfaces. He is covered in sand and spitting it out. He sees the horse looking at him.

SFX: distant dogs barking.

Jesse looks off in the direction of the sound. He looks back at the horse.

JESSE

Hey, boy, you an outlaw too?

EXT. SCRUBLAND -- DAY

The horse trots away. But it stops and looks back. Jesse staggers after it, exhausted. The sound of dog barking is closer now. Jesse looks back toward the sound. He holds out the strength bar from his pocket to the horse.

JESSE (puffing)

C'mon, you must like these.  
(Reading the wrapper) See, got  
oats, and sugar, and fruit.

He comes slowly closer.

JESSE

And I'll give it all to you, if  
you'll just let me get a  
little...bit... closer.

Close on the horse, watching. Jesse's hand with the strength bar in it enters frame. The horse eats the bar. Jesse strokes its muzzle.

JESSE

There, see, told you you'd like it.  
Trouble is though, partner, no such  
thing as a free lunch.

EXT. GAS STATION, TRUCK STOP - NEAR SCRUBLAND -- DAY

There are a number of long-haul trucks parked at the rear of the diner. Jesse, riding bare-back, dismounts.

JESSE

Thanks, partner. You can go on home  
now.

He pats the horse and moves off.

Jesse creeps over to the nearest truck, unaware he is being followed by the horse. He opens the driver's door and slips inside. He is unaware the horse is now standing outside the door.

EXT. TRUCK STOP -- DAY

A portly TRUCKER comes from the diner, wiping his face and hands with a napkin. He pockets the napkin as he rounds his truck and almost walks straight into the horse.

TRUCKER

Jesus!

He gets over his shock and shoos the horse.

TRUCKER

Okay, shoo. Go away, now. Shoo!

The horse moves away. The Trucker shakes his head and climbs into the cab. He starts up and drives out.

INT. TRUCK CABIN. BUNK -- DAY

Jesse peeps out through a curtained window.

They are approaching the Red Bull bar.

INT. TRUCK CABIN -- DAY

The Trucker drives. Suddenly Jesse's head appears from the bunk behind him.

JESSE

Eeeeehah!

TRUCKER

Ahhh!!!

EXT. ROADSIDE -- DAY

The truck pulls over, air brakes locked on.

EXT. TRUCK CABIN INT -- DAY

JESSE

Hey, now that was a party!

Jesse climbs over into the passenger seat. The Trucker watches him fearfully.

JESSE

Hey, how'd I end up here anyhow?

TRUCKER

I don't know!

JESSE

(getting out)

Well you must know. It's your truck.

The Trucker can only stare.

Jesse is on the roadside.

JESSE

Say, where am I anyways?

TRUCKER

Well, the base is about ten miles back that away.

JESSE

Oh. Okay. Thanks.

He shuts the door. The Trucker looks over into the bunk, checking no one else is there. He shakes his head.

EXT. ROADSIDE -- DAY

As the truck pulls away, Jesse walks toward the Red Bull bar.

EXT. ROADSIDE, SCRUBLAND -- DAY

Jesse gets out of the pickup, dressed in his own gear. He carries the Airman's clothes and enters the scrub.

EXT. SCRUBLAND -- DAY

The Airman is gagged and tied to a tree, dressed only in his underwear. Jesse approaches.

JESSE

Hey, how y'doin?

He drops the clothes beside him. As he talks he takes out a pocket knife and pulls out a blade. The Airman stiffens, fear mounting.

JESSE

Hey, sorry about last night.  
I'd untie you but you might try something stupid.

He puts the knife in his hands.

JESSE

Anyway, I'll leave this with you.  
Sure a high school graduate like  
you can figure a way to use it.

He begins to leave.

JESSE

Oh, and, ah, lost your jacket last  
night. Sorry.

He leaves. The Airman is wide-eyed in wonder. Jesse  
suddenly comes back.

JESSE

And another thing.

The Airman shrinks back in fear, but Jesse drops the ring  
onto the clothes.

JESSE

Belongs to some officer that's  
awful snooty about being saluted.  
Happy trails.

He leaves.

EXT. HOMESTEAD -- DAY

Jesse arrives in the pickup. He gets out and crosses to  
Bill's Winnebago. As he does so Ellie comes to the door of  
the homestead, pleased to see him.

EXT. WINNEBAGO -- DAY

Bill comes from the Winnebago before Jesse fully arrives.

BILL

Jesse. How was the weekend off?

JESSE

(pacing, agitated)  
Awful tired, Bill. Awful  
tired.

BILL

Well, want some coffee?

JESSE

No, sort of on the run, you know.  
Bill, got to tell you, I took this.

He hands him the digital camera.

JESSE

I tell you. I'm a damned fool.

BILL

Well...the important thing is you  
returned it.

JESSE

No, I'm a damned fool 'cause I  
took it out to that airbase to  
take some pictures for you.

Bill is dumbstruck as he watches Jesse pacing. Ellie is  
closer.

JESSE

I got pictures, Bill. Got heaps of  
pictures. But I'm such an idiot.  
Didn't even check to see if you had  
any damned film, and now when I  
tried to get it open to get 'em  
developed I can't even get the  
damned thing open!

He suddenly sees Ellie and is immediately bashful.

JESSE

Oh, hi, Ellie, brought your  
truck back. Gassed the tank.

She nods.

JESSE

Um, Ellie, I'm in trouble.  
Big trouble this time. Think  
I got the whole damned airforce  
on my tail.

He looks down, ashamed.

JESSE

Was trying to help out, but think  
I did something real stupid.

ELLIE

What'd you do?

Jesse tries to speak, but can't find the words.

JESSE

Can't even tell you it's so  
stupid. They didn't even believe  
me about Jimmy Olsen! I just need  
you to give me a lift to the  
train station, that's all. Can  
you do that? Know I don't deserve  
it, but...

ELLIE

Yes...I can do that.

Jesse looks at Bill.

JESSE

And, Bill, I...I been around,  
you know, and, much as I respect  
you, and like you, I think you  
ought to know...I like girls.

Bill is perplexed.

JESSE

In fact I like this girl. Didn't want to let on 'cause I know she don't like me, and she's got a boyfriend 'nd all, and he's the damned Sheriff, and anyways, I like you, but I don't like you, Bill. Anyway, gotta go.

He walks off to the bunkhouse. Bill is astonished. He looks at Ellie.

ELLIE

Well...aren't you, you know.

Bill looks at her, mystified. The penny finally drops.

BILL

He thinks I'm gay?

She nods.

BILL

You think I'm gay?

She doesn't know what to say. Bill suddenly bursts out laughing.

ELLIE

Well you asked if he was married, or...

BILL

No, yes, yes, I...

He sighs, gets out his wallet, and shows her a picture.

BILL

This is my daughter, Maylene.

ELLIE

Pretty.



BILL

Yeah, pretty, but dumb. She broke up with this cowboy, broke her heart, and Jesse seems nice and about the same brains and...

ELLIE

Oh.

BILL

But I see now he...he's already smitten.

Ellie looks off toward the bunkhouse.

INT. BUNKHOUSE -- DAY

Jesse packs quickly. Ellie comes to the door.

ELLIE

You got to go?

JESSE

Yeah. Real sorry, Ellie. Seems I'm always messing up. My whole life, since I was a kid. My old man, he liked a drink, you know, beat my ma a lot. Never hit a woman, never gonna hit a woman, but guess I'm bad like he was, just in a different kinda way. Real sorry.

Ellie suddenly rushes to him and kisses him. As they separate, Jesse, shocked, looks at her humbly.

JESSE

Better get the truck.

She holds his face for a long moment, then nods. She leaves. Jesse shakes his head, torn.

JESSE

Now she kisses me!

He continues packing.

EXT. WINNEBAGO INT -- DAY

Bill has his camera connected to the computer. He clicks the mouse and a message appears on screen: DOWNLOADING IMAGES...

Bill clicks onto the image files and they appear on screen. The Phillips building, the Sandia Laboratories building, pictures of an advanced black helicopter.

Bill's mouth has fallen open in disbelief.

He suddenly hears the pickup pulling up outside the bunkhouse.

EXT. HOMESTEAD -- DAY

Jesse comes from the bunkhouse, throws his bag in the back of the pickup, and gets in. As they are pulling out Bill comes running from behind the Winnebago.

But he is too late. The pickup speeds away. He watches, sorry he has missed Jesse.

EXT. TRAIN STATION - TAOS -- DAY

Ellie and Jesse walk beside the train. They draw to a halt beside carriage steps.

JESSE

Well, appreciate your coming to see me off. Wouldn't have minded if you just dropped me at the gate.

Ellie watches him for a long moment.

ELLIE

Jesse, I don't want to lose you from my life.

Jesse is rendered speechless. He kisses her.

ELLIE

Will you write to me, let me  
know where you are?

Jesse, still holding her, nods. The TRAIN GUARD blows his  
whistle. Jesse looks around, torn that he must go. He  
looks at Ellie.

JESSE

I will write, Ellie. I'm sorry I  
let you down.

ELLIE

You didn't. You did good.

Jesse nods, thankful. He boards the train. The train is  
already moving as Jesse finds his seat near a window,  
Ellie walking alongside the train. They wave their  
goodbye, Ellie remaining on the platform as the train  
pulls away.

INT. DISTRICT ATTORNEY'S OFFICE - TAOS COUNTY -- DAY

The shield on a wall displays: District Attorney, Taos  
County.

The District Attorney is a serious and sceptical looking  
man.

DA

Well, I do have to inform you, Mr.  
Banks, I doubt I would be  
interested in such a matter.

BILL

Which is why I've invited you to  
our meeting. I think you'll find it  
most... illuminating.

He grins.

INT. MEETING HALL -- DAY

Bright footage of a nuclear explosion. As it nears completion, a wider shot encompasses a lectern before the projection screen. Bill approaches the lectern as the image disappears on the screen.

BILL

You may wonder why I have chosen the image of a nuclear explosion to begin my address. I'll come to that in a minute.

He looks around. The hall is full of people, among them many ranchers. In the front row is the DA, with two of his staff either side, the Reporter from the Taos Newspaper, and the Livestock Board Officer are also in the front row, along with Ellie and Jose.

BILL

Cattle mutilations. In isolated areas throughout the South West we have what was first thought of as merely strange, unexplained vandalism. However, gathered here are no less than one hundred and forty-six separate ranchers who have each experienced the shock of finding prize stock, lying butchered in their fields, their eyes, tongues, lips, sexual organs and rectal tissue often removed.

As Bill speaks, slides of examples are displayed on the screen.

BILL

These mutilations go back as far as 1975. So why the lack of official recognition, and why the reluctance to investigate?

The DA considers the comment aimed at him.

BILL

Why, for instance, does the Livestock Board to this day refuse to acknowledge there is even a problem?

The Livestock Board Officer shifts uncomfortably.

BILL

Why do major newspapers refuse to carry these stories? Especially in rural communities where the stock losses amount to millions of dollars.

The newspaper Reporter watches.

The slides are now close ups of mutilated animals.

BILL

Now these mutilations involve the use of what seems to be a laser driven surgical cutting tool. Also, the lack of blood and condition of the flesh suggests the cattle have almost been cooked alive at high temperatures. How is this possible? More to the point, why would anyone perpetrate such heinous crimes? Well, let's speculate on the first question. How?

Footage is taken from a Phillips in-house, technology video, demonstrating the use of lasers and the belt-pack referred to.

BILL

As their own classified in-house video explains, Phillips Laboratories, under contract with the military, have developed a field-capable, belt-pack surgical laser which allows surgeons or medics to operate even in the front

BILL (Cont'd)

lines of a war. The possibilities for reducing hemorrhaging in wounded soldiers and saving lives is obvious. So how would we deliver such a service? Well, same way we always have since the Korean War. Helicopter.

Pictures of the black helicopter appear.

BILL

These are photographs of a state-of-the-art military helicopter. Notice the coloring, consistent with night operations. Also notice this platform. Perfect one would think for carrying wounded soldiers, or operating on them even while in the air. Also note the tail fan, this system allows for almost totally silent running.

The DA holds up his hand.

BILL

Yes, sir?

DA

(standing)

Mr. Banks, I'm a busy man. This is all fine and dandy, but I'm sure if I tried hard enough I could come up with a convincing argument to justify all this. Maybe you better get to the 'why', 'cause I don't see any 'why' on the horizon. What's the military's agenda?

Bill considers, then addresses the SLIDE OPERATOR, working off a laptop.

BILL

Okay. Jump forward to the first nuclear slide.

The Slide Operator moves the mouse and clicks it. Animated slides of nuclear explosions appear.

BILL

I think what is confusing about this is that there is no single agenda, but several. So here's the most obvious one. We've been testing nuclear weapons in the South West since July 11, 1945 in Alamogordo.

A map encompasses New Mexico, Nevada, and Colorado. The tests appear as nuclear 'mushroom' clouds at various locations.

BILL

These little mushroom clouds are the sites for all the nuclear tests up to the present day.

Arrows show wind direction to the South East.

BILL

On each occasion bombs were not activated unless wind was to the South or South East, away from heavily populated areas. Because of these tests 1,000 kilotons of radioactive dust has fallen over Colorado, Nevada and New Mexico.

Six little nuclear symbols appear.

BILL

Now these are the locations of uranium mines, many with exposed tailings on site.

Two nuclear symbols mounted on buildings appear.

BILL

And these are the sites of nuclear laboratories in Northern New Mexico. There is probably no area in the world, aside from Chernobyl, where there is a higher likelihood of nuclear contamination of the environment. And what else do we have here in abundance?

The slide changes to a grazing herd. There are murmurs of conclusion from the Ranchers.

BILL

Much of America's beef.

Back to the map with its current nuclear markings, and new sites appear marked as a dead steer lying on its side.

BILL

Now on top of this, let's superimpose the sites of known cattle mutilations.

The 'steers' correlate almost perfectly with the detonation and uranium mining sites. More murmuring from the Ranchers.

The slide of the Sandia Laboratories building appears.

BILL

Sandia Laboratories, like Phillips, is located only a half hour flight from any of these locales. Sandia's specialty is the analysis of soft tissue samples. They are at the same base as the advanced helicopters you have just seen.

There is a stronger murmur, more angry, from the Ranchers. Bill holds up a piece of paper.



BILL

I obtained this under Freedom of Information from the Environmental Protection Agency, dated January 1992.

The report is also projected onto the screen, with the paragraph heading: 5.2 Animal Investigation Program.

BILL

"The primary purpose of the Animal Investigation Program is monitoring of the ingestion transport pathways to humans. Therefore, animals which are likely to be consumed by humans are targeted by the program. These are bighorn sheep, mule deer, and beef cattle."

Louder murmuring.

BILL

My question is, why is the Environmental Protection Agency embarking on such a program unless it has real concerns for the mass contamination of the American public?!

There is an angry outcry from the Ranchers, and some jump to their feet.

The DA stands and holds up his hands, calling for calm and for people to sit. Eventually he is obeyed.

DA

This is all fine and dandy. But I have to remind you people that the law deals in facts and evidence, and until you show me any real hard evidence linking all this speculation, I don't see I can investigate anything.

## ANGRY RANCHER

(leaping to his feet)

Well you better! Or you might find yourself under investigation!

He sits down, everyone agreeing. The Reporter takes it all down. The DA again calls for calm and gets it. The DA turns to Bill.

DA

You said there were several agendas at work here. What have you got 'cept nuclear contamination?

BILL

Development of a 'tractor beam' maybe, something capable of lifting a 900 pound animal into the sky, which probably accounts for their flesh being cooked at high temperatures. The covert training of personnel for operating lasers in mid-flight, and as part of a 'secret' war game. The development and testing of silent helicopters...

DA

Proof! That's all speculation! I need proof!

Bill nods to the Slide Operator. He clicks the mouse. A slide of a mutilated animal appears, and there is a yellow powder clearly visible on the edges of a wound site.

BILL

This yellow powder surrounding the wound is often found on mutilated animals. (holding up papers.) I have here verified lab reports on the independent sampling and analysis of this powder. It's potassium. But at a level 7,000 percent higher than could be

BILL (Cont'd)  
 expected to be found in a dead  
 animal.

DA  
 Well what does that mean?

BILL  
 I don't know. But I do know what it  
 cannot mean, and I am speaking now  
 as a lawyer. This powder  
 constitutes hard evidence that a  
 non-natural source, indicative of  
 man-made interference, can be  
 attached to these phenomena. As  
 District Attorney, you are now  
 compelled to investigate, or face a  
 civil suite for failure in the  
 proper discharge of your office!

The Ranchers again jump to their feet. This time the DA  
 cannot control their anger. His two STAFF also stand,  
 concerned at the mood of the angry mob. The DA mounts the  
 stage and indicates he wants to use the microphone. Bill  
 gives up the lectern.

DA  
 Okay. Okay.

The Audience settles down.

DA  
 You have your investigation.

The Ranchers cheer. The Livestock Board Officer hangs his  
 head and shakes it. The Ranchers settle down.

DA  
 And from now on in, each and every  
 mutilation is going to be treated  
 in the exact same manner as a  
 murder crime scene.

Ranchers cheer, stand and rejoice.

The DA turns to Bill, nods curtly, and he and his two Staff exit the auditorium. The celebrations of the Ranchers continue.

INT. MEETING HALL -- DAY

As the DA and staff leave the hall and the Ranchers celebrate, Bill, now down off the stage, approaches the Reporter. Ellie stands nearby. Bill and the Reporter shake hands.

BILL

Thanks for your help.

Reporter nods.

BILL

Why did you help?

REPORTER

Oh, got a tip from a cowboy.  
Thought I'd follow it up. Turns out  
he was right.

ELLIE

What was his name?

REPORTER

Think he said, Jesse somebody.

Ellie and Bill exchange a look. They are both pleased, but sad about Jesse.

EXT. HOMESTEAD -- DAY

Elle crosses to the homestead, new mail in her hand, sorting it. There are a number of 'District Attorney Taos County' marked cars in front of the house. Elle arrives at her front door when she hears an approaching car. Wilt and his Deputy arrive in their 'Questa Sheriff's Office' marked squad car. They get out.

WILT

You go on down to the site.  
Got a little business here first.

The Deputy gives him a knowing grin, and Wilt acknowledges it with one of his own. As the Deputy walks on, Wilt crosses to Ellie.

EXT. HOMESTEAD -- DAY

Wilt approaches Ellie on the porch.

WILT

Hey, Ellie.

He tries to kiss her but she turns her cheek away.

WILT

Well what sort of a hello's that?

ELLIE

You ignored us, Wilt.

WILT

Well I'm here now, ain't I?

ELLIE

Because your boss is here.

WILT

Well now, not exactly. Mind  
if I come in?

She puts her hand to his chest, stopping him.

ELLIE

Yeah, I do.

WILT

Well hell, Ellie, there's no need  
to be like that. We're still going  
together, ain't we?

ELLIE

I haven't seen you in six weeks.

WILT

Well I do have real live human murders to investigate you know, not just some dead cow. And you been so uppity lately...

ELLIE

They're not just dead cows, you idiot! And we are now bankrupt because of this!

WILT

Well...Things have changed.

He takes a paper from his pocket, unfolds it.

WILT

But guess I know why. Wouldn't be 'cause of some young buck by the name of Jesse Lomax?

Wilt hands her the paper.

WILT

Didn't want to have to use this.

He pushes past her into the house.

INT. HOMESTEAD -- DAY

Wilt walks in a way and turns. Ellie drops the mail on the table.

WILT

You know your boy has a list of Juvenile convictions long as my arm? What's more he's now on a Federal warrant for kidnapping, assault, trespass, possibly even treason.

He steps closer to Ellie.

WILT

Now we can do this easy or  
hard, Ellie.

He strokes her arm.

WILT

And easy is a hell of a lot  
more pleasant. Huh?...Huh?

He goes to kiss her cheek. She steps back.

ELLIE

I look at you, I can't believe  
I was ever stupid enough to  
sleep with you.

Wilt looks dangerous.

WILT

Well then let me be frank.  
It'd be real, seriously stupid  
not to sleep with me again.

ELLIE

Get out!

Wilt grabs her.

WILT

I ain't going nowhere. In fact, I  
think I might just arrest you for  
withholding evidence, and while I  
got you in my cell I might just  
question you the way I like to  
treat a smart mouth. By sticking my  
cock in it!

A rifle is cocked (OS). Wilt looks round.

Jose points the Winchester at him.

JOSE

Let her go, or you won't have a  
cock to stick in anything.

Jose lowers his aim toward Wilt's groin. The DA and Bill enter the house, later followed by the DA Staff and Wilt's Deputy.

DA

What the hell's this?

Wilt looks intimidated.

ELLIE

Go ahead, show the DA how you  
like to question women.

DA

What's she talking about?

WILT

Oh, it's nothing, Geoff. Just a  
lover's spat.

DA

You can address me as District  
Attorney, or sir. What's that?

ELLIE

It's a search warrant.

DA

So you're here on official business?

WILT

Well, yes, sir, but...

DA

Mister Degas, we'd all feel a lot  
more comfortable, sir, if you would  
lower your weapon.



JOSE

Not until he repeats what he said  
to my daughter.

WILT

You're not going to shoot me, you  
old coot! In front of the DA?!

JOSE

I don't like you. I just lost  
another steer. I'm out of money,  
I'm old, and I don't like you.

Wilt realizes he might just shoot.

WILT

...I said...I was going to stick...  
going to stick my cock in her  
mouth.

Jose suddenly fires.

WILT

(grabbing his groin)

Oh!

But the rifle has not discharged, just clicked.

WILT

Jesus!

JOSE

(looking at his rifle)

Damn. Forgot to load it again.

Bill grins.

DA

You can consider yourself on  
suspension, Sheriff. Wait outside.

WILT

But sir, I'm here in pursuit of a  
felon!

DA

The only law-breaker here right now  
is you! Get out!

Humiliated, Wilt snatches back his search warrant and  
exits.

DA

My sincere apologies, ma'am, for  
the behavior of Sheriff Betts.  
He'll be severely reprimanded.

Ellie nods.

INT. HOMESTEAD, KITCHEN -- DAY

Ellie has a large tray stacked with biscuits, coffee mugs,  
sugar and milk. She places a coffee kettle on it and picks  
it up.

INT. HOMESTEAD -- DAY

As Ellie approaches with the tray the men are pawing over  
a map of the local area.

DA

Now what I'm suggesting is we  
position five men at these points  
over the next month and that these  
men be equipped with night scopes  
and infra-red cameras.

Ellie puts down the tray. Bill notices the mail left on  
the table, and that one letter is addressed to him. As he  
opens it...

DA

Oh, thank you, Ellie. You know Mr.  
Degas, your daughter is a credit to  
you, sir. She is not only spirited  
and beautiful, she also has good  
manners.

Everyone smiles. Ellie almost blushes. Bill reads his letter. He lowers it, surprised.

JOSE (proud)  
She's my little girl.

EXT. HOMESTEAD -- DAY

Wilt and his deputy are standing petulantly by his car, smoking. They look round as two large cattle trucks enter the property.

WILT  
Well what do we have here?

As the trucks approach cattle can be seen and heard on them. They pull up by the holding pens.

INT. HOMESTEAD -- DAY

Wilt enters.

WILT  
You better come outside Mister District Attorney, sir. I believe these folks have some serious explaining to do.

The DA exchanges a look with Jose and Ellie. Bill is mystified.

EXT. HOMESTEAD -- DAY

The cattle are being released from the trucks into the holding pens, as everyone comes outside.

WILT  
(handing the DA the search warrant)  
Now we all just heard that Jose Degas is broke. But over here I see at least fifty head of prime stock being unloaded. And if I'd been allowed to have my say, sir, you'd know that my business here

WILT (Cont'd)

is to apprehend a felon by the name of Jesse Lomax, a hired hand working for these folks. And it is my belief that these here cattle were purchased with money stolen from the Wells Fargo bank over in Sante Fe 'bout a month back.

The DA looks at Ellie.

ELLIE

Jesse Lomax no longer works for us. He also couldn't have robbed the bank in Sante Fe because he was working for us a week before the robbery. Isn't that right, Pa?

Jose sees she wants him to lie. Eventually...

JOSE

Oh, two weeks, I think.

ELLIE

And as for the cattle...

BILL

I bought them. They serve as settlement for a deal I made with Mr. Degas to have exclusive rights to his story.

WILT

Well then I guess you'd be the one with the bill of sale for those cattle then, wouldn't you.

Bill looks at him for a long moment. He reaches into his pocket and pulls out the envelope seen earlier. From it he extracts a receipt. He hands it to the DA. The DA examines it, and looks up. He squints.

DA

Deputy, you got young eyes.  
What's it say on the side of  
that wagon yonder?

WILT'S DEPUTY

The Diablo Cattle Company, sir.

DA

Well now that's awful strange.

He turns the receipt around and shows Wilt.

DA

That's the same name on this  
receipt made out to one Bill  
Banks, whom I believe  
is this gentleman right here.

Wilt rolls his eyes.

DA

You know, you'd have to be the  
sorriest excuse for a Sheriff I've  
got in my district. In fact, I'm  
writing to the Governor to  
recommend your contract with this  
state be withdrawn. Now get the  
hell out of my sight.

As everyone goes back inside, Wilt and his Deputy drive  
out. Bill and Ellie remain on the porch.

EXT. HOMESTEAD -- DAY

Ellie comes to Bill and takes his arm, waiting for an  
explanation.

BILL

Came in the mail. Oh, and...

He takes a folded note from the envelope.

BILL

...there's a note for you.

Ellie looks enchanted, and takes the note as a wondrous gift. She wanders toward the bunkhouse as she reads. Bill watches her admiringly before going back inside.

INTERCUT:

EXT. TRAIN INT - DAY

As we hear Jesse in voice over, we see him a travelling train, staring sadly out the window.

JESSE (V.O)

My Dearest Ellie, I am wandering far, and do feel greatly lost at times. I don't know which is worst, the time I spent near you, seeing you so close, wanting you so bad, but never able to feel your touch...or if it is right now, knowing I might hold you and feel your heart by mine, yet with no such chance. You are a beautiful woman. Just the looking on you brings me pleasure, and in my mind I see you clearly now. If it is so we can never be together again I am the better man just for the knowing of you. I remain respectfully and faithfully yours, with deep affection and gentle caring, Jesse.

Ellie, sits on the steps of the bunkhouse, her eyes full of tears.

EXT. HOMESTEAD -- DAY

Bill, driving the Winnebago, waves goodbye to Jose and Ellie, standing on the porch. They wave back as he swings away.

BILL (VO)

I'll long remember Jose and Ellie Degas. That image of them standing on the porch...

EXT. WINNEBAGO INT - DAY

Bill looks back via his side mirror.

Jose and Ellie are still waving. Jose has his arm around Elle.

BILL (VO)  
 ...still waving to me even  
 though they thought I could  
 no longer see.

EXT. HOMESTEAD -- DAY

Jose and Ellie are waving.

BILL (VO)  
 About a year later I heard  
 that Jose had passed on. He was  
 a wonderful old man.

FX: The image of Jose fades away, leaving only Ellie waving. Slowly she stops waving, and remains standing alone.

BILL (VO)  
 As for Ellie, I believe she  
 sold the ranch and moved up  
 Montana way.

Ellie fades away, leaving only the homestead.

BILL (VO)  
 I received a card from her once.  
 She said she had bought another  
 ranch and married a man by the  
 unlikely name of Jimmy Olsen.

EXT. ANOTHER HOMESTEAD -- NIGHT

Looking through a window: Ellie is on a settee by a fire, holding a BABY in her arms. Jesse enters, sits, and hugs them. The two parents smile indulgently at the baby.

BILL (VO)

She said they had a little boy and she was now very happy being a wife and mother. Whether Jimmy Olsen is Jesse Lomax I don't know, but as a lawyer, having dealt with many clients of Jesse's persuasion, I have a strong suspicion he might consider Jimmy Olsen to be a credible disguise.

INT. BANK -- DAY

The Bank Manager opens a parcel, a bored look on his face.

BILL (VO)

It was a normal day in downtown Sante Fe, 1997...When this happened.

The Bank Manager's eyes widen in joyous wonderment. The parcel contains a great deal of money, along with a note.

The Bank Manager holds up the note: "This money is yours, and it is pretty near all there."

BILL (VO)

What I found of interest, was that it was mailed from Montana.

EXT. OPEN ROAD -- DAY

The Winnebago continues along the road.

FADE OUT.

SUPER: Since 1997 dozens of mutilations have been reported in New Mexico alone. Black helicopters have often been sighted hovering nearby. To this date, no official explanation has been forthcoming, and the Livestock Board still refuses to admit there is a case to be answered.

FADE OUT.