

Revolving Roscoe

By

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EXT. ARIZONA DESERT - DAY

A car is driving through the Arizona desert. The day is sunny.

INT. CAR - DAY

ROY WALTERS is sitting in the back seat. He is an elderly gentleman, sullen and angry. He's a man used to being in control of things, but that is about to change. In the front seat are his son, JAMES, and his daughter-in-law, BARBARA.

JAMES

(to Barbara)

How much farther to Shady Oaks?

BARBARA

About ten miles. I'm glad we made it there before dark. This place is really in the sticks. Maybe once we drop off your dad we can drive into Tucson and get something to eat.

JAMES

Sounds like a good idea. I'm starting to get hungry.

Roy is staring out the window trying to make his heart as stony as his face. Barbara turns around to speak.

BARBARA

You know, Dad, you're going to love this place. We hear it's more like a resort than a nursing home.

JAMES

Barb, don't call it that - it's a retirement center.

BARBARA

What's the difference? It's where old people go to live out their days.

JAMES

It's just that it sounds like...

BARBARA

It sounds like what it is. Oh look, there it is. Kind of cute isn't it?

(CONTINUED)

The car pulls into the driveway of a hacienda style building with rocks and cactus. Not an oak in sight.

Roy gets out of the car along with James and Barbara.

BARBARA

I just love the Italian style architecture.

JAMES

It's Mexican, honey.

BARBARA

Whatever.

They walk towards the entrance.

INT. SHADY OAKS - DAY

In the secretary's office, they meet LISA MILLER, young, petite, and totally scatter-brained. She's the epitome of all blond jokes.

LISA

Welcome to Shady Oaks. You must be James and Barbara Walters. And this must be Roy Walters.

Roy ignores the hand she offers.

LISA

A little sullen, I see. That's okay, it's to be expected when they first arrive.

JAMES

You have a beautiful place here. From everything I've seen on the internet, I think my father will really enjoy it.

Roy humps.

LISA

Yes, well, we do try our best to make it like a home.

They are interrupted by a booming intercom. The female voice sounds more like it belongs at a concentration camp than a retirement center.

(CONTINUED)

V.O.

Francis Schwartz, to the Director's Office immediately.

JAMES

Who is that?

LISA

That's just our director, Greta Bronquist.

They are interrupted again by an elderly, robust woman walking quickly through to the director's door. As she passes through, you can hear her speaking.

FRANCIS

Oh, dear. Oh, dear. Oh, dear

As she opens the door to go in, Roy leans back to peek inside.

You see the flash of a light brown uniform with lots of brass before the door closes

BARBARA

What's wrong?

LISA

She's been stealing Twinkies from the pantry.

JAMES

That's. . . terrible.

LISA

Oh, yes. We only get food shipments once a month. If someone takes more than they're allotted, then everyone has to go without.

JAMES

Once a month? Isn't that a bit...

There are interrupted once more by Francis leaving the office, sobbing.

LISA

Her punishment is two weeks without dessert. Poor dear, I hope she can make it. Last time they had to take her out by ambulance.

(CONTINUED)

BARBARA

Ambulance?

LISA

Tuscon has a wonderful emergency clinic. Doctors said it was the sudden and drastic loss of preservatives.

ROY

That's it. I'm out of here.

BARBARA

Not so fast, Dad. You're not coming home with us.

ROY

Then I'll walk.

LISA

I'm afraid you can't. It's too far to the nearest town, and the Sheriff is wonderful about bring back runaways.

JAMES

You've had it happen?

LISA

Just last week, in fact. A resident decided to break out. It took a whole three days to find him. He was caught trying to cross the border into Mexico. He's still in solitary.

JAMES

Out of curiosity, how old is he?

LISA

Eighty-five.

JAMES

Barbara, hon, I'm not sure...

BARBARA

Oh, no you don't. You said you would get him out of the house. We are NOT taking him back home with us. Either leave him here, or I leave.

(CONTINUED)

ROY
That sounds like a good idea. How
bout it, son?

JAMES
Dad, you're not helping.

ROY
That depends.

LISA
Mr. Walters, I understand you have
a friend who lives here?

ROY
Fred Thompson. We were boys
together.

LISA
I know him well. Then you already
have someone to be with.

ROY
Never said he was a friend.

LISA
Well, how about we walk around and
see the facilities?

BARBARA
Actually, James and I have to
leave.

They all stand up.

BARBARA
It was nice meeting you. I know
Dad will be just fine here.

ROY
Don't want to miss dinner?

JAMES
Dad, I'm sorry.

ROY
Never mind, son. You've made your
choice. A man has to live in
peace, even when it seems
impossible.

Barbara huffs and leaves, James trailing after her.

(CONTINUED)

LISA

How about if I show you to your room?

ROY

Fine.

CUT TO:

HALLWAY

Typical nursing home. They pass one MAN in a wheel chair making motions with his hands as though he's threading something.

LISA

That's William. He's been trying to fix the hook on his fishing pole since he got here eight years ago.

Passing a cart of food trays, Roy notices that several lids are missing. Behind him, he hears a shuffling. He turns.

A little LADY is following them. Her head is down and she shuffles her feet a few inches at a time. She stops when they do.

LISA

That's Sylvia. She follows all the staff.

The next door is closed. Inside they hear a continuous thunk, thunk, slap, thunk, thunk. It sounds like a ball being thrown against the wall then caught in a mitt. Roy looks at Lisa who demonstrates someone walking with her fingers.

They continue down the hall to a room which is open.

A MAN is placing the missing food tray covers at the four posts of his bed. He turns and see them.

MAN

If those hooligans don't stop stealing my hub caps, I'm going to call the police. I'm tired of it.

LISA

Yes, Mr. Ford. We're trying to find out who is doing it.

(CONTINUED)

LISA
(To Roy)
That's Henry Ford. He thinks he's
THE Henry Ford. Ah, here's your
room.

ROY'S BEDROOM

It's simply furnished with just one bed, desk and
television.

LISA
Your son insisted you have your own
room.

Lisa walks to a door and opens it.

LISA
This is your bathroom. Your time
schedule is posted on the door.

ROY
Where is Fred's room?

LISA
Five doors further down the hallway
- B15.

Roy looks out his door.

A large black nurse walks by with Sylvia shuffling after
her.

LISA
I'll let you get settled
in. Dinner is at five. If you
have any questions, feel free come
see me in my office.

Lisa leaves the room. Instead of unpacking, Roy lays down
and stares at the ceiling.

INT. ROY'S BEDROOM - DAY

Roy jerks upwards when he hears dishes being rattled. The
clock on the wall says 5:00.

Looking out the door, Roy sees the dinner cart go by being
pushed by an ATTENDANT. Several people walk by including a
NURSE pushing a wheelchair followed by Sylvia. Roy gets up
and walks to the door.

(CONTINUED)

The whole complex seems to be migrating down the hall in a great hurry. Down the hallway, the attendant delivering meals goes into a room while Henry Ford sneaks out and grabs four lids off the cart. One MAN is practically running. He sees Roy.

MAN

You'd better hurry. There's hell
to pay if you're late.

Intrigued, Roy joins the flow. At the end of the hall double doors have been opened into a dining area.

INT. DINING ROOM - DAY

The room is stark. Tables and chairs only. At one side is a large window where the food is being served. The residents are lining up along the wall to receive their meal. Those that have theirs have placed them on a table and are standing behind their chairs. No one is sitting or eating.

Roy follows the line to the window where he is given a cafeteria platter with food. He walks around until he finds an empty spot and puts his plate down. At the table is the man who had told him to hurry with two WOMEN. He looks around wondering what's happening. Suddenly. . .

VOICE

ATTENTION!

Everyone stands perfectly straight.

It is the same voice as over the intercom. Roy looks towards the voice and sees a small woman in starched military jacket and skirt strutting back and forth - Greta Bronquist. She is holding a riding whip, slapping her leg.

GRETA

First, I want to welcome our newest
resident, Roy Walters.

PAUSE FOR CLAPPING

GRETA (CONT)

Next, I want to say that someone
has been stealing my schnapps
again. I don't know who this thief
is, but I WILL find out. And when
I do. .

(CONTINUED)

Greta switches to German. Beside her, Lisa clears her throat. Greta stops.

GRETA (CONT)
It will not be pleasant.

Man next to Roy leans over and whispers

MAN
We all know who it is, but we love tweeking the ol' girl.

GRETA
Remember, it is BINGO night.

CHEERS

GRETA (CONT)
SILENCE! The bus leaves at 6pm sharp. There will be a head count.

MAN TO ROY

MAN
That's to make sure no one tries to run away.

GRETA
That is all. You may eat now.

Greta walks out while everyone sits down. Sylvia starts to shuffle behind Greta. Greta turns around and stares at her. Sylvia does a U-turn and returns to her table.

Roy's table.

MAN
I haven't had a hot meal here since I came.

ROY
How long is that?

MAN
Five years. By the way, my name is Allen Warren.

ROY
Roy Walters

ALLEN
Nice to meet you. These two sweet ladies are Doris and Clara. You just arrived?

(CONTINUED)

ROY

This afternoon. So who's stealing the schnapps?

DORIS

That extremely handsome man over there with the beard. He's Austrian.

Two tables away is a refined, well-dressed gentleman with a close-cropped beard. He's eating European style with knife and fork. He happens to glance their way and sees Roy looking at him. He smiles and nods.

Doris sighs dramatically.

CLARA

His name is Herr Bruener.

ALLEN

Bronquest keeps her schnapps in a locked cabinet. Somehow, Bruener has been able to open every lock she's put on it. Keeps her mad as a wet hen.

DORIS

Isn't he a dream? They say he is the cousin of a king in Europe.

CLARA

Doris, you don't need to be telling the man's business to everybody.

DORIS

Why ever not? Everyone knows it.

The girl's voices fade into the background. Allen leans over to Roy.

ALLEN

Everyone here knows that these two have a thing for the guy.

ROY

Who is he?

ALLEN

No one really knows. He's definitely a cut above the usual rabble around here. Nice enough guy but doesn't say much about himself.

(CONTINUED)

ROY

Can't blame him on that one.

ALLEN

Nope, especially with the Bell sisters here repeating everything they hear.

Clara and Doris rejoin the conversation.

DORIS

I'll tell you what, I'd love to lose my way and find myself in his room.

CLARA

As if that will ever happen. You wouldn't get half way down the hall before the night guard would catch you.

DORIS

He's so fiendishly clever. She's never been able to catch him taking the Schnapps, though she's pretty sure who's taking it, but so far he's never been able to find the chocolate.

ROY

Chocolate?

ALLEN

She special orders it from Amsterdam. She's crazy about it, and no one has been able to find where the ol' girl stashes it.

CLARA

It's the unsolved mystery.

ROY

So how do you know she has it?

ALLEN

We have an informant on the inside.

Roy looks around the room until he spots a familiar face. FRED is sitting several tables away. He's been watching Roy. When Roy sees him, Fred gives a salute with his fork. Allen sees him staring and turns his head to look.

(CONTINUED)

ALLEN

Ah, Mr. Fred Thompson. I understand you two are good friends.

ROY

Not friends. Known each other since the fifth grade. I've never been able to do anything without Fred trying to do one better. He's been the thorn in my back end for most of my life.

ALLEN

Rivals.

ROY

Exactly. Just when I think I'm well rid of him, I end up in the same darn place for the rest of my life. Makes you wonder if it's true what they say about hell on earth.

People are getting up and placing their trays in the window and leaving. There is excitement in the air.

Doris and Clara get up.

CLARA

Are you two coming to BINGO?

Roy shakes his head, no.

ALLEN

Not tonight, dear.

CLARA

Very well. Have a good evening.

The ladies leave.

ALLEN

You want some company?

ROY

Not now. I think I'll just read a little.

ALLEN

Okay. There's a library of sorts at the end of the south wing. You can go at any time and get a book.

(CONTINUED)

ROY

Thanks.

Roy looks over to Fred's table, but it is empty.

V.O.

(Off Camera)

Hey, Roy. Good to see you again.

Roy jumps and looks behind him where Fred is standing.

ROY

Hello, Fred. I was hoping not to see you for a long, long time.

Fred chuckles and sits down. He's a man who loves having the upper hand, especially when its at someone else expense.

FRED

I heard you were coming. It'll be nice to have someone around who can liven things up around here.

ROY

And how am I supposed to do that?

FRED

You know, bring back the ol' rivalry.

ROY

That's the last thing I want to do.

FRED

Oh, come on. We had fun. Just because I won more often doesn't mean we didn't have a good time.

ROY

Not the way I remembered it.

FRED

That's because you don't want to remember it. You never liked being beat. Remember Becky?

ROY

Darn you, do you have to keep bringing her up? I loved her.

(CONTINUED)

FRED

No you didn't, you were only fourteen.

ROY

How would you know if I did or didn't? You took her away without a thought to how I felt.

FRED

I saved you. If she had cared at all about you, she never would have left. I had to save you from yourself.

ROY

Liar. All you cared about was seeing if you could get her away from me.

FRED

But it did allow you to get to know Mary.

Roy's thoughts are instantly in the past.

ROY

Yea. I miss her, Fred. It's been two years and it still tears my heart in two.

FRED

Mary was a great lady, Roy. No doubt about that.

ROY

The one thing you couldn't take away from me.

FRED

True words, my friend. She was yours, heart and soul.

Roy is wiping misty eyes.

ROY

We had a good life together. After she died, the heart went right out of me. Her illness took all of our savings so I had to sell our home and everything in it. In the end I was left with almost nothing of the life we had together. It was as if it had been erased away.

(CONTINUED)

FRED

So how did you end up here?

ROY

I ended up living with my son, James and his wife. Barbara and I don't get along. I had an old picture of the two of us. When Barbara found out you were here, my fate was sealed.

FRED

For what's it's worth, I'm sorry to have been the cause of your coming.

ROY

No you're not. You probably couldn't wait until I got here to start it all over again.

Fred admits it with a grin.

FRED

I've been thinking on it for weeks.

ROY

Heaven help me.

FRED

Come on, it'll be fun. We can turn this concentration camp on its ears along with Commandant Klink.

ROY

Not now, Fred. I just don't feel like it.

FRED

Okay, I understand you need time to process and find yourself. Maybe later.

ROY

Sure.

Fred pats Roy on the shoulder and walks away. Roy takes his tray to the table and walks out.

CUT TO

INT. ROY'S ROOM - DAY

Roy walks in and shuts the door. Picking up his suitcase, he places it on the bed, opens it and takes out a photograph.

INSERT:

A picture of Roy and his wife taken when they were first married.

Roy puts the picture on the bedside table and sits on his bed. Now alone, he can allow the tears to flow.

FADE OUT

INT. SHADY OAKS' HALLWAY - DAY

The hallway is empty.

V.O.

Attention! It is time to get up. Calisthenics in twenty minutes. Anyone not present WILL be dealt with. If you are sick you may go to the nurse's office. But You've Better Be Sick!

A moment's pause then. . . the place erupts with activity as everyone is hustling down the hall.

CUT TO

INT. ROY'S ROOM - DAY

Roy is still in bed when a violent pounding practically throws him out. He runs to the door and opens it. Clara is standing there, disheveled and wide-eyes.

CLARA

You've better hurry. We can't be late for calisthenics.

She hurries on. Roy watches for a moment, then closes the door and starts to get dressed.

CUT TO

HALLWAY - DAY

From the hallway we can see through the dining area doors. The tables have been moved away and the residents are roughly lined up across the room. Marching music is blaring and everyone is trying to do one leg lifts to the music. Greta Bronquist is calling out the timing.

GRETA

One, two, three, four. Legs up,
knees straight.

INT. DINING ROOM - DAY

Roy walks up to where a large black NURSE is standing by the door. He watches for a moment.

ROY

Please tell me she's kidding.

NURSE

Honey, I wish she was. That
woman's got a need to control that
won't quit. Just look at poor Mrs.
Snyder over there.

Roy follows her gaze to see a WOMAN in her eighties. Every time she lifts her leg, she starts to go over backwards only to be caught by the two WOMEN beside her who straighten her up and then do their own leg lifts.

ROY

Why do they do it? Why not say no?

NURSE

Because they don't want the
consequences.

ROY

Which is?

NURSE

No BINGO.

ROY

Can't something be done about
this? Isn't this elder abuse or
something?

NURSE

I've tried. But as long as she is
not "hurting" anyone, they look the
other way.

(CONTINUED)

At this moment Bronquist looks up and sees Roy.

GRETA

Why is he not exercising?

NURSE

Sorry, Ms. Bronquist. He's new.

(To Roy)

You'd better go get in line, hon.
Do what you can and fake the rest.

GRETA V.O.

Front arm lifts.

Roy walks over to stand beside Fred.

FRED

Welcome to 1940's Germany. Enjoy
your stay.

Roy joins in the arm lifts. He looks around at the
struggling residents and makes up his mind.

ROY

You're on.

FRED

You start it, I'll finish it.

ROY

Ha!

Roy continues the arm lifts as we

FADE OUT

INT. SHADY OAKS' HALLWAY - DAY

Roy is walking down the hallway. It's
mid-afternoon. Several wheelchairs line the hall, most of
the people asleep. Passing one room he hears the sound of a
ball THUDDING against a wall. The SOUNDTRACK of The Great
Escape plays for a second. Further down, he passes one
WOMAN in a chair with a built-in table. She's sleeping with
her head on the table. A pillow is tucked in front of
her. Thinking she's lost her pillow, he pulls it out and
places it under her head. Immediately, she begins to slide
downwards. Alarmed, he looks around for help. Seeing a
NURSE coming out of a room, he runs over and points.

(CONTINUED)

NURSE

Mrs. Whitaker!

He quickly walks away as the nurse puts the poor woman back into place.

Turning right at the end of the hall, he enters the recreation room. In a corner, a STAFF PERSON is reading to a group of LADIES. He sees Allen playing solitaire at a table. He goes to sit by Allen.

ROY

Not much going on.

ALLEN

Everyday the same as the last, and that's the way the staff like it. It keeps the work to a minimum.

ROY

And boredom to a maximum.

ALLEN

Bored people go to sleep. Sleeping people don't create work. You can watch TV, but there are only five channels so it depends on which soap opera you want to watch.

ROY

The living dead.

ALLEN

All just waiting our time. Hey, you want to play poker? Don't have money, but I think we can find something to use.

ROY

Sure. My appointment calendar seems to be free right now.

Allen looks around racking his brain about what to use for chips. He spots the nurse Roy had talked to during exercises. He waves his arms for her to come over.

ALLEN

Shawni, we need you.

The nurse walks up.

(CONTINUED)

NURSE

And what can I do for two such fine gentlemen?

ALLEN

Roy, this is Nurse Kasandra,

NURSE SHAWNI

The full name is Kasandra Alexandra Dewberry, but my friends call me Shawni.

ROY

Please to meet you.

NURSE SHAWNI

Oh, I like a mannerly gentleman. Like I said, what can I get for you?

ALLEN

We need to find something to use as poker chips.

NURSE SHAWNI

Poker? That's the devil's game.

ROY

Only if you're loosing money.

ALLEN

And since no one here has money, what's the harm?

Nurse Shawni thinks for a moment.

NURSE SHAWNI

I guess you're right. What else do you poor individuals have to do around here? I'll see what I can scrounge up.

ALLEN

And that's why I'm going to marry you.

NURSE SHAWNI

You've been sayin that for three years and I don't see a ring on my finger yet.

(CONTINUED)

ALLEN

I've been saving up.

NURSE SHAWNI

What, Jello cups? Oh, no, Sugar, when I see that little piece of gold on my finger, then I'll know you're serious. In the meantime, I'll see what I can get you.

Nurse Shawni walks away.

ROY

I like her.

ALLEN

Just remember, she's spoken for.

ROY

So what's the story on this place? Who's the gestapo?

ALLEN

No one knows. She came about four years ago and just took over. One day Dr. Kline was the director, the next day she came in. Things weren't too bad here until she showed up.

ROY

No warning? No notice?

ALLEN

None. And the really strange thing is, a week after she arrived, the end of a wing disappeared.

ROY

What wing?

ALLEN

The north wing. It used to have four bedrooms and a sitting room. One morning we woke up and there was a wall there, the whole section gone.

ROY

Has anyone gone outside to check?

(CONTINUED)

ALLEN

That's something else. We're not allowed out back anymore. We used to have a nice garden with sidewalks and benches. Now, even the windows facing it have black paint on them.

Roy is processing this when Nurse Shawni walks up holding a bowl.

NURSE SHAWNI

Here you go, sugar. This should do it.

ALLEN

Wheat thins?

NURSE SHAWNI

Hey, honey, if you don't want them, I haven't even had lunch yet.

ROY

No, they'll be fine. Thank you.

NURSE SHAWNI

Now that's what I like - gratitude. Unlike some I know.

ALLEN

Thank you, Shawni.

Nurse Shawni humphs and walks away

Allen starts shuffling the cards.

ALLEN

I'll start.

CUT TO:

HOURS LATER:

FOUR MEN have joined Roy and Allen at the poker table. One is wearing the hat and vest of a dealer. He's tossing out cards. They play the game for a few minutes, reading cards and tossing in "chips". Some send cards back for replacement.

MAN ONE

I'm glad you guys thought of this. I get so bored around here, I feel like yelling, "Fire", just to get things stirred up.

(CONTINUED)

Roy looks around the room at the sleeping residents.

MAN TWO

Yea, could you imagine the chaos it would cause. I'll meet your wheat thins and throw in a bag of M&Ms.

MAN THREE

Hey, we don't have anything to match that.

MAN TWO

So what do you have?

Man Three checks his pockets.

MAN THREE

I have some peanuts from last week's birthday party.

MAN ONE

That was a month ago.

MAN THREE

So, they're still good, see.

He throws one in his mouth.

MAN FOUR

Let him use them. I'll match the wheat thins and add a cookie.

MAN ONE

You know, this almost feels like the Rat Pack. I'll meet your wheat thins and raise you four more.

MAN THREE

Yea, I used to love those guys. They made up their own rules.

MAN TWO

I had a rat get in my room once. Cause quite a commotion. I'm out.

MAN THREE

It was only a mouse. Here's your wheat thins and I raise you all I got.

Roy looks up sharply.

MAN TWO

It still caused a lot of trouble. The nurses were screaming, everyone was running for their lives. I even saw ol' Bronquist running down the hallway.

MAN FOUR

Yea, I remember. Best fun we had for a long time. I'm throwing in another cookie.

Roy's mind is somewhere else. The game continues around him.

ALLEN

Okay, Roy, what are you going to do?

It takes Roy a second to realize he is talking about the game. He looks at his hand.

ROY

I fold.

MAN TWO

Tough luck.

Again the game goes distant while Roy's head spins. Then...

ROY

How far is it to the nearest town?

ALLEN

What? Why would you want to know that?

ROY

What if I wanted to get something from there?

MAN TWO

Good luck doin that. Nobody goes to town.

MAN THREE

That is, except when they go to the lodge for BINGO.

MAN TWO

Oh, yea, I forgot about that.

(CONTINUED)

ROY

But what if you needed a prescription or a personal item.

ALLEN

Then you would tell Lisa and she would phone it in and have it delivered.

ROY

What if we don't have any money.

ALLEN

Then, she would put it on a credit card and bill your son. What do you need?

ROY

Oh, I just forgot to bring some things.

MAN THREE

I've seen her order things. She keeps the card in her desk. I think it's a locked drawer.

Roy leans back, a satisfied grin on his face.

FADE OUT

INT. HALLWAY - NIGHT

The hall is empty with just a few lamps burning. A shuffling is heard as Sylvia comes out of her room and heads down the hall.

NURSE V.O.

Sylvia, get back to bed!

Sylvia makes a u-turn and returns to her room.

INT. HALLWAY - DAY

The morning hallway is quiet and empty then. . .

GRETA V.O.

Attention! Time to get up. Everyone report for Calisthenics immediately or NO BINGO.

Midst the usual rush and chaos, Roy ambles happily out of his room and down the hallway and into the dining room.

INT. DINING ROOM - DAY

He walks in and stands next to Herr Bruener.

Roy nods a hello and starts his arm lifts. Herr Bruener nods back.

ROY

Rumor has it you and Commandant Klink are not on, shall we say, friendly terms.

HERR BRUENER

Rumors are very dangerous. They have a way of turning on the one saying them.

ROY

True, but they can also be ingrained with a particle of truth.

HERR BRUENER

Ah, truth. That elusive concept that so many strive for yet so few possess.

ROY

Can it be found here?

HERR BRUENER

Possibly, possibly. It depends upon the seeker and their motives.

ROY

I have been known to seek truth now and again.

GRETA V.O.

Leg lifts.

ROY

As for motives, I believe they are not too far from your own.

HERR BRUENER

And what would you know of my motives?

(CONTINUED)

ROY

Again, only what I have heard, but it is enough for me to believe you want to stick it to the ol' girl as much as I do.

Herr Bruener chuckles.

HERR BRUENER

Yes, I believe we may have an understanding after all.

ROY

And if I wanted to create some minor ah mayhem, would you consider playing a small role in assistance?

HERR BRUENER

Again, possibly. What would that role entail?

GRETA V.O.

Enough. You may all line up for breakfast.

Herr Bruener chuckles again.

HERR BRUENER

At least she didn't ask us to lay down and do sit ups. Last time it took two hours and a pair of paramedics to get everyone up.

They get in line for breakfast while janitors set up the tables and chairs. They continue their conversation as they get their food, and sit down to eat.

ROY

I need to purchase something, but I don't have the ready cash to do it. I need the card Lisa keeps in her drawer.

HERR BRUENER

That's a simple one. I have the number, expiration date and security pin already memorized. I've used it many times.

ROY

And they never caught you?

(CONTINUED)

HERR BRUENER

They don't look at their statements. Your only difficulty will be in the delivery. Most couriers bring the packages straight to the office.

ROY

How do you get around it?

HERR BRUENER

I know the owner of the shop and she brings them to me personally.

ROY

So, she's a good friend.
(Looking at his plate)
What is this stuff?

HERR BRUENER

We call it Bronquist's Special: sausages, kraut and scramble eggs. And, yes, she is.

ROY

Do you think she will pick up something for me and do a personal delivery.

HERR BRUENER

It depends. For me she will do anything. My curiosity is overwhelming. Tell me, what is this package you want so badly?

Everyone is eating and talking until LAUGHTER fills the air.

DORIS

Doesn't he have the cutest laugh?

CLARA

Oh, put a sock in it.

DORIS

You're just jealous

CLARA

Jealous? He doesn't even know you exist.

DORIS

Does too.

(CONTINUED)

CLARA

Does not.

DORIS

He said hi to me two days ago.

CLARA

I can hear wedding bells already.

DORIS

You think?

FADE OUT

INT. HALLWAY - DAY

INSERT:

Music - The Great Escape

Bronquist is striding down the hall, Lisa trotting behind her. They stop at the door of the escapee. Bronquist moves to the side and allows Lisa to unlock the door and open it. Bronquist steps into the doorway.

GRETA

Your time is up. You may now join the population. However, next time there is a violation of our policies, your time will be doubled.

Greta snaps a left turn and returns down the hall. Several residents gather around the door leaning in.

FADE OUT:

INT. ROY'S ROOM - DAY

Roy is laying on his bed reading a book. A KNOCK sounds at the door.

ROY

Come in.

Herr Bruener walks in. As usual, he is dressed elegantly and carrying a walking cane. Roy sits up and indicates the chair next to the bed. Herr Bruener sits down.

(CONTINUED)

HERR BRUENER

The prisoner has been set free.

ROY

Really?

HERR BRUENER

Yes. I would think two weeks in solitary is enough for any offense. You know he almost made it?

ROY

I never heard the details.

HERR BRUENER

He figured the law would be watching the border crossings so he went into the desert and discovered an abandoned tunnel. He was inside the tunnel when he ran into a coyote.

ROY

An illegal smuggler.

HERR BRUENER

No, a real coyote. The creature had been digging for a rabbit when it hit the tunnel and collapsed it. Mark had to go back the way he came and ran right into a border patrol. Tough luck, that.

ROY

Maybe he'll have better luck next time.

HERR BRUENER

Let's just hope there doesn't have to be a next time.

ROY

So, everything is set?

Herr Bruener pulls a piece of paper from his pocket.

HERR BRUENER

Yes, here is the card information. I talked to my friend and she will be more than happy to help. You can expect your package by the end of the day.

(CONTINUED)

ROY

Is there a phone I can use?

Bruener pulls out a cell phone.

HERR BRUENER

Here, use this.

ROY

This is going to shake things up
good.

HERR BRUENER

That, my friend, is what I am
counting on.

LATER THAT AFTERNOON

INT. HALLWAY - DAY

Lisa is walking down the hallway with a water can in her hand. She's watering all the plastic plants.

INT. ROY'S ROOM - DAY

Roy is watching anxiously out the window. He stiffens briefly, then rubs his hands together. Looking around the room, he straightens up a few things then hurries to the door. He opens it to reveal a pretty, middle-aged WOMAN. Her hand is up, ready to knock. She is carrying a paper sack in her left arm.

WOMAN

Roy Walters?

ROY

Yes?

WOMAN

I'm Kelly Yarborough. I believe I
have a package for you?

ROY

Yes, come in, come in.

Roy makes room for her to enter then closes the door behind her. Kelly holds the sack out to Roy.

KELLY

Here you go. Would you mind if I
ask what is in it? It's been

(MORE)

(CONTINUED)

KELLY (cont'd)
making noises ever since I picked
wit up.

ROY
Ah, it's kind of private. Whoever
put it in the package must have
left it on.

Kelly is confused, but what can she do?

KELLY
Okay. Then I'll just go.

Roy is quick to open the door for her.

ROY
Thanks for bringing it. I really
appreciate it.

As she is leaving.

KELLY
Fine. Just tell Herr Bruener hi
for me.

Roy closes the door on anything else. He places the sack on
his bed and opens it. Reaching in, he pulls out a small box
with holes on the side.

INSIDE BOX POV

The inside of the box is dark. Looking out one of the
holes, Roy is trying to peer in while grinning
hugely. Something moves.

Roy pulls the side flaps up and opens the box.

Looking down into the box we see a small mouse crouching in
the corner. He takes a few laps around the box.

Roy closes the box quickly. He chuckles evilly.

INT. HALLWAY - DAY

Nurse Shawni is walking down the hall. Ahead of her DEBBIE
is sitting in a chair with a table. She has a stack of
cheerios which she is flicking at people.

(CONTINUED)

NURSE SHAWNI

Debbie, honey, I told you not to play goalie with your Cheerios. You just hit poor Mr. Jenkins on the head.

A door in front of her opens and Roy sticks his head out. He motions for her to come over.

NURSE SHAWNI

Yes, Mr. Walters.

ROY

Can you come in a moment. I need your help with something.

ROY

I just purchased something and I need your help delivering it to Fred's room.

NURSE SHAWNI

Do I look like Fed Ex? Why not take it down there yourself?

ROY

Because it's a surprise. A BIG surprise.

NURSE SHAWNI

Okay, you got me. What is this BIG surprise?

Roy picks up the box.

ROY

No screaming, okay?

NURSE SHAWNI

Uh, Oh. That better not be no snake. I can't handle snakes.

ROY

No, not a snake.

He slowly opens the box. Nurse Shawni's expression goes from anticipation to terror.

NURSE SHAWNI

A MOUSE! AAAAAAhhhhhh.

INT. HALLWAY - DAY

In her chair, Debbie hesitates at the scream, then flicks another Cheerio at a passing person.

INT. ROY'S ROOM - DAY

Chaos. Roy is fighting to keep the box away from the one-woman demolition squad who is bent on destroying it. At the moment, she has a broom.

ROY

Stop! You don't understand.

NURSE SHAWNI

Oh, I understand all right. I understand that rodent has to die.

ROY

Please, will you just wait a moment and let me explain.

It's fatigue that stops the carnage rather than words.

NURSE SHAWNI

(Breathing hard)

Okay, but talk fast before I get my breath back.

ROY

You know what it's like around here. All we want to do is to have a little fun.

NURSE SHAWNI

Honey, fun is BINGO or cards, not creating a health hazard.

ROY

Listen to yourself. How would you like to spend the rest of your life only looking forward to BINGO or cards? That's not life, that's existing until you die. That's all this place is - a waiting place for death. Well, I'm not dead by a long ways.

NURSE SHAWNI

There are other ways to have fun.

(CONTINUED)

ROY

Like what?

She has to hesitate to think.

ROY

See? And admit it, you'd love to get one over on Bronquist as much as the rest of us.

She chuckles.

NURSE SHAWNI

Yea, I've wanted to do something about her since the day I came.

ROY

Then help me. I'm just going to sent this guy down the hallway to Fred and then it will be all over.

After some thought.

NURSE SHAWNI

Okay, but just this once. You know, he does look a lot like my cousin, Roscoe. Something about his beady eyes. I never like him either.

ROY

That's a great name. Mind if I call him Roscoe?

NURSE SHAWNI

Honey, you can call him Cat Bait as far as I'm concerned. I just want to see the last of his furry little butt. Now, what do you want me to do?

INT. HALLWAY - NIGHT

The food cart is rolling down the hallway with snacks; cookies, chips, apple and banana slices, orange and apple juice.

On the cart is a cup with a lid. On the side is Fred Thompson's room number.

The NURSE knocks on Fred's door then opens it. She takes in the cup and some cookies.

(CONTINUED)

HALLWAY SHOT ON:

Debbie is sitting in her chair flicking Cheerios. A
PIERCING SCREAM echos down the hallway. She hesitates then
flicks another cheerio.

ROY'S ROOM - NIGHT

Roy laying on is bed, hands behind his head with a satisfied
smirk on his face.

EXT. ARIZONA DESERT - MORNING

A beautiful Arizona sunrise. A sweet little field mouse is
rummaging for seeds. A swift movement, wing beats, and he's
gone.

INT. HALLWAY - DAY

GRETA V.O.

Attention! I want everyone in the
dining room immediately.

The hallway explodes with people coming out of their rooms
and down the hall. FOLLOW Roy as he starts down the
hall. Fred comes beside him.

ROY

Fred.

FRED

Roy.

Fred walks on ahead.

The door to the prisoner's room opens and a pair of feet
walk out. We follow MARK WILLIS from the back as he starts
down the hall. Residents respectfully stand by each side of
the hallway as he goes by. Doris courtesies and Clara jabs
her with her elbow. Mark nods to her. Just as he reaches
the dining room doorway we

INT. DINING ROOM - DAY

See him from the front. He is young looking for his
age. You're reminded of an older Steve McQueen. He walks
into the dining room and takes his place in a long line that
has developed. Bronquist is pacing back and forth like an
irritated lion. Lisa is to the side with a piece of paper
in her hand.

(CONTINUED)

GRETA

Everyone in line.

(Pause)

It has come to my attention that we had a little excitement last night.

(Dramatic Pause)

I demand to know what happened.

Fred takes one step forward. He speaks to the wall in front of him.

FRED

Maam, we had a rodent come into my room. The culprit has been dealt with.

Bronquist evaluates the answer. She nods.

GRETA

Good. As everyone knows, tonight is BINGO.

Everyone breaks out in cheers. Greta chops her hand down. You're reminded of Sigfried on Get Smart. Instant silence.

GRETA

Enough. This is Shady Oaks, we don't "Yea" around here. The van leaves at 6 PM sharp. A head count will be made and we'd better have as many come back as left. That is all. No calisthenics today.

Another cheer stopped short by another hand chop. Greta leaves and the line breaks up as everyone gets in line for breakfast. Herr Bruener stands beside Roy.

HERR BRUENER

Well done. I just wished it had lasted a little longer.

ROY

Oh, it's not finished yet. In fact, I can assure you, it's just getting started.

HERR BRUENER

Oh, I can hardly wait. I think I'll try another shot at the chocolate just to celebrate. Do you like Schnapps?

(CONTINUED)

CUT TO:

Roy is at table with Allen, Clara and Doris again.

ALLEN

(To Roy)

Did you really have something to do with that mouse yesterday?

ROY

I'll never confess.

ALLEN

Absolutely brilliant. I wished I had the guts to do something that fun.

DORIS

I heard they had to put the nurse on a respirator. Poor thing.

CLARA

Nothing that drastic. She just hyperventilated. Although by the time she finished telling it, you'd have thought the thing had gone for her throat.

ALLEN

The rampant rodent strikes again.

DORIS

Well, at least the creature is gone. That's what's important.

CLARA

Roy, why don't you come with us to BINGO tonight?

ROY

I don't think so.

CLARA

Oh, why not. It's a good excuse to get out of this prison for a while. It's not that far away, and we're usually back by nine.

DORIS

They don't like us losing our beauty sleep.

(CONTINUED)

CLARA

As if it would do YOU any good.

(To Roy)

Come with us just once to see if
you like it.

ALLEN

Yes, do come. I need someone to
help me navigate all the raging
female hormones there.

DORIS

We still have hormones?

CLARA

Oh, stuff it.

ROY

Okay. Just once.

LATER THAT DAY;

INT. HALLWAY - DAY

Roy is walking down the hallway. Around the corner there is a ROLLING and CRASHING sound followed by CHEERS. On the way, he passes Debbie with her cheerios. He notices that someone has placed a bowl with a goal post attached to it across the hall from her. She's busy trying to flick her cheerio over the goal.

Turning the corner, we enter a make-shift bowling alley. Allen is BOWLING a baseball down the hallway. A MOVING SHOT on the ball shows it crashing into empty Geritol bottles. Two MEN at the end return the ball and reset the bottles. Roy walks up to Allen as another RESIDENT takes his turn.

ROY

Looks exciting.

ALLEN

It passes the time. Unfortunately,
we can only do it when Mark is not
in confinement. His ball.

ROY

Who's winning?

Allen indicates the other resident who is throwing the ball with sheer grace. He gets a strike.

(CONTINUED)

ALLEN

Right now, it's Douglas. But that's to be expected. He used to bowl professional. Want to join us?

ROY

No, thanks. I was more a golfer than a bowler.

ALLEN

We'll do that tomorrow.

ROY

I can hardly wait. I'll see you later.

Roy turns and has to wait for a NURSE to pass by, Sylvia trailing behind her.

INT. HALLWAY - NIGHT

Normal routine of residents and staff coming and going.

LOUDSPEAKER V.O.

The van has arrived for BINGO. All residents planning to go need to assemble at the front doors.

Mild chaos. Roy walks down the hall and into his room. He is putting his sweater on as he comes out. At the front door, a STAFF MEMBER is taking down everyone's name. Roy gives his name and follows the other residents. We FOLLOW BEHIND him as he walks down the walkway and towards the van. Ahead, Doris has on a hat with flowers and lace. She turns around patting it.

DORIS

Do you like my hat, Roy?

ROY

It's, ah, unique and colorful.

DORIS

Thank you. I wear it for special occasions.

CLARA

(Ahead of her)

Like every time Herr Bruener walks down the hall.

Roy gets a window seat. Allen sits beside him.

(CONTINUED)

Roy looks out the window as the van pulls away and they leave Shady Oaks.

ALLEN

Oh, our moments of freedom. Few and far between though they are, we cherish them.

ROY

You never get out except for BINGO?

ALLEN

Nope. I have no family and what's to do or see? There's nothing out there but cactus, dirt and snakes.

CLOSE UP:

The pocket of Roy's sweater is MOVING.

ROY

You don't have any family at all?

ALLEN

I have children in California. Two girls and a boy. All married with kids.

ROY

And they never come to see you?

ALLEN

What's to see? An old man who's lived his life? They all have important jobs and are busy raising their families. I'm happy for them. Really.

ROY

But . . . what the?

Roy looks down at his pocket.

FOCUS ON:

His pocket is MOVING again. A low CRUNCHING sound is heard.

Near panic, Roy holds the pocket away from his body. Carefully, he looks inside.

FOCUS ON:

In the bottom of the pocket is a mouse eating a piece of carrot.

(CONTINUED)

ROY
He got me back. I can't believe
it. How did he do that?

ALLEN
What is it?

ROY
The mouse. And he's eating a
carrot!

ALLEN
Let me see.

Roy moves the pocket into position for Allen to peek.

ALLEN
Cute little guy isn't he?

ROY
I thought they got rid of it. He
must have smooth-talked the
attendant.

ALLEN
So, what are you going to do?

ROY
Send it back, of course.

ALLEN
To the pet shop?

ROY
No. To Fred. We've been playing
this game ever since we've known
each other, and so far, he's always
won. Just once I want to win.

ALLEN
Sounds serious. But you said it's
just a game.

ROY
It's more than that. It's more
like, let the best man win. I'm
tired of coming in second
best. I've got to think up
something totally unexpected -
something he can't top.

(CONTINUED)

ALLEN

You can send him with Ed, the cleaning guy. He likes animals, and he won't scream.

ROY

Thanks, but I need to be more original and diabolical than that. I'll come up with something. In the meantime, I need to make sure he doesn't get out of my pocket.

Allen elbows him and points a finger at Doris' hat in the seat before them. Carefully, Roy takes out one of the hat pins and weaves it through the pocket opening to seal Roscoe inside. Satisfied, Roy sits back with a smile.

FADE OUT

INT. ROY'S ROOM - DAY

Roy is on his bed reading. There's a KNOCK on the door. Roy jumps up and opens it. Lisa is standing there with a package in her hands and a confused look upon her face. Just out of camera range you hear a THUNK. A plastic ball rolls behind Lisa down the hall.

RESIDENT

(Off camera V.O.)

FORE!

LISA

This just came for you.

Roy takes it quickly before she can ask any questions.

ROY

Thank you. My son said he was sending me something.

He shuts the door on her. With an evil laugh he puts the package on the bed and tears the box open. Inside is another box with a remote controlled fire truck. He tears it open and reverently pulls out the toy. Hee Hee.

INT. LISA'S OFFICE - DAY

Lisa is staring at her desktop computer screen. Carefully, she is typing with two fingers. She hits a key and groans. Grabbing a bottle next to her, she dabs white-out onto the screen.

INT. HALLWAY - DAY

Hallway has usual residents. Roy's door opens and he peers down the hall. Fred's door is open. Roy ducks back inside.

INT. ROY'S ROOM - DAY

The firetruck is on the ground ready to go. Roy takes Roscoe from his box and places him on the firetruck.

Roy gives the mouse a cheetos which he begins to munch.

INT. HALLWAY - DAY

Focus on Roy's door as it opens and a firetruck, SIRENS BLARING, races out of his room.

Follow behind the mouse as he rides down the hallway and

Into Fred's room. The door shuts. Roy pumps his arm and jumps back into his room. His door shuts.

FADE OUT

INT. ROY'S ROOM - NIGHT

From a little light coming through the window, we see that Roy is asleep. There is a light KNOCK on the door. A second, louder KNOCK wakes him. He looks at his bedside clock.

2:00 AM in glowing numbers.

He gets up and opens the door a little. Herr Bruener pushes his way inside. Roy closes the door.

HERR BRUENER

Put on a housecoat and come with me.

(CONTINUED)

ROY
What is it?

HERR BRUENER
You'll see.

Roy grabs his housecoat and they both leave the room.

INT. HALLWAY - NIGHT

Herr Bruener leads Roy to another resident's room and they slip inside.

INT. RESIDENT'S ROOM - NIGHT

A MALE RESIDENT is asleep in his bed. Herr Bruener leads Roy to the window and pulls back the curtain. The window is painted black.

HERR BRUENER
These windows face the missing wing. They've been painted black so that the residents can't see out. They've also placed the oldest and usually bed-ridden in these rooms.

Herr Bruener points to a place where the paint has been scratched away.

HERR BRUENER
Take a look through here.

Roy bends down and gazes through.

Through ROY'S POV, we see the lost wing lite up. An overhead light illuminates a black SUV. Several people are helping an elderly man into the building. Greta is standing to the side. As the man passes her, she bows.

We RESUME our shot of the two men. They steal out of the room.

INT. ROY'S ROOM - NIGHT

The door opens and Roy and Bruener enter.

ROY
What's happening?

(CONTINUED)

HERR BRUENER

No one knows. This happens about once a month. Several months ago while helping myself to some Schnapps, I noticed a mark on Bronquist's calender for that night. The next day, a resident complained about noises outside his window. I decided to investigate.

ROY

So you're the one who scratched off the paint?

HERR BRUENER

It took some doing but, yes. The next time I saw the mark, I watched for half the night and saw pretty much the same thing we saw tonight. Every time someone either arrives or leaves.

ROY

So what scam has the ol' girl got going?

HERR BRUENER

That is the question we would all like to have answered.

FADE OUT

INT. ROY'S ROOM - DAY

Roy has just finished his shower and shave and is leaving his bathroom. There's a KNOCK on the door. Roy opens it.

A WOMAN in a gaudy red cowgirl suit is standing there. She is a bit overweight. A small box is at her feet.

WOMAN

Mr. Roy Walters?

ROY

Yes.

She pulls out a piece of paper and begins singing to the tune of "O' Give Me A Home."

WOMAN

O' give me a foe. . In my Shady
Oaks home. . Who can give me a run

(MORE)

(CONTINUED)

WOMAN (cont'd)
for the rose. Here's your little
mouse back. . Though the truck was
a blast. . You'll have to do better
than that.

She picks up the box and gives it to Roy. Then holds out
her hand.

ROY
Sorry, I don't have any money.

The woman huffs, and then turns and leaves. Roy opens the
box.

Roscoe is eating cheese and crackers. He seems to have
gained weight.

INT. HALLWAY - DAY

Roy's door opens and a HELICOPTER flies out carrying a
basket. Roy steps out of the door with a remote in his
hands. He guides the copter down the hall and into Fred's
room.

INT. ROY'S ROOM - DAY

Roy opens the door to see an CIRCUS CLOWN with a large dog
wearing a saddle. On the dog is a monkey. The monkey lifts
up his cowboy hat then gives a box to Roy. Roy slams the
door.

INT. HALLWAY - DAY

Elvis is walking down the hallway. He passes Doris and
Clara.

DORIS
Look Clara, it's the King.

Roy pops his head out his door.

Elvis continues walking until he comes to Fred's room and
knocks. The door opens. Elvis hands over a beautifully
wrapped box while singing, "Love Me Tender."

The door closes and Elvis comes back down the hall. As he
passes Roy, Roy gives him something.

(CONTINUED)

ELVIS
Thank you very much.

INT. ROY'S ROOM - DAY

KNOCK on the door. Roy opens it to see JACK HANNAH holding a box.

JACK HANNAH
My good friend, Fred Thompson,
asked me to give you this beautiful
specimen of a *Mus musculus* also
known as a common house mouse.

Roy grabs the box and slams the door.

INT. DINING ROOM - DAY

Roy is eating dinner with Allen, Doris and Clara. They have just sat down. Allen groans.

ALLEN
Oh, no, it's the chipped beef.

ROY
What's wrong with the chipped beef.

ALLEN
Just look around.

Camera pans the room. No one is eating the chipped beef.

DORIS
It'll kill you.

Roy, confused, looks at Clara. She nods.

CLARA
Afraid so. It's taken out three
residents so far.

DORIS
They say she serves it when they
need an opening.

ROY
That's ridiculous.

DORIS
Tell that to Dennis. He ate the
chipped beef and the next day he
was gone.

(CONTINUED)

ROY
Coincidence.

CLARA
Then there was Beverly. We tried to tell her, but she wouldn't listen. They told us her family came and got her.

ROY
Maybe they did.

ALLEN
Either way, no one takes the chance.

Herr Bruener walks up to the table with his tray in his hand. Roy notices the chipped beef had not been eaten.

HERR BRUENER
He's gone again.

ROY
Who?

ALLEN
Dog gone it. We were going to use his ball for bowling tomorrow.

CLARA
Mark Willis. How did he get out?

HERR BRUENER
I hear they found a hole in the floor of his room under his chair.

ROY
But the floor is concrete.

DORIS
He's so resourceful.

Herr Bruener shrugs and walks on.

ROY
I'm really beginning to understand how Charlton Heston felt.

DORIS
Oh, I loved him in that monkey movie.

LATER

INT. HALLWAY - NIGHT

Roy is walking down the hall. He just reaches Mark's door when he sees Mark marching down the hall with Bronquist and a big, burly ATTENDANT behind him. Music from the Great Escape is playing. Mark is filthy. He marches into his room and Bronquist closes and locks the door. Immediately, you hear the THUNK THUNK SLAP of the ball hitting the wall and being caught.

INT. ROY'S ROOM - NIGHT

Roy is sleeping soundly.

FOCUS ON

The box where Roscoe is kept is SHAKING. Inside, you can hear SCURRYING AND JUMPING. The top flap bends down and the mouse is SCRATCHING hard to stay on. He falls, but a second later, he tries again. This time he is successful. He travels around the top of the box for a moment then falls off.

Roscoe sniffs around the room then finally slips under the door and leaves.

INT. HALLWAY - NIGHT

Everything is quiet in the hallway. A NIGHT ATTENDANT is walking down the hall. Roscoe hides. When the attendant disappears around a corner, he resumes his search.

He is halfway across the hall when you hear another SHUFFLING. Two slippered feet are almost on top of him when.

ATTENDANT V.O.
Sylvia, get back to bed.

The feet turn around and leave. Around the corner, he finds a cheerio and eats it. He's heading towards the lobby and offices. Roscoe slips past a NIGHT CLEANING PERSON and ends up at Lisa's office. He crawls under the door.

INT. BRONQUIST'S OFFICE - NIGHT

Bronquist is sitting at her desk drinking a little Schnapps and listening to classical music.

(CONTINUED)

The mouse comes under her desk and past her feet. It sits up and sniffs the air under the desk. There is an opening behind the lower desk drawer. He jumps up and into the desk.

Bronquist is enjoying the music. She opens the lower drawer and reaches for something. She realizes it is not there. she pulls the drawer all the way open.

Roscoe is eating her chocolate.

Bronquist yells. The mouse grabs the chocolate, jumps out of the drawer and runs for it.

He's high-tailing it out the door. Bronquist is in pursuit.

INT. HALLWAY - NIGHT

Roscoe runs out from under Lisa's door and down the hall towards the cafeteria. He's passing the night cleaning person when the mop pushes him across the slick floor. He loses the chocolate. Another push with the mop sends him flying down the hallway.

Lisa's door opens and Bronquist steps out looking like a banshee. She spots the mouse and gives chase. After she passes, the cleaner picks up the chocolate and starts eating it.

INT. ROY'S ROOM - NIGHT

There's a KNOCK at the door. Roy gets out of bed and admits Herr Bruener.

HERR BRUENER

There's going to be activity tonight. You interested?

ROY

You bet.

Roy gets on a shirt and pants and follows Bruener out the door.

INT. HALLWAY - NIGHT

They slip across the hallway to another room.

INT. RESIDENT'S ROOM - NIGHT

The RESIDENT is snoring loudly. The guys walk over to the window and pull back the curtain. One of the windows is slightly open.

HERR BRUENER

I came in earlier. They have alarms on the doors, but not these windows. What do you say? Are you up to it?

ROY

Let's go.

INT. DINING ROOM - NIGHT

The dark and quiet is broken by the sound of SCURRYING. Roscoe is racing for its life. Close behind, Bronquist is BREATHING AND RUNNING HARD. As the mouse runs under tables and chairs, Bronquist is THROWING them aside. He runs under another door into the kitchen.

EXT. BACK OF BUILDING - NIGHT

The grounds are overgrown. Roy and Bruener look for a spot to hide.

INT. KITCHEN - NIGHT

Roscoe jumps up on a shelf and hides behind some pans.

The lights come on and Bronquist is standing at the door, hatred written on her face. She grabs a knife from a table.

GRETA

Here mousey, mousey.

She begins searching.

Roscoe tries to slide behind a pan and moves it.

Bronquist turns at the sound. She yanks out a pan - nothing. Another pan - still nothing. She slides her arm across the shelf and sends all the pans CRASHING.

Roscoe is now behind bowls. He finds an electrical cord and climbs up. The cord belongs to a radio. He runs across it, turning it on. Music blares.

(CONTINUED)

Bronquist turns and throws the knife. It impales the radio. Sparks fly. She grabs another knife. She walks in front of the shelves, searching.

Roscoe is looking down on Bronquist from a top shelf. He checks the angle and pushes over a tub containing oil - bombs away! Direct Hit!

Bronquist screams through the tub. The tub is yanked off. She's slick as snot and hyperventilating. She looks up and

Roscoe sees that she sees him. He turns and walks away.

Bronquist is beyond intelligent thought. She grabs the shelving unit and pulls. It teeters for a moment then starts to fall. Bronquist looks up and realizes what she has done - Oh Shoot! The shelf CRASHES.

The shelf is on the ground, chaos everywhere. A THING rises from the debris. Bronquist is not only covered in oil, but floured and seasoned as well. She's a mess. She roars.

EXT. BACK OF BUILDING - NIGHT

Roy and Bruener are hunkered down. They hear the CRUNCH of tires on gravel and headlights spotlight the night. A car drives up. From within the building they hear a roaring sound.

ROY

What was that?

Bruener shrugs.

INT. KITCHEN - NIGHT

Bronquist is looking around, searching for the mouse.

Roscoe is running across the back of the huge sinks and into the giant dishwasher.

Growling, Bronquist gives chase. She reaches in to grab the mouse.

Roscoe is huddled into a corner, Bronquist's hand almost there. He slips away and moves further back.

Bronquist yells. She climbs onto the counter and into the dishwasher.

(CONTINUED)

Our rampant rodent slips out the other end. He jumps up and grabs an overhead cord. It starts the dishwasher.

Bronquist's feet are kicking as she is put through the wash cycle. A conveyor belt starts and she is pulled in.

At the other end, a soggy something comes out.

Suddenly, the door opens and Sylvia shuffles in. She sees the mess, turns around and shuffles out. Bronquist is pounding the counter.

EXT. BACK OF BUILDING - NIGHT

A door to the back of the building opens. A MAN steps out and walks over to open the car door. An ELDERLY MAN gets out and looks around.

ELDERLY MAN

Where is Frau Bronquist?

MAN

I don't know. She should be here.

The elderly man shakes his head and walks towards the open door.

INT. KITCHEN - NIGHT

Bronquist rolls off the counter and falls onto the floor. She stands up slowly. Her hair hangs like seaweed. She has her teeth gritted, several of which are missing. She's more animal than human now. The mouse is standing on the stove watching her. She charges.

Roscoe runs down one of the burners and into the stove. He high-tails it out the other side.

Bronquist has a knife again which she begins jabbing into the burner. Too late, she hears the hissing of the gas. She has already started the next plunge of the knife. It creates a spark.

BOOM!

EXT. BACK OF BUILDING - NIGHT

The men are almost at the door when they hear the explosion.

ELDERLY MAN
What was that?

MAN
I don't know. It sounded like an explosion.

ELDERLY MAN
Quickly, we need to see.

The men race into the building with the car DRIVER just as the fire alarm sounds.

ROY
I'm all for keeping them here until the fire crew arrive.

HERR BRUENER
Me too. Do you have a knife?

ROY
Now, why would I have a knife?

HERR BRUENER
Just hoping.

ROY
You were thinking of slashing the tire?

HERR BRUENER
Something like that.

ROY
When I was a kid we used sticks to let the air out.

HERR BRUENER
Let's go.

The two men run to the car and start twisting off the valve caps.

INT. HALLWAY - NIGHT

Residents are running everywhere in their robes and pajamas. BELLS are going off and SMOKE is traveling down the hall. Suddenly, the SPRINKLER SYSTEM turns on. Screaming, panic. A brave NIGHT SECURITY PERSON opens the front door and starts herding residents outside. Sylvia is NOT shuffling.

INT. DINING ROOM - NIGHT

Bronquist bursts through the kitchen doors and pauses, searching. She looks roasted and toasted.

Through the smoke she sees Roscoe running out the door, turning left down the hallway.

Bronquist follows.

EXT. FRONT OF BUILDING - NIGHT

Fire and sheriff are arriving. The FIRE CREW run into the building while the SHERIFF takes control of the people coming out.

INT. HALLWAY - NIGHT

Bronquist runs to the dining room doors and stops. Firemen are everywhere opening doors and ushering out residents. She needs to get out of there.

She runs down the hallway towards the hidden wing. There is a doorway in the wall. It opens just as she gets there.

OTHER SIDE OF WALL

The three men have opened the door just in time to see a charcoaled thing running towards them. They scream and close the door. There's a POUNDING on the other side of the door.

GRETA

Let me in. It's me.

They open the door.

ELDERLY MAN

Frau Bronquist?

(CONTINUED)

GRETA

Yes, yes. We've got to leave -
now. There are officials
everywhere.

They begin to run.

EXT. BACK OF BUILDING - NIGHT

Roy and Bruener have finished taking the air out of the tires. They hear approaching footsteps and shouting and run for the bushes.

Just as the four exit the building and see the flattened tires, several squad cars pull up, LIGHTS AND SIRENS going.

EXT. FRONT OF BUILDING - NIGHT

Roy and Herr Bruener have joined the rest of the residents milling around. Several residents are being taken out by ambulance. Roy finds Allen, Doris and Clara. They are standing with a FIREMAN.

ROY

Anyone hurt?

FIREMAN

One fatality. A Fred
Thompson. Although it wasn't by
smoke inhalation. We don't know
the reason yet.

DORIS

It was the chipped beef. I saw him
eat it.

The fireman walks away leaving a stunned Roy.

ALLEN

Sorry about your friend.

Roy starts to deny it, but stops.

ROY

Yea, he was a good friend.

Roy looks up and sees a FIREMAN doing something strange with his hand. He's holding something limp. Curious, he walks over.

The fireman is trying to do CPR on Roscoe.

(CONTINUED)

OTHER FIREMAN
Jason, let it go. You can't save
every creature on earth.

JASON
I know, I was just hoping.

OTHER FIREMAN
Just throw it in the bushes.

ROY
No! I'll take it.

OTHER FIREMAN
What?

ROY
He was a pet. I'll take care of
him.

Jason carefully hands the limp mouse over to Roy. Allen and Doris walk up.

DORIS
Oh, poor thing. You didn't feed
him the chipped beef did you?

ALLEN
You know what this means, don't
you?

ROY
What?

ALLEN
Fred won.

A FIREMAN walks by with Sylvia shuffling after him.

ROY
I can't accept that. He's won
every contest we've ever had. I
not going to let him have this one
to.

DORIS
So what are you going to do?

ROY
I don't know yet.

Two dark cars pull up. FIVE MEN in business suits get out. They talk to a SHERIFF OFFICER, then walk to the back of the building.

(CONTINUED)

The Sheriff Officer walks up.

OFFICER

We have several buses coming from Tucson to pick up everyone who does not need medical assistance. You will be staying at a nearby hotel until other accommodations can be arranged.

ROY

Thank you, sir. Do you know anything about what was happening behind the building?

OFFICER

What do you know about it?

ROY

A friend and I were watching them when the explosion happened.

ALLEN

By the way, what caused the explosion?

OFFICER

Gas leak. As far as we know, only one person was hurt by the blast.

A squad drives by with a crispy Bronquist in the back spouting angry German.

OFFICER

Yep, that's her. Can I have your name in case they need to question you later?

ROY

Roy Walters.

OFFICER

Thanks.

The officer walks away just as the five business suits head back to their cars. Between them, in handcuffs, is the elderly man who had arrived earlier.

BUSINESS SUIT ONE

My German is a bit rusty, what was she spouting about a mouse?

(CONTINUED)

BUSINESS SUIT TWO

All I caught were a few
words: chocolate, mouse, knife,
kill, boom. You figure it out.

Roy hides the mouse behind his back as they walk by.

BUSINESS SUIT ONE

One thing is for certain, her
elevator just broke its cable.

Two Greyhound buses pull up.

OFFICER

I need everyone to board the buses,
please.

Roy gets in line and climbs aboard the nearest bus.

INT. BUS - NIGHT

Roy is sitting by the window. He's looking out as the bus
pulls away leaving Shady Oaks behind.

INT. MOTEL ROOM - DAY

Roy and Bruener are sharing a two bed room. There is a
KNOCK on the door. Roy opens it. It's two of the men from
last night still in business suits. One flashes a badge at
Roy.

BUSINESS SUIT ONE

I'm Agent Harrison and this is
Agent Smith. We're with the
FBI. May we come in?

ROY

Sure.

They enter the room and Roy sits down on his bed.

AGENT HARRISON

Are you Roy Walters?

ROY

Yes.

AGENT HARRISON

The Sheriff told us that you were
behind the building the night of
the explosion.

HERR BRUENER

We both were. I'm Herr Bruener.

AGENT SMITH

Would you two be the reason the tires were flat?

Roy looks over his shoulder at Bruener. He nods.

ROY

Yes.

AGENT SMITH

Well then, you two are about to become heroes.

AGENT HARRISON

There's been a smuggling ring operating from that place for years. They've been bringing Nazi and other war criminals and basically anyone with the money who needs to be smuggled into the US undetected.

AGENT SMITH

We're talking human rights criminals, dictators, war criminals. Every kind of sleeze ball who wants to come in, live good and start their own terror group.

AGENT HARRISON

Bronquist was just one drop off point. However in her present mental state, she's giving us every name and location in the US and Mexico. The whole ring is being dismantled. If you boys hadn't flattened the tires, they would have been long gone before anyone got there.

AGENT SMITH

So, in a word - thank you. We've also been in contact with Washington and they've decided you two deserve a substantial financial reward for your help - each.

Roy is in shock.

(CONTINUED)

ROY
Thank you.

AGENT HARRISON
No, thank you.

As he turns to go, he turns back a moment.

AGENT HARRISON
One more thing. Bronquist keeps raving about a mouse. Do either of you know anything about it?

ROY
No, no.

AGENT HARRISON
Okay, good day.

They leave.

HERR BRUENER
No more nursing home.

ROY
No more bad food.

HERR BRUENER
No more calisthenics.

ROY
No more boredom.

HERR BRUENER
No more stealing the schnapps.

ROY
Whooopppee.

INT. FUNERAL HOME - DAY

Fred Thompson's casket stands at the front. Most of the Shady Oaks residents are present.

Roy walks with Bruener to the casket. Allen walks up next to them.

ALLEN
Now you'll never win.

(CONTINUED)

ROY

Oh, I wouldn't say that.

Bruener looks over at him while Roy reaches down and tucks a little mouse tail back into Fred's coat pocket.

Bruener starts laughing.

DORIS

He's so cute when he laughs.

CLARA

Oh, hush up.

EXT. ARIZONA DESERT - DAY

Inside the car, James and Barbara Walters are driving in Tucson. The houses are large and expensive. Barbara is angry.

BARBARA

I can't believe they would allow him to leave that place without our permission.

JAMES

Honey, he wasn't a prisoner. However, I would like to know who took him in without telling us.

BARBARA

They had no right. Maybe I'll go to court. The address is just to your right.

They pass a large wall to an open gated entrance. The sign on the wall says

TRANQUIL VILLAS RETIREMENT COMMUNITY.

BARBARA

Did you see that? Who gave him permission to move here? He can't afford this on his social security and we're sure not paying for this.

The car stops before the front doors. It's a huge Spanish-style hacienda. They walk to the front door where a sign reads:

WELCOME: COME ON IN

INT. RETIREMENT HOME - DAY

Very elegant. Large glass doors lead out into the courtyard to a pool. About fifteen feet from the door is a desk with Lisa sitting behind it. As they walk up you can see over the desk

A white chihuahua sitting in a basket.

LISA

Welcome to Tranquil Villas. How may I help you today?

JAMES

We're looking for my father, Roy Walters.

LISA

Now I recognize you. You'll find Mr. Walters in the courtyard at this moment. If you'll just go right through those doors.

The phone RINGS. Lisa picks it up.

LISA

Tranquil Villas, how may I direct your call. Hold one moment please.

She stares at the phone her finger poised over the buttons. James reaches over and points.

JAMES

That one.

Lisa smiles and hits the button. Now she's trying to figure out the next button.

BARBARA

Let's go. This can take hours.

James and Barbara walk over to the glass doors and open them.

EXT. COURTYARD - DAY

Chairs and recliners sit around the pool. We see many faces we know: Doris, Clara, Allen, Mark Wallis among them. Barbara points to Roy sitting under an umbrella. They walk over and stand in front of him.

(CONTINUED)

JAMES

Hello, dad.

Roy looks up, but there is no welcome on his face.

ROY

Hello, James, Barbara.

BARBARA

What are you doing here? You're supposed to be at Shady What-sa-ma-call-it. No one said you could come here.

ROY

That could be because I didn't ask permission. I am a grown man after all.

BARBARA

But you can't afford this, and we're not paying for you to be here.

Roy looks at his son.

ROY

Do you say the same?

JAMES

Well, it does look expensive. Who's paying for this?

ROY

I am.

BARBARA

How? Your social security barely got you into Shady Whatever.

ROY

That is not your concern.

BARBARA

It sure the h...

JAMES

Barbara, please. You're not helping. Dad, we were worried about you. What happened to Shady Oaks.

(CONTINUED)

ROY

Well, I would say it's probably been flattened by now. They were going to bulldoze it last week.

BARBARA

Why weren't we told?

ROY

Oversight.

BARBARA

Oversight, my

JAMES

Honey, please.

(To Roy)

Dad, be reasonable. We really can't afford a place like this.

ROY

Have you received a bill?

JAMES

Well, no.

ROY

Than it's not your problem.

BARBARA

We'll take this to a judge.

ROY

Already have. I never signed a Power of Attorney and I'm in my right mind. As far as the law is concerned, what I do is my business and mine alone.

At this moment Lisa walks up. She has a cell phone in her hand.

LISA

Mr. Walters, I have the governor on the line. He would like to talk to you concerning his mother.

Roy takes the phone.

ROY

Thank you, Lisa.

(To James and Barbara)

If you'll excuse me, I have to take this call. The governor is looking

(MORE)

(CONTINUED)

ROY (cont'd)
for a place for his mother to
stay.

Roy turns away and starts talking on the phone.

Barbara turns to Lisa.

BARBARA
Why would the governor be asking
Roy if his mother can stay here?

LISA
Because he owns the place. Now, if
you'll excuse me.

James and Barbara follow Lisa back inside. As they travel across the foyer to the front doors, the camera PANS LEFT to a life size portrait on the wall. It's Fred Thompson holding a small mouse in his hand.

A plaque under the portrait reads, "To Fred Thompson and Roscoe. It All Began With A Mouse."

THE END