

Dinner with Harry
by
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BLACK SCREEN

There is a MAN SCREAMING and the faint sound of RAIN.

FADE IN:

EXT. RAIN-SOAKED STREET- NIGHT

OVERHEAD SHOT

HARRY SOLOMON, 30, is lying on his back, writhing in pain. His clothes are covered with blood and one of his legs is twisted in an awkward angle.

He tries to raise his right arm and screams. Shards of glass protruding from his body. He tries to touch a large piece of glass protruding from his stomach, but screams in pain. Weak from blood loss, his head slumps to the side.

FADE TO:

RAIN-DRENCHED STREET

SILVER WRISTWATCH lying in the street. Raindrops are bouncing off of the cracked face. The TICKING of the watch gets louder.

HARRY (V.O.)

As we marvel in our greatness, it is time, our instrument of balance, that rules us all. We live by it's rules and die trying to break them...Time is a constant presence...there, as a record of our birth...there, as a stone-etched reminder of our demise. Through all of the might and power man has amassed, he can never fight the hands of time.

The hands of the watch and the TICKING, stops.

FADE TO BLACK.

SUPER: DINNER WITH HARRY

FADE IN:

INT. APARTMENT BUILDING - MORNING

SUPER: "Five years later"

(CONTINUED)

CONTINUED:

Harry is at the door of APT 3-C. He takes a deep breath and knocks. A WOMAN is cursing on the other side.

WOMAN (O.S.)

What the hell?! It's Sunday damnit!

FOOTSTEPS quickly approach the door. It swings open and LUCINDA, 35, is standing there in her bra and panties.

HARRY

(holds up the toolbox)

I told you I was coming last Thursday.

LUCINDA

It's Sunday morning. Don't you rest?

HARRY

Don't break my balls. I have three other apartments after yours.

LUCINDA

(exhaling)

Harry...

HARRY

It'll take less than ten minutes. If I don't get at that pipe now, mold will set in and we have a new set of problems.

A beat

She throws the door open and stomps off.

INT. APARTMENT

Harry walks in and is standing in the kitchen. Lucinda is at the end of the hall.

HARRY

And put some clothes on.

She gives him the finger, stomps off into a bedroom and slams the door.

Lucinda's son, FRANKIE, 16, is sitting at the table buried in a chemistry book.

(CONTINUED)

CONTINUED:

FRANKIE

Hey Harry.

HARRY

What are you doing up so early?

Frankie exhales, holds up the chemistry book and slumps down in his chair.

FRANKIE

I have an exam

HARRY

You can handle it, right?

FRANKIE

I guess.

Harry sets his toolbox on the counter and takes a look under the sink. There is a plastic bucket underneath the leaky pipe.

HARRY

How long has this pipe been leaking?

FRANKIE

I dunno...like two weeks.

Annoyed, Harry gets up and walks to the hallway.

HARRY

Lucinda!

LUCINDA (O.S.)

Whaaat!

HARRY

I thought you said this thing has only been leaking a few days!

A beat

LUCINDA (O.S.)

Harry, just fix the damn thing!

HARRY

Lucinda, if mold has set in under there, I have to call somebody out to get rid of it. That will cost me a fortune!

(CONTINUED)

CONTINUED: (2)

LUCINDA (O.S.)

So!

Harry walks back into the kitchen. Frankie looks up from his book.

FRANKIE

Don't get me started

FADE TO:

BLACK SCREEN

SUPER: "Smoke"

FADE IN:

SERIES OF SHOTS - HARRY DOING CHORES AROUND THE BUILDING

-- Vacuuming the carpets in the hallways

-- Painting the rails on the staircase

-- Changing the lock on a tenants door

-- Taking out the trash

CUT TO:

EXT. APT. BUILDING - DUSK

ANGLE ON-TENANTS WINDOW

Inside, MR. KELP, 50, is sitting at his piano smiling at the caged parakeet on top of it. He adjusts his sheet music and begins to play. MUSIC fills the air.

SERIES OF SHOTS - GOING IN AND OUT OF EACH TENANTS WINDOW

--MRS. SANCHEZ, 40, is sitting down for dinner with her children: MANNY,19, who is texting on his cell; RICKY,12, who is poking his sister JACINA,9, who is trying to ignore him as she colors in a coloring book. MRS. SANCHEZ motions for Manny to remove his hat. She smacks him in the back of the head and snatches it off.

--KAMAL,21 and his wife SUREE,20 are sitting on their couch. Kamal is reading a book and Suree, with her feet in his lap, is typing on her laptop.

(CONTINUED)

CONTINUED:

--Harry is sitting at his desk by the widow typing on his laptop. He is yawning. His eyes get heavy and he begins to doze off. His eyes close.

BOOM! Harry's eyes fly open. CAR ALARMS and DOGS BARKING are audible in the distance. Harry stumbles up from his desk, scrambles for the window and looks around. He heads for the door.

HALLWAY

Mr. Kelp, Mrs Sanchez, Kamal and Suree are already in the hall.

MR. KELP

Jesus Harry, what was that!?

HARRY

I don't know (looking around) Is everybody OK?

KAMAL

We're cool.

HARRY

Mrs. Sanchez?

She is standing there in shock. She doesn't hear him.

HARRY (CONT'D)

Mrs. Sanchez?...Maria!

She snaps out of it

MRS. SANCHEZ

Y-Yes...I'm fine.

BOOM! The lights flicker and plaster falls from the ceiling.

HARRY

(to Mrs. Sanchez)

Maria, start knocking on doors to see if everybody's OK. (to Mr. Kelp) Randy, turn on the TV to see if anybody's talking.

Harry runs down the hall with Kamal and Suree in tow. They start up a staircase to the roof and meet Frankie halfway up.

FRANKIE

Harry! You see that?!

(CONTINUED)

CONTINUED: (2)

HARRY

See what?

FRANKIE

It looks like Bagdad out there!

Harry pushes past him and continues up the steps.

EXT. ROOFTOP OF APARTMENT BUILDING- DUSK

The group comes through the door and stops dead in their tracks.

CITY SKYLINE

There are two huge PLUMES OF WHITE SMOKE in the distance. The CAR ALARMS, SIRENS, and BARKING DOGS are louder.

Suree covers her mouth and almost collapses.

SUREE

Oh my God!

KAMAL

This cant be happening!

FRANKIE

See! I told you it was crazy!

Harry walks closer to the ledge.

HARRY'S POV

Other people have gathered on the rooftops of surrounding buildings. On the building across the street, a TALL MAN is looking at the skyline with two small children.

HARRY

(to the man)

Hey Charlie!...Charlie!

ROOFTOP

The man looks around and spots Harry holding his arms up to get his attention.

CHARLIE

You hear anything?!

(CONTINUED)

CONTINUED:

HARRY

Nope, just the explosions.
Everybody alright over there?

CHARLIE

We're good!(holds up his cell
phone) I tried to reach Candice at
work, but I cant get a signal!

Harry pulls his cell out. There is a NO SIGNAL indicator on
his screen.

HARRY

(holding up his cell)
Same here! No signal!

MR. KELP (O.S.)

Harry!...Harry!

Harry leans over the edge of the roof

HARRY

Up here!

Mr. Kelp is on the fire escape.

MR. KELP

Come quick! They're about to talk
about it on the news!

CUT TO:

INT. MR. KELP'S APT. - MOMENTS LATER

ON THE TV

The words BREAKING NEWS flash across the screen, followed by
the reporter KEVIN OLSEN, who appears to be on the roof of a
building. Behind him are the two plums of smoke.

KEVIN OLSEN

This is Kevin Olsen with breaking
news from the roof of the channel 4
studio! (pointing) Two massive
explosions have rocked the city.

(MORE)

(CONTINUED)

CONTINUED:

KEVIN OLSEN (CONT'D)

Calls immediately came into the station and from what we could gather, (reading from a sheet of paper) the first explosion is close to West 23rd, at or near Pennowatt Steel, which has luckily been vacant over the past few days due to labor disputes. While the blast site hasn't been confirmed, the second explosion HAS been confirmed at Lafner Pharmaceuticals, less than half a mile away. The cause of the explosions are not known at this time. I will be live on the scene bringing you up-to-the-minute updates on this event.

Mr. Kelp turns off the TV.

MR. KELP

Deja vu all over again.

HARRY

He didn't confirm that this was an attack.

MR. KELP

They aren't calling this an accident either.

The room erupts into conversation. Harry holds up his hands to make a "time out" gesture.

HARRY

Whoah, whoah. Let's look at the facts here!

MANNY

(angry)
What facts?!

MRS. SANCHEZ

Manito!

MANNY

It's happening again! We all knew it would. Just a matter of time!

MR. KELP

He has a point.

(CONTINUED)

CONTINUED: (2)

HARRY

Don't encourage him Randy!...Look,
this may have a logical explanation
to it.

FRANKIE

OK, explain the mushroom clouds.

The room erupts into conversation again

HARRY

They weren't mushroom clouds!
Jesus!

MR. KELP

Then what were they?

A beat

MANNY

(pointing to the Renkars)
Ask them

The room is quiet and all eyes are fixed on the Renkars.
Suree covers her mouth in disbelief.

SUREE

I cant believe you just said that!

MANNY

You two seem a little too calm over
there, that's all.

SUREE

Because we are in shock about what
happened!

KAMAL

What's your problem?!

Mrs. Sanchez grabs Manny's arm, but he pulls away.

MRS. SANCHEZ

(in Spanish)
Stop this right now!

Manny and Kamal size each other up.

KAMAL

Wow. You just wont let that shit go
will you?

(CONTINUED)

CONTINUED: (3)

SUREE
Stop it Kamal!

MANNY
Let the man say what he needs to
say Suree-

KAMAL
Don't address my wife, I'm standing
right here.

MRS. SANCHEZ
(pointing to the door)
Manito! You go back to the
apartment!

KAMAL
(grinning)
You heard your mother...get on home
boy.

Manny pushes Harry out of the way and lunges at Kamal. They
wrestle to the floor, knocking over furniture. Everybody gets
out of the way. Jasina and Ricky run out of the apartment.

MR. KELP
They're wrecking my place!

Kamal is getting the best of Manny, punching him in the face.
Harry pulls Kamal away with one hand and pushes Manny back
with the other.

HARRY
Knock it off! Both of you!

Kamal takes a seat on the couch and Manny slumps down in the
corner, rubbing his jaw. Harry takes a seat on the floor
between them.

HARRY (CONT'D)
(exhaling)
Damn!

FADE OUT.

FADE IN:

INT. HARRY'S APT.-NIGHT

Harry is sitting at his desk in front of his laptop. He slowly closes it and smiles.

HARRY
Finished

CUT TO:

EXT. APT. BUILDING-NIGHT

The block is quite. Harry looks down at the end of the street and sees the bright yellow sign at SONNY'S GROCERY. He tucks his keys in his pocket and heads towards the store.

CORNER

There are FOUR TEENS standing there talking and laughing amongst themselves. As Harry approaches, one of the teens points in his direction and they stop talking. Harry nods and proceeds past them and into the store.

INT. SONNY'S

SONNY, 70, is wiping off his counter and keeping a close eye on the teenagers.

HARRY
Whadya' know Sonny?

SONNY
(still watching teens)
Nada. Just getting ready to close
her down in a few.

HARRY
I wasn't sure if you'd be open, so
I guess I got lucky.

The teens resume talking, but shoot an occasional glance at the store.

HARRY (CONT'D)
(motioning to the teens)
Friends of yours?

SONNY
They're not from around here,
that's for damn sure...Think they'd
know better.

(CONTINUED)

CONTINUED:

Harry grabs a basket and starts picking up items.

HARRY

How's that?

SONNY

Let's just say, me and the
knuckleheads, the drug dealers,
pimps and anybody else looking to
get wise, have an understanding.

HARRY

(smiling)

We all know..Don't fuck with
Sonny's.

SONNY

That's right! I've been in business
40 years with no problems!

HARRY

They're just hanging out. You know
how it was when I was that age.

SONNY

Kids back then had a little more
respect! These little bastards only
understand one thing, violence and
that retard music they listen to!
Cant understand a damn word they're
saying!

Harry comes to the counter with his basket. Sonny starts
ringing up the items. He pulls a can of beer out of the
basket and holds it up.

SONNY (CONT'D)

Kickin' back a cool one tonight,
huh?

HARRY

Working late.

SONNY

(bagging groceries)
\$10.76, Harry.

Harry puts some cash on the counter and fumbles in his
pockets.

(CONTINUED)

CONTINUED: (2)

HARRY

Damn, all I have is eight bucks.
Lemme run back to the-

SONNY

(waving him off)
Forget about it! I'm not gonna'
press you for a lousy two bucks,
Harry!

Harry looks out the at the corner and the kids are gone. He looks around, but doesn't see them. Sonny looks out and notices as well.

SONNY (CONT'D)

I guess you were right. Probably
just hanging out. Still, you be
careful out there.

HARRY

You need me to wait around?

SONNY

Nah. My grandson, Vincent is
picking me up in a few minutes.
(pointing at his eyes) I dont drive
so good these days.

HARRY

Catch you later Sonny.

THE STREET

Harry looks around. The block is empty. He starts up the street towards his apartment building. A SHORT TEEN emerges from the side of a parked van.

SHORT TEEN

Lemme get \$5, man.

HARRY

(startled)
Sorry, I dont have it. Used my last
in the store.

A BIG TEEN walks up from behind.

BIG TEEN

So if you wont give it, what if we
just take it?

(CONTINUED)

CONTINUED: (3)

Harry looks back towards the store. Two more teens come out into the street.

SHORT TEEN
You worryin' about Father Time in
the store seein' you?

The teens laugh.

SHORT TEEN (CONT'D)
NOBODY sees shit on this block!

Harry slowly steps backwards. The big teen runs up behind him. Harry turns around just in time to see a fist coming at his face.

CUT TO:

BLACK SCREEN

FADE IN:

The big teen standing over him, holding his shopping bag.

BIG TEEN
(to the others)
He wasn't lying. He didn't have
shit.

SHORT TEEN (O.S.)
What's in the bag?

The big teen examines the contents.

BIG TEEN
Pens, a notebook, envelopes and a
beer.

The big teens attention is diverted. He sees something.

FADE TO:

BLACK SCREEN

BIG TEEN (V.O.)
Who's that?..Hey there's nothin'
over here, man! Just keep walkin'!

SHORT TEEN (V.O.)
Go on about your business! (to big
teen) This muthafucka' thinks were
playin"!

FADE IN:

The big teen drops the bag and walks OS. Harry is staring up
at the flickering street light.

BIG TEEN (O.S.)
Now what?!

There is STRUGGLING and the sound of PUNCHES.

SHORT TEEN (O.S.)
Get that mothafucka!

The short teen steps over Harry with a knife in his hand and
OS. More PUNCHING, STRUGGLING, and SCREAMING.

The big teen lands face down on the concrete next to Harry. A
knife buried in his shoulder blade and his face covered in
blood. He looks at Harry with a look of confusion and terror
before he is dragged OS, leaving a small pool of blood.

It is quiet except for the MOANS of pain. Harry is still
looking at the small pool of blood when A MAN, 35, is
standing over him. He has a small cut on his forehead.

MAN
Don't try to move. Looks like you
took a lump to the head.

Sonny, who is out of breath, is standing next to the man.

SONNY
Harry, you OK?!(looking at the
strangers forehead) You need to get
that stitched.

MAN
I'll be fine.

(CONTINUED)

CONTINUED:

He leans in and whispers something in Sonny's ear. Sonny nods approvingly and the man gives him a white business card.

MAN (CONT'D)
Looks like you're in good hands,
Harry. Try to stay safe.

FADE TO:

BLACK SCREEN

CHILDS VOICE (V.O.)

Harry!...Hey Harry!

FADE IN:

HARRY'S APT. - AFTERNOON -HARRY'S DREAM

Harry is sitting at the dinner table scribbling in a notebook. When he hears his name, he quickly runs over to the window.

THE STOOP

ALEX NEGRON, 10, and a group of children are in their baseball uniforms and waving for him to come down.

ALEX
Yo Harry, (holding up a baseball)
we need you!

HARRY
I can't man. I gotta' finish my
homework.

ALEX
What?!

HARRY
I gotta' finish my homework.

ALEX
(annoyed)
You have to come and play!

HARRY
I cant go, Alex!

ALEX
Alright! Well forget you then!

(CONTINUED)

CONTINUED:

The kids walk off cursing and giving Harry the finger.

HARRY
(under his breath)
Sorry.

KITCHEN

A BEAUTIFUL WOMAN, 30, is standing over the stove stirring something in a large pot. She looks over at Harry and smiles lovingly.

WOMAN
Don't even think about asking,
Harry. You know how your father is.

HARRY
Ma, if I dont go they're gonna' use
Mark Rosenblum and he throws like a
girl.

MOTHER
I'm sure they can do just fine
without you.

HARRY
Ma, I got a rep to uphold!

She walks over and kisses him on the forehead. He closes his eyes and smiles.

MOTHER
The only thing you have to uphold,
little man, are your A averages in
math and science.

She holds his face in her hands.

MOTHER (CONT'D)
Besides..its time for you to wake
up.

CUT TO:

INT. HOSPITAL ROOM - NIGHT

Harry opens his eyes and winces in pain as he touches his bandaged head. In the corner of the room ALEX, 35, is sleeping in a chair.

(CONTINUED)

CONTINUED:

HARRY
(smiling)
Hey asshole!

Alex wakes up, almost falling out of the chair.

HARRY (CONT'D)
This is where the patients sleep,
not the guest.

ALEX
(yawning)
I see they didn't beat that smart
mouth off of you.

HARRY
I just had a dream about you and
the guys from the block.

A beat.

ALEX
I told you Harry, I know I'm a sexy
piece of Dominican man-candy, but-

HARRY
You wish

They laugh. Alex's mood changes

ALEX
We were just talking about this
kind of thing happening-

HARRY
(rolls his eyes)
Here we go-

ALEX
I'm serious, Harry. I want you to
reconsider coming back to the
university.

HARRY
I dont know, Alex. I'm a little
busy-

ALEX
Doing what? Duct taping that old
ass building together?

(CONTINUED)

CONTINUED: (2)

HARRY
It's what I do.

ALEX
Bullshit. Harry you are one of the
most gifted writers I've ever known-

HARRY
I'm just a Super in a run-down
apartment building. That's all.

A beat.

ALEX
That's all, huh?

HARRY
That's all. Besides, how did you
know I was up here?

ALEX
Sonny

HARRY
He called you?

ALEX
He's my great uncle, remember? And
the last time I checked, I've had
the displeasure of being your best
friend since the sandbox.

HARRY
I forgot...small neighborhood.

ALEX
They need to drop a bomb on that
block, put everybody out of their
misery!

HARRY
Hey, that's my neighborhood you're
talkin' about.

ALEX
Hell, mine too.

Alex gets up and shakes Harry's hand.

(CONTINUED)

CONTINUED: (3)

ALEX (CONT'D)

Well brotha', it's been real, but I have to get up early. We have a book lecture tomorrow.

HARRY

Who?

ALEX

Martin Gallow

HARRY

Marty Gallow? He's a hack!

ALEX

Well he's a hack that donates millions to the university.

Alex reaches into his pocket and retrieves a white business card.

ALEX (CONT'D)

Almost forgot. Sonny told me to give this to you.

Harry examines the card. The card reads: TIME OF YOUR LIFE TRAVEL. In the bottom right-hand corner of the card it reads: COLE

HARRY

That's strange.

ALEX

What?

HARRY

(looking over the card)
No phone number, email address...nothing. Very vague card.

ALEX

Friend of yours?

HARRY

I think this is they guy that saved my ass.

ALEX

No shit?

HARRY

If he hadn't shown up....

(CONTINUED)

CONTINUED: (4)

Alex gives him a reassuring pat on the shoulder.

ALEX

Well you're still with us Solomon.
The doc says they have to keep you
a few days to see if they knocked
any more screws loose up there.
Other than that, you should be good
to go. I'll swing by and take you
home.

HARRY

Thanks.

ALEX

It's still us Harry.

A beat.

HARRY

Same two kids from Brooklyn...

ALEX

Who won an eight grade science fair

HARRY & ALEX

And never looked back

FADE TO:

INT. ALEX'S CAR - MOVING

As Alex pulls up to the apartment building, Harry sees his tenants anxiously waiting on the front stoop. There are balloons tied to the hand rails and a big, hand-painted banner over the entrance that reads: WELCOME HOME HARRY!

CUT TO:

INT. MRS. SANCHEZ'S APT.

The tenants are sitting around the apartment laughing and enjoying cake and ice cream. Harry's at the end of the table, in his own world. While everyone is engaged in conversation, he gets up and leaves.

CUT TO:

ROOFTOP OF APARTMENT BUILDING

Harry has his arms resting on the ledge, staring out at the skyline. He touches the back of his head and winces in pain.

(CONTINUED)

CONTINUED:

MANS VOICE (O.S.)

Don't tell me you went through all
of that just to leap off the roof.

Harry turns around to see COLE, 35, standing by the door to
the roof.

COLE

Don't look so surprised. Sonny told
me where to find you. I was just
going to ask about you, but Mrs.
Sanchez...well, she has a way of
insisting.

HARRY

Tell me about it.

COLE

How's the head? You went down
pretty hard.

HARRY

I'm Good. Guess I got you to thank
for that.

COLE

Where I'm from, I've seen people
robbed for a lot less. I just
couldn't see ANYBODY dying over a
can of beer and some envelopes.

Cole walks over and shakes his hand

COLE (CONT'D)

Cole.

Harry retrieves the business card from his shirt pocket.

HARRY

I have a face to put with my
business card. Speaking of which,
What business are you in?

A beat

COLE

Travel and tourism. I'm a travel
writer.

HARRY

(looking over the card)
Time of your life travel

(CONTINUED)

CONTINUED: (2)

COLE

Name of the magazine I write for.

HARRY

Sorry to break it to you, but there isn't a whole lot to see in this neighborhood.

COLE

You'd be surprised. Every city has a history. (pointing to the skyline) Every brick has it's place. Everybody has a story.

HARRY

What's yours?

A beat

COLE

Another time. Besides, I'm in town for one more day and I have to find a place to stay-

HARRY

Nonsense. You can stay here. I have an extra apartment.

COLE

I'm not a charity case, Harry.

HARRY

And I'm not running a homeless shelter. This isn't a five-star, but I'd like to do this...let me do this.

COLE

You dont owe me anything-

HARRY

I owe you my life. I could just be another asshole dead in the streets.

Cole ponders the offer.

CUT TO:

INT. APT. BUILDING - A FEW HOURS LATER

Harry and Cole are standing at the door to apartment 3-D.
Harry hands him a key ring with three keys on it.

HARRY

I color code the keys to make it
easier.

COLE

(examining the keys)
Thanks.

HARRY

The blue one is for the laundry
room in the basement. Machines are
free for tenants. The silver key is
for the front entrance downstairs.
We usually dont lock it until after
dark.

Cole pops a cigarette in his mouth.

HARRY (CONT'D)

(motioning to cigarette)
I dont mind smoking, but we keep it
confined to the apartments, the
stoop or the roof.

Cole tucks the cigarette behind his ear.

COLE

Sorry

CUT TO:

INT. APT. 3-D

Harry is pulling the sheets off of the furniture. Cole coughs
and fans away the dust.

COLE

When's the last time you had a
tenant in this place?

HARRY

Three years ago.

(CONTINUED)

CONTINUED:

Harry pulls the last of the sheets off of the furniture and cracks open the windows.

HARRY (CONT'D)

It's best if you let this place air out for a minute. I'll bring some cleaning supplies up if you want to give this place a once over before you settle in.

Harry gathers up all of the dusty sheets.

HARRY (CONT'D)

And of course, I'm down in 2-A if you need anything. Again, I'm sorry about the stove. I didn't realize the element was out on it. Anyway, what do you think?

COLE

I love it. It's quiet, out of the way and it gives me a chance to get a little work done.

Cole walks around the apartment picking up various things.

COLE (CONT'D)

(reaching in his pocket)
So what do you want for an overnight stay at Casa De La Solomon?

HARRY

Don't be silly.

COLE

Well at least let me buy you dinner.

HARRY

(confused)
I'm sorry?

COLE

In my travels it's been a custom to cook my hosts a meal. I usually rely on hotel food, airplane food and fast food. It's very rare that I get a home-cooked meal.

(CONTINUED)

CONTINUED: (2)

HARRY
I know the feeling.

COLE
And since the stove is out, your
place is as good as any, right?

HARRY
I guess.

COLE
How's tomorrow night? It's my last
night before I fly back home.

HARRY
Where is that?

COLE
Another discussion for another
time, Harry.

HARRY
Fair enough

COLE
So how do we do we seal a deal in
Brooklyn? Spit on our hands, sign
it in blood...

HARRY
No, we just shake on it.

They shake hands.

CUT TO:

SERIES OF SHOTS: HARRY GETTING READY FOR BED

--Takes a shower

--Pulls out a big red candle and lights it

--Flips open a notebook to an empty page

--Looks at the bruise on his head in the mirror

--Sits down at his desk by the window and starts writing

(CONTINUED)

CONTINUED:

HARRY (V.O.)

The events of the past two days remind me of a Spanish proverb that says: A life without a friend is death without a witness. Ironically on the day I could have died, I had both: a witness, and quite possibly, a friend.

CUT TO:

INT. COLES APT. - NIGHT

SERIES OF SHOTS: COLE IS SETTling IN

--Places a silver briefcases and silver suitcase side by side on the counter.

--Removes an unusually thin laptop from the briefcase

--Plugs a wire into a side port. The wire is clear, with a faint, blue light running through it.

--Grabs the suitcase and goes into the bathroom

--Measures the depth of the tub with a tape measure and marks it with a black sharpie.

--Fills the bathtub with cold water up to the black mark.

--Opens the case and takes something out of it and carefully places it in the tub.

--Takes the clear wire and plugs it into the object in the tub. There is a CLICK and a LOW HUM

--Takes another clear wire and runs it from the bathroom to a socket over the sink

--Goes back into the living room and unzips a black gym bag

--Removes the contents of the gym bad on the coffee table: A ball of string, a pair of scissors, a pistol and half a bottle of Scotch.

--Flips open the laptop, which comes to life. The screen reads: INITIALIZING.

--Ties one end of the string to the doorknob and runs it across the room to a chair in the corner, facing the front door.

(CONTINUED)

CONTINUED:

--Fills a plastic cup halfway with Scotch

--Cuts the string with the scissors and ties one end to his left wrist

--Takes a drink of the Scotch and place the cup on one arm of the chair and the pistol on his lap

There is a series of BEEPS from the laptop, followed by a slightly ethnic WOMANS VOICE

LAPTOP
System initiated

COLE
(to laptop)
Hey, Baby Girl. Begin core power-up sequence please.

BABY GIRL
Confirmed power sequence...core power estimated.

COLE
How long?

BABY GIRL
Estimated time...approximately 6 hours and 13 minutes.

COLE
Go ahead

There is a LOW HUM. The lights flicker.

BABY GIRL
Core temperature is 62 degrees..There's stress in your voice. What's wrong?

COLE
Don't start

BABY GIRL
You want to hear some relaxing music while we wait?

COLE
Coletrane..Song...In a Sentimental Mood.

(CONTINUED)

CONTINUED: (2)

The SONG plays as Cole leans back in the chair and closes his eyes.

FADE TO:

BLACK SCREEN

SUPER: "Mr. Cole"

FADE IN:

INT. COLES APT. - MORNING

Cole is sleeping soundly in the chair until-

BOOM! Cole's eyes fly open and he has the pistol in his hand scanning the room with it. He unties the string from his wrist and continues to scan the room.

COLE
(to Baby Girl)
Status!

There is a short BEEP

BABY GIRL
Today is June 19th, 2010...The
current temperature-

COLE
I meant, what was that noise?!

BABY GIRL
It was an explosion

COLE
No shit. Pinpoint

A beat

BABY GIRL
15 miles, Southeast.

Cole runs to the window and peers through the blinds. There is a plume of white smoke in the distance.

COLE
(confused)
But how?...I would have...Check
archives

(CONTINUED)

CONTINUED:

BABY GIRL
No record

COLE
There has to be!

BABY GIRL
I'm sorry, baby, but there is no
record.

Cole plops back down in the chair

COLE
I'm going out for a while to get
things on track. I need SAT images,
fifty-mile radius...how long?

BABY GIRL
Done

COLE
No shit?

BABY GIRL
No shit. You didn't bring me along
for eye candy.

COLE
Smart ass

Baby Girl makes three short BEEPS

BABY GIRL
Anomalous event detected!

Cole jumps up and runs back to the window.

COLE
(looking around)
How long ago?

BABY GIRL
Judging from the electromagnetic
signature, 4 hours.

COLE
FUCK!

Cole tucks the gun in the small of his back and heads for the
door.

(CONTINUED)

CONTINUED: (2)

BABY GIRL

I dont think you should be out there.

COLE

They cant come here. I have to draw them out. Sync Bluetooth

A tray emerges from the side of the laptop with a tiny, square chip in the middle. Cole wets his index finger, picks up the chip and places it behind his ear.

COLE (CONT'D)

Test...test

BABY GIRL

Sync successful

Cole reaches into the black gym bag and retrieves another pistol

BABY GIRL (CONT'D)

I have access to SAT uplinks. I can use-

COLE

No! I'll call you if i need you. Cant have them tracing you back here.

BABY GIRL

Then what's the plan, lover?

COLE

I'll do what I always do...keep us alive.

CUT TO:

EXT. BROOKLYN STREET - SAME MORNING

SERIES OF SHOTS: COLE SHOPPING

--In a thrift store picking out mens and womens clothing.

--At a deli having pork chops wrapped

--Walking down the sidewalk

Cole notices an OLD MAN at a pay phone. The man picks up the receiver and taps on the buttons. Angrily, he slams down the receiver.

(CONTINUED)

CONTINUED:

OLD MAN
Piece of shit!

A few feet ahead, he stops in front of a newsstand. The front pages of the newspapers have something about the mysterious explosions two days prior. Cole glances back

BROKEN PAY PHONE

Another MAN is holding the receiver to his ear and looking directly at Cole. When they make eye contact, the man looks away. Cole grins to himself as he walks away.

COLE
(under his breath)
Got em'

Cole picks up his pace and ducks into an alleyway.

CUT TO:

ALLEY

When the man gets into the alley, he finds Cole standing there with his arms folded.

MAN
(laughing)
Was it the pay phone?

COLE
Yep

MAN
I knew I was taking a chance with that one.

COLE
But you walked into it anyway

The man walks towards Cole, who slowly drops his hands to his side.

MAN
I figured you made me a few blocks back. Had to play it out.

COLE
You come alone?

MAN
I requested to come alone.

(CONTINUED)

CONTINUED:

A beat

COLE

That was a mistake-

The man lunges at him with two hooks. Cole ducks one, blocks the other and counters with a front kick to the mans stomach, sending him stumbling back. They walk around in a circle sizing each other up.

MAN

You haven't slowed down any
Captain...I'm impressed.

COLE

You should be...I trained you.

MAN

How'd you know it was me?

COLE

You can change your face Jonas, but
you move the same.

Jonas goes at him with a flurry of kicks. One catches Cole in the ribs, while the others are blocked. Jonas throws another roundhouse kick, but Cole catches his foot and drives and elbow down on his leg, just below the knee. There is a SNAP and Jonas falls to his back screaming in pain.

Jonas reaches into his waistband and pulls out a pistol, but Cole is standing over him, swats it out of his hand and reaches for his own. He drags Jonas to the side of a dumpster, out of site.

COLE (CONT'D)

Spill it!

JONAS

(in pain)

Fuck you!

COLE

You think they give a shit about
you?!

JONAS

You're not supposed to be here,
Captain! You dont think they knew
about your little black market
operation?

(CONTINUED)

CONTINUED: (2)

COLE

Of course they do! I have 6 of the
9 council members in this deal.

JONAS

The council? They didn't send me
here. This is a government job.

A beat

COLE

What?

JONAS

You were told, Captain! Anywhere
but here! You went off reservation
and an order was placed.

COLE

What order?

JONAS

THE order, Captain.

COLE

They wouldn't do that to me

JONAS

By the way, All of the council
members you conspired with were
arrested and removed from office
yesterday.

A beat

COLE

Look, in a few days, this deal-

JONAS

It's over Cole! You have about two
days, maybe three. The next time,
it wont be somebody you know. They
wont go independent, they'll send
one of their boys and trust me,
your pockets aren't deep enough to
pay them off.

Cole tucks his gun back into his waist. He picks up Jonas's
gun, removes the clip and examines it.

COLE

Stun rounds?

(CONTINUED)

CONTINUED: (3)

He throws the gun and clip into the dumpster.

JONAS

Believe it or not, you still have friends. I had to change the face. If they knew we had history, I wouldn't be here.

COLE

They sent you alone?

JONAS

They insisted on sending one of theirs along for the ride, but I got em' to go with my playbook.

Cole extends his hand.

COLE

C'mon

Jonas groans in pain as cole helps him up. Jonas puts his arm around Coles shoulder.

COLE (CONT'D)

I'll give it to you, Jonas. You work pretty damn fast. Especially since you just got here a few hours ago.

JONAS

(confused)

What are you talking about? I've been here for two days.

A beat.

Cole pulls his gun back out and scans the alley.

COLE

Damnit, Jonas! They knew! They fucking used you to get close to me!

Cole taps the chip behind his ear.

COLE (CONT'D)

Baby Girl!

BABY GIRL (O.S.)

I'm here, baby

(CONTINUED)

CONTINUED: (4)

COLE

Pinpoint my location and scan for tracking signals!

BABY GIRL

The signal is faint, but there is one. I see three signatures, who is that with you?

COLE

Three?

Bullets rip through Jonas's body. Cole whips around to see a WOMAN holding a silenced pistol. He uses Jonas as a shield as three more bullets hit his body. Cole fires back, hitting the woman in the stomach. She drops to her knees and Cole puts another two shots in her chest. She falls face down, dead.

Cole sets Jonas's body down and cautiously walks toward the woman's body.

Cole kicks her pistol away and turns her body over with his foot.

COLE (CONT'D)

Jesus...she's just a kid.

BABY GIRL (O.S.)

You need to check for contraband tech and get out of there.

Cole approaches the corpses, but stops dead in his tracks. Sensing someone is watching, he whirls around and trains his pistol on the fire escape.

A MAN is leaning on the rail staring at him! He has translucent skin and is wearing sunglasses.

COLE

Freeze!

The man smirks and leaps from one fire escape to the next with blinding speed. Cole is unable to get a bead on him. As he leaps off the fire escape, time slows down, there is a FLASH OF BLUE LIGHT and a loud BOOM! He is gone. Cole shields his eyes from the bright light.

BABY GIRL (O.S.)

Anomalous event detected!

(CONTINUED)

CONTINUED: (5)

COLE
(rubbing his eyes)
I know!

BABY GIRL (O.S.)
The EM signature was unique. What
was that?

COLE
It was a Rifter. But he's gone now.

BABY GIRL
Recording EM signature

SERIES OF SHOTS: COLE CLEANING UP THE SCENE

--Searches the assassin, finds cell phone and tucks it in his pocket.

--Searches Jonas's corpse and finds some money and a cell phone.

--Steps on Jonas's cell phone, breaking it and throws it into the dumpster.

--Drags both of the bodies to the side of the dumpster, out of site.

--Grabs his shopping bag, adjusts his clothes and walks out of the alley.

CUT TO:

INT. BUSY DINER - MORNING

Cole is in the corner of the diner on a pay phone. He is thumbing through the cell phone he took from the assassins corpse.

COLE
Hello?...Seymour! It's Cole. No,
I'm not on a cell. Look Seymour,
has anyone called or come to visit
You?...I don't know, that's why I'm
asking...I need you to pay
attention. I left the clothes in
the locker at the train
station...OK, good. I'll lay low
here for a few hours until you get
here.

(CONTINUED)

CONTINUED:

Cole is going through the camera phone images on the assassins cell and sees various pictures of himself at different locations.

COLE (CONT'D)
And Seymour?...watch your back man.

FADE TO:

INT. MANNY'S ROOM- EARLIER THAT MORNING

Manny is sound asleep. BOOM! His eyes fly open and he sits straight up in bed.

ACROSS THE ROOM

Jacina and Ricky are still asleep in their bunk bed.

CAR ALARMS and BARKING DOGS are audible in the distance.

Seconds later, Mrs. Sanchez burst into the room, clutching the front of her robe.

MRS. SANCHEZ
(in Spanish)
Oh my god! Was that another explosion?!

MANNY
(rubbing his eyes)
I don't know mommie, sounded like it.

Manny reaches over and pulls back the curtain.

MRS. SANCHEZ
Well?

MANNY
(looking around)
I don't see anything.

MRS. SANCHEZ
You think it's another accident?

MANNY
It wasn't an accident mommie. That was bullshit-

(CONTINUED)

CONTINUED:

MRS. SANCHEZ
Watch your mouth!

MANNY
Mommie, just go back to bed.

MRS. SANCHEZ
(in Spanish)
Are you going to work today?

MANNY
(annoyed)
Yes mommie.

The ALARM CLOCK on the dresser next to the bunk bed goes off. Jasina and Ricky immediately wake up, stretching and yawning.

Mrs. Sanchez walks off shaking her head.

MRS. SANCHEZ
Those two could sleep through a tornado.

RICKY
(looking around the room)
What happened?

Manny grabs a pillow and throws it at him

CUT TO:

BLACK SCREEN

SUPER: "Manny's Girl"

FADE IN:

EXT. ROOFTOP OF APARTMENT BUILDING- MORNING

Manny is smoking a blunt and staring at the WHITE PLUM OF SMOKE in the distance. His cell phone rings.

MANNY
Hey baby..No I didn't forget about you. You didn't hear that explosion?..yeah another one...no Inez, I'm tired that's why...Alright, but if I come over there, we're just sleepin'-

CUT TO:

INT. INEZ'S BEDROOM

Manny is on his back and his girlfriend, INEZ, 19, is riding on top of him, screaming in ecstasy. On her back, she has a tattoo that reads: MANNYS GIRL. Underneath it, in the small of her back is a tattoo of a PUERTO RICAN FLAG and the word BORIQUA.

INEZ

Oh my God Manny..I'm about to come!

Behind her, the TV is on, with a news report about the explosion. The sound is muted. Manny is trying to look around INEZ as she bounces up and down.

INEZ (CONT'D)

I'm almost there baby!...just Keep it up for me Papi!...keep it up!

Inez braces herself by putting the palms of her hands on his chest. She starts going faster, digging her nails in his chest.

MANNY

(in pain)

Oh Shit!

INEZ

Yeaaaaah! You about to come too, huh? OK baby..we'll come together!

She rolls her hips in a circle and starts to convulse. She digs her nails in deeper.

MANNY

(in pain)

Oh shit Inez! Damn!

INEZ

Here it comes! Ohhhhh!

She bends backwards, grabbing the footboard and screams. She continues to convulse. Manny examines the deep nail prints on his chest. One of them has started to bleed.

Inez flings herself back onto Manny and kisses him gently on the lips. She holds his face in her hands and stares into his eyes.

INEZ (CONT'D)

I love you so much baby.

(CONTINUED)

CONTINUED:

She buries her face in his neck and begins to cry. Manny kisses her cheek and rubs her back to console her.

MANNY

Love you too.

As they lay there sweating, Manny runs his fingers along the lines of MANNYS GIRL tattoo on her back.

FADE TO:

INT. INEZ'S BEDROOM- SAME MORNING

Inez is sitting on the edge of the bed in her bra and panties, painting her toes. Manny is laying in bed smoking a joint and watching TV. The sound is muted.

ON THE TV

A REPORTER is reporting from the latest blast site.

Inez notices, reaches up and turns off the TV.

MANNY

What the hell?!

INEZ

You promised me we'd go out today, Manny.

A beat.

MANNY

Well hurry up and paint those chipped-up feet of yours.

She throws a pillow at him.

INEZ

Don't talk about my feet, Manito.

MANNY

(grinning)

Uh oh, the government name. You must be mad.

A beat.

(CONTINUED)

CONTINUED:

INEZ
 You didn't talk about my feet when
 you had them up on your shoulders
 and deep inside my-

MANNY
 Whoa! Why do you talk so nasty?

She seductively crawls over to him and kisses him on the stomach.

INEZ
 Because you like it.

Manny slaps her on the butt.

MANNY
 Now hurry up.

CUT TO:

SERIES OF SHOTS: MANNY AND INEZ SPENDING TIME TOGETHER

--LOOKING AT CLOTHES IN A STORE

--SHARING A HOT DOG

--TALKING ON THE BUS AS INEZ RESTS HER HEAD ON HIS SHOULDER

CUT TO:

EXT. PARK - MORNING

Manny and Inez are on a park bench. Inez is laying with her head in Manny's lap. They are watching children play in a sandbox a few yards away.

INEZ
 (takes a sip of a fountain
 drink)
 It's nice today, right?

MANNY
 Looks like rain, but it's cool.

Inez watches a toddler play with a big, plastic ball as his mother looks on.

INEZ
 Those kids are amazing.

Manny takes the soda from her and takes a sip.

(CONTINUED)

CONTINUED:

MANNY

No doubt. Remember when Ricky and
Jasi were that little?

A beat.

INEZ

Um...you think about us having
kids?

Manny almost chokes on the soda.

MANNY

(coughing)
What?

INEZ

(slightly annoyed)
You heard me.

MANNY

I don't know Inez. I guess.

She takes the drink from him and takes a sip.

INEZ

Oh...hmm.

MANNY

What does that mean?

INEZ

What?

MANNY

That (imitating) 'hmm'. What the
hell is that?

INEZ

(laughing)
Why?

MANNY

Don't play Inez.

He takes the drink from her before she takes another sip.

MANNY (CONT'D)

So are you?

(CONTINUED)

CONTINUED: (2)

INEZ
(grinning)
Am I what, Manito?

He turns her face with his finger and leans in close.

MANNY
Are you pregnant?

She takes back the soda and takes a sip.

INEZ
Stop worrying Romeo, I had my
period already.

Manny leans back on the bench and lets out a sigh of relief.

She throws the cup on the ground.

MANNY
Why'd you do that?!

INEZ
It was empty.

Manny gently touches her nose and she smacks his hand away.

MANNY
(rubbing his hand)
Ow!

INEZ
Don't!

She tries to get up, but Manny drapes his arm across her chest.

INEZ (CONT'D)
Let me up Manito! I am so not
playin' with you right now!

MANNY
Why?

A beat.

INEZ
Why are you so happy I'm not
pregnant?!

OTHER SIDE OF THE PARK

(CONTINUED)

CONTINUED: (3)

Manny sees Kamal talking to another MIDDLE EASTERN MAN. They seem to be arguing, with Kamal waving a stack of papers in his face. The man refuses to take them. He puts his hand on Kamals shoulder, whispers something in his ear and walks away. Kamal drops his head down, disappointed. He put the papers in his backpack and walks the other way.

Inez notices Manny isn't paying attention an follows his gaze over to Kamal.

INEZ (CONT'D)

Who are they?

MANNY

Mother fucker.

INEZ

Who?

Manny gets up so fast he almost knocks Inez on the ground.

INEZ (CONT'D)

Manito!

MANNY

We gotta go!

INEZ

You're acting crazy. Who was that?

MANNY

That's the guy in my building I was telling you about.

INEZ

Him? He doesn't look like a terrorist, baby.

MANNY

That's what they want you to think. They blend in. Anyway, c'mon!

They start walking in Kamals direction

INEZ

What are we doing?

MANNY

I'm still trying to figure that out.

(CONTINUED)

CONTINUED: (4)

INEZ

Where is he going?...shouldn't We
call-

MANNY

Just come the fuck on Inez!

She stops dead in her tracks. Manny is already a few paces
ahead before he notices. He realizes what he's said and
stops.

MANNY (CONT'D)

(somber)

Inez

INEZ

Say something nice to me Manito.
I'm not one of your boys! So you
say something nice to me or I'm
going home!

MANNY

I'm sorry-

INEZ

Fuck sorry

MANNY)

Inez-

INEZ

Say something nice.

A beat.

She turns and starts to walk away.

MANNY

I need you.

She stops walking and starts crying.

MANNY (CONT'D)

I cant do this by myself and I
really need you with me on this
babe.

She turns around, wiping the tears from her face. Manny drops
down to his knees.

(CONTINUED)

CONTINUED: (5)

MANNY (CONT'D)

You want me to beg? Cause I will if
you'll stay, but please baby,
(pointing in Kamals direction)he's
getting away.

INEZ

(grinning)

OK...that's sweet enough. Lets go.

FADE TO:

BLACK SCREEN

The screen fills with STATIC

CUT TO:

EXT. TOP OF PARKING GARAGE - EARLIER THAT MORNING

BILL CURTIS, 40, is holding a microphone, adjusting his tie.
He clears his throat.

BILL

Jackie, are we ready?

JACKIE (O.S.)

In five, four, three, two, one...

BILL

Good morning Brooklyn! We are on
top of the new parking garage on
third and Franklin, where in about
two hours, City Councilman Robert
Bristol will address the vicious
rumors of bribery and fraud during
the construction of this very
garage. And as always, I will be
bringing you the latest local news.
I'm Bill Curtis (camera pulls back
to reveal the city), your man about
town!

JACKIE (O.S.)

Annnnd cut!

CUT TO:

BLACK SCREEN

SUPER: "Bill Curtis: Man About Town"

FADE IN:

EXT. TOP OF PARKING GARAGE- THAT MORNING

Bill is talking on his cell and urinating on the back tire of the news van.

BILL

C'mon Vanessa! I told you over two weeks ago that I wanted to get the kids this weekend. I shouldn't have to since our divorce gives me every other weekend...I understand that, but your boyfriends ceremony has nothing to do with OUR kids.

He holds the phone in place with his cheek and zips his pants.

BILL (CONT'D)

That's not right, Vanessa!...Are our children in the room when you curse at me like that? Hello?
(looks at the phone) hello?

He angrily stuffs it in his pocket and kicks the tire.

INT. VAN- NOT MOVING

JACKIE, 35, is looking over a video camera lens when Bill gets in and slams the door.

BILL

I swear a contract killer would have been cheaper than this divorce!

JACKIE

Did you give her my love?

BILL

I hardly get to see my kids and you got jokes?

JACKIE

I'm playing...and quit pissin' on the side of the van.

(CONTINUED)

CONTINUED:

BILL

Why, you checking me out in the mirror?

JACKIE

You wish (holding two fingers close together) pee wee.

BILL

Objects in the mirror may appear smaller than they actually are

JACKIE

Whatever. So why are we sitting here again?

BILL

The City Councilman's press conference. I don't want to leave and have to fight morning traffic getting back here.

JACKIE

But I'm hungry and today is your day to buy.

BILL

Awww, it is isn't it? I'm sorry baby...duty calls.

JACKIE

(mumbling)
Cheap ass.

BILL

Don't be mad, I will-

BOOM! The sound of the explosion shakes the van.

BILL (CONT'D)

Jesus!

They sit there for a moment staring at each other. CAR ALARMS are going off all over the garage. They cover their ears.

BILL (CONT'D)

(yelling)
You OK?!

JACKIE

Yeah! What the hell was that?!

(CONTINUED)

CONTINUED: (2)

BILL

Don't know! Call back to the station, see if we can patch in and meet me outside with your camera!

Bill exits the van and runs to the edge of the garage.

SKYLINE

There is a WHITE PLUM OF WHITE SMOKE in the distance.

BILL (CONT'D)

Oh my God.

Jackie is approaching. She is filming the skyline.

BILL (CONT'D)

Tell me you're getting this!

JACKIE'S POV- THROUGH CAMERA

JACKIE

You better believe it! I couldn't patch in. Something must have shaken loose in the van! I don't know how good the audio will be with all the car alarms!

BILL

Let's just roll from here. (adjusts his tie and clears his throat). This is Bill Curtis, man about town. We are still on top of the new parking garage, where seconds ago, a huge explosion caught us by surprise! (pointing) The explosion doesn't seem very far from here and is very similar to the ones we had two days ago! The explosion has caused many of the car alarms here to go off! In our promise to bring you the latest, local news, my team and I will make our way down to ground zero to bring you-

JACKIE (O.S.)

CUT!...I'm not going anywhere near that blast site and neither are you!

(CONTINUED)

CONTINUED: (3)

BILL

How in the hell are we gonna'
report the explosion Jackie?!

THE SHOT MOVES OFF OF HIM TO THE PLUM OF SMOKE

JACKIE (O.S.)

I can see it just fine from here!

BILL

Jackie, all the stations will be
all over this story and that blast
site!

Jackie cuts the camera off

JACKIE

First of all, we don't know what
kind of explosion that was. It
could be chemical, biological,
nuclear-

BILL

It's not nuclear-

JACKIE

I'm not doing it!

Bill walks towards the van.

JACKIE (CONT'D)

Where are you going?!

BILL

To catch that story before it gets
away!

JACKIE

So you're leaving me here?!

BILL

You're welcome to tag along or you
can shoot it from here!

Bill gets in the driver seat and starts the engine.

JACKIE

(holding up the camera)
You need this genius!

(CONTINUED)

CONTINUED: (4)

BILL

That's OK. It'll be like that time
we did the story in Bed Stuy-

JACKIE

Or let's talk about Iraq, when that
IED almost took us out!

BILL

But it didn't!

JACKIE

And what the IED didn't do, the
snipers almost did!

BILL

I dont understand what you're
saying-

JACKIE

I'm saying we got lucky Bill! We do
safe, local fluff pieces now!

BILL

You're overreacting. Get in the
van!

JACKIE

I agreed to come to New York
because you said this would be easy
money. Safer than workin' war
zones!

BILL

This IS easy money. We do a little
snoopin' around, get some good
shots and it's a wrap!

A beat.

She holds the camera up to the window.

BILL (CONT'D)

What are you doing?

JACKIE

Take it.

(CONTINUED)

CONTINUED: (5)

BILL

I need you on this-

JACKIE

You don't need me Bill. You know
how to run a camera.

He cuts off the engine and gets out of the van. He takes the camera out of her hand and sets it down on the ground. He puts his hands on her waist.

JACKIE (CONT'D)

Stop Bill

BILL

You know that's not the reason I
asked you to come to New York.

JACKIE

Yeah, and it cost us both our jobs
in D.C....And your marriage.

BILL

And here we are.

She picks up the camera, gets in the van and starts the engine.

BILL (CONT'D)

(grinning)

So does this mean you changed your
mind-

JACKIE

Get in the fucking van!

He walks around and gets in. He smiles at her while she puts on her seat belt. She notices.

JACKIE (CONT'D)

What the hell are you smiling at?!

He brushes her cheek with the side of his hand.

BILL

Thanks baby.

JACKIE

I just realized something.

(CONTINUED)

CONTINUED: (6)

BILL

What?

JACKIE

That's the same hand you took a
piss with...gross.

A beat

BILL

I love you too.

She put the van in reverse.

JACKIE

(mumbling)
Charming mutherfucker.

CUT TO:

EXT. BLAST SITE- MORNING

The smoke has almost cleared, but it has been replaced by POLICE CARS, AMBULANCES, FIRE TRUCKS, BLACK SEDANS and HELICOPTERS. Inside a taped-off area, men with protective gear are walking around the blast site collecting soil samples while police, firemen and men in black suits watch from a distance. The onlookers are being shooed away by police.

CUT TO:

INT. NEWS VAN- MOVING

Jackie and Bill are approaching the scene. The press has already descended on the site. There are vans from several networks lined up next to one another. Reporters and their camera crews are actively reporting the incident.

BILL

You see that?!

JACKIE

That must've been some explosion.

BILL

Every reporter from here to Buffalo
will be on this one by nightfall.

(CONTINUED)

CONTINUED:

JACKIE
I take it you don't want to join
the wagon train.

BILL
You know better than that.

JACKIE
What about journalistic
camaraderie?

BILL
Fuck em'

There is TALL COP directing traffic near the blast site.

BILL (CONT'D)
(pointing)
Hey, there's Mike!

JACKIE
From the plant fire?

BILL
Nah, Mike Munsey.

JACKIE
The boxer.

BILL
Right (pointing to an alley up
ahead) Hey, pull into that alley
next to the cleaners.

As she pulls into the alley, Bill begins taking off his
shirt.

JACKIE
What's the plan?

Bill reaches behind the seat, retrieves a gym bag and pulls
out a plain, black T-shirt.

BILL
I need you to fit me with a mic.

JACKIE
An option 3, huh?

(CONTINUED)

CONTINUED: (2)

BILL

Right. Those vultures see the suit and the camera, the jig is up and we got Dick. (pointing to Mike) That punch-drunk bastard is too dizzy to handle a lot of questions at once. Besides, he's my boy and he owes me one.

CUT TO:

STREET

Bill, now dressed in plain clothes, is walking towards the blast site.

BILL

Can you hear me?

There is a short CRACKLE OF STATIC.

JACKIE (O.S.)

Loud and clear.

BILL

And the shot?

JACKIE

Audio and video are perfect.

The police officer notices him and nervously shakes his head.

BILL

(smiling)

What's up Mike?

MIKE

Piss off Bill!

JACKIE (O.S.)

Your boy, huh?

BILL

(mumbling)

Shut up. (to Mike) C'mon Mike, don't be like that!

MIKE

No story for you here.

Mike walks away and directs cars through the crowded intersection.

(CONTINUED)

CONTINUED:

A fire truck moves and reveals a HUGE, SMOKING CRATER. The men in protective suits are collecting samples around the edge of the crater.

BILL
(to Jackie)
You see that?

JACKIE (O.S.)
Looks like somebody dropped an H-Bomb!

BILL
Like the crater at the embassy in Africa.

JACKIE (O.S.)
That was over 100 pounds of C-4.

BILL
(to Mike)
Officer, do you care to go on record about the city building an olympic-sized pool where a building used to be?

Mike quickly walks over to him and grabs him by the arm.

BILL (CONT'D)
Whoah!

MIKE
Sir! I'm going to have to ask you to leave! (under his breath) Just walk.

Mike leads him away from the crowd. When they are clear, Bill pulls away.

BILL
(rubbing his arm)
What was that all about?!

MIKE
I'm doing you a favor.

BILL
Talk to me Mike

(CONTINUED)

CONTINUED: (2)

MIKE

(looking around)
Bill, this is some next-level shit.
The feds are callin' the shots now.
We're just here for crowd control.

BILL

And the explosion?

MIKE

Is this off the record?

BILL

You know me, Mike...of course it
is.

JACKIE (O.S.)

Liar.

A beat

MIKE

It's the damndest thing. (pointing
to crater) That used to be a
storage unit. Now it's gone.

BILL

What, a torch job? Insurance?

MIKE

No Bill...it's gone. There is no
trace of the building at all,
except that crater.

BILL

Bullshit. How are the other
buildings still standing?

MIKE

Right! Our bomb guy said a least a
block of real estate should be
destroyed from a crater like that,
but all we have is a lot of broken
glass.

BILL

Shit.

MIKE

Same as the blast two days ago.
Just broken glass and two big
craters.

(CONTINUED)

CONTINUED: (3)

BILL
Any groups claiming responsibility?

MIKE
Not my department. It's tough
because nobody saw anything. This
isn't exactly a heavily populated
area a heavily populated area.

BILL
Thank God.

MIKE
So do yourself, and me, a favor and
beat it.

BILL
You told me all that shit and
expect me-

MIKE
I told you as a friend. Don't be an
asshole.

JACKIE (O.S.)
Too late.

BILL
I understand...it's cool (shakes
his hand) Thanks again Mike.

Bill starts walking back towards the van.

BILL (CONT'D)
Tell me you got all of that.

JACKIE
And then some.

BILL
My girl.

FADE TO:

BLACK SCREEN

SUPER: "The Bonding Experience"

FADE IN:

INT. SUBWAY - MOVING - EARLIER THAT MORNING

The train is packed. Kamal is standing up, listening to music on his mp3 player. Towards the back of the car, Manny and Inez are keeping a close eye on him.

INEZ

Where do you think he's going?

MANNY

Not sure

INEZ

I thought you knew this guy

MANNY

I thought I did, but he's always been weird. His wife is pretty cool, but something never sat right with me about this guy.

INEZ

Does this have anything to do with your dad?

He doesn't answer. Instead, he looks out of the window.

Across from them, two YOUNG WOMEN are smiling and whispering to themselves. They occasionally glance over in their direction. Inez becomes uncomfortable. She taps Manny.

INEZ (CONT'D)

You know them?

MANNY

Who?

INEZ

Them two bitches over there smilin' and laughin'.

Manny looks over, smiles and waves. The ladies giggle and wave back. Inez shoots him an ice cold stare.

MANNY

What?

INEZ

Manito, dont make me get stupid on this train and blow your little Law and order stakeout!

(MORE)

(CONTINUED)

CONTINUED:

INEZ (CONT'D)
 (to the women) And what the fuck
 are you two smilin' about?!

The women look at each other and burst out laughing.

WOMAN #1
 (laughing)
 Hold up bitch, ain't nobody pushin'
 up on your man.(points to her feet)
 We were actually admiring you
 sandals.

Inez's demeanor changes. She turns towards the women to show
 off the sandals.

INEZ
 You like these?

WOMAN #2
 They're really fly. Where'd you get
 those?

Manny rolls his eyes and puts his face in his hands.

INEZ
 Grrrrrl, you wouldn't believe it! I
 got these on sale at Mr. Songs on
 Fordham.

WOMAN #1 AND #2
 Get out!

INEZ
 Yes! Marked down from \$60

WOMAN #1
 They go real good with that polish.

INEZ
 (to Manny)
 Told you

CUT TO:

EXT. FULTON STREET - MORNING

Inez and Manny are walking down the sidewalk, keeping their
 distance from Kamal, who is talking on his cell.

Manny starts to laugh to himself and shake his head.

(CONTINUED)

CONTINUED:

INEZ
What? What's so funny?

MANNY
(laughing)
Nothing

INEZ
Then why are you laughing?

MANNY
Baby, you're hilarious, you know
that?

INEZ
Why do you say that?

MANNY
On the train. You were about to
have beef with those chicks and as
soon as somebody said shoes, you're
BFF's?

INEZ
You're a man. I wouldn't expect you
to understand.

MANNY
Understand what?

INEZ
Our bond

Manny looks confused.

INEZ (CONT'D)
Women. We have a bond when it comes
to fashion.

A beat

MANNY
I can actually feel you on that
one.

INEZ
Wow, that's a first!

Still on his cell, Kamal looks at the signs over the shop
doors. He stops at a corner market and goes in.

(CONTINUED)

CONTINUED: (2)

MANNY

That's the second one he's been in today...C'mon.

INEZ

Where?

MANNY

(pointing)

The diner across the street. They have big windows so we can see the store from there.

CUT TO:

INT. DINER- MORNING

Manny and Inez are sitting at a table by the front window. Inez is enjoying a piece of pie, while Manny keeps a close eye on the store across the street.

INEZ

So continue. You were FINALLY agreeing with something I said?

MANNY

(confused)

What?

INEZ

Damn, you need to stop smoking so much weed, baby. The bond that women have?

MANNY

Oh yeah...I see it like this, fashion for girls is like sports, music, politics and pussy.

A beat

INEZ

You REALLY need to lay off the weed.

MANNY

When women get together, you talk about kids, your men, relationships, other bitches and most important, fashion. When dudes get together, we talk about sports, music, politics and pussy.

(CONTINUED)

CONTINUED:

Inez leans across the table with her fork pointed at his face.

INEZ
So you talk about other women with
your boys all day, huh?

MANNY
(swallowing)
Nah!...not me...I meant the other
dudes.

INEZ
I thought so. (sits back) But I see
your point.

MANNY
Perfect example: when Old Man
Fred's barber shop got robbed last
summer.

INEZ
Wow...I forgot all about that.

CUT TO:

INT. FRED'S BARBER SHOP - DAY - FLASHBACK SEQUENCE

Manny, Inez and Ricky are sitting in chairs by the door. A beautiful, curvy, WOMAN, 25, in a slinky yellow dress is standing next to the barber chair with her SON, 10, instructing the barber on how to cut his hair.

MANNY (V.O.)
You remember that chick in the
yellow dress?

Manny pretends to be reading a magazine. He nudges Ricky, who giggles and starts staring at the woman. Inez notices and punches Manny in the arm.

INEZ (V.O.)
I remember you and your little perv
brother staring at her ass.

THE DOOR

A MAN, 30, in a long, black leather trench coat comes in looking around. He spots the woman in the yellow dress and walks over. They embrace and kiss. He pats his son on the head and starts looking around the store, suspiciously.

(CONTINUED)

CONTINUED:

MANNY (V.O.)

Anyway, that's when that dude came in. I knew something was wrong because it was the middle of July and this guy has on a heavy, leather Columbine trench.

INEZ (V.O.)

Actually that coat was butter soft leather, if I remember correctly, so it actually breathes-

MANNY (V.O.)

Can I finish my story?

The man reaches in the coat and retrieves a pump-action shotgun and starts waving it around the shop.

SERIES OF SHOTS- THE COUPLE ROBS THE BARBER SHOP

--Everyone getting their hands in the air

--The woman in the yellow dress becomes upset, pointing to the gun and then at their son, who seems oblivious to it all.

--The man motions to the barber, who quickly moves to the cash register and empties it.

--The woman in the yellow dress looks at her son, shakes her head and pulls a pistol out of her purse.

--The woman walks around the store making the customers and barbers empty their pockets and put their valuables in her purse.

--The man gets his son out of the chair

MANNY (V.O.) (CONT'D)

And that's when it happened...

As they are backing out of the shop, the woman smiles at Inez, who is looking at her big, silver hoop earrings.

INEZ

Those are some nice earrings.

WOMAN IN YELLOW DRESS

Thank you girl! (looking at Inez's shoes) And I love those sandals.

(CONTINUED)

CONTINUED: (2)

INEZ

Thanks girl!. They are on sale at
Mr. Songs.

WOMAN IN YELLOW DRESS

I love their shoes! Well you take
care now.

INEZ

OK girl, bye bye.

Manny shakes his head and puts his face in his hands.

BACK TO DINER - PRESENT

Inez is laughing uncontrollably.

MANNY

Who does that?!

INEZ

(laughing)

What can I say, I have a knack for
fashion.

He starts to get up and Inez grabs his arm.

INEZ (CONT'D)

Where you goin'?

MANNY

(pointing to the store)

I'm checkin' it out.

INEZ

Wrong. This is the part where you
call the cops Manito.

MANNY

No, this is the part where we stop
this from happening again.

A beat.

(CONTINUED)

CONTINUED: (3)

INEZ
You know this isn't going to bring
him back, right?

Manny gives her an awkward stare. She tries to reach for his hand, but he pulls away.

INEZ (CONT'D)
Manito...

MANNY
I'll be back in a minute.

He pulls a wad of cash out of his pocket and tosses it on the table.

MANNY (CONT'D)
You got enough to pay for the stuff
and car fare if you want to go
home.

He starts to walk away but stops when he is standing beside her.

INEZ
I'll be here.

He softly runs his hand across her cheek and she kisses his hand. He walks out of the diner.

Inez exhales, as her eyes tear up. She takes the money off of the table and tucks it in her pocket. The waitress, is walking by.

INEZ (CONT'D)
Excuse me miss.

WAITRESS
Yes ma'am, you ready for the check?

INEZ
Yes, and could you tell me where
the bathrooms are?

WAITRESS
Sure (pointing), they are over
there by that big plant. Go down
the short hallway. The womens is on
the left.

Inez notices the waitresses earrings. She is about to say something, but starts laughing.

(CONTINUED)

CONTINUED: (4)

WAITRESS (CONT'D)
(smiling)
What?

INEZ
Nothing. I just remembered a funny
story.

Inez gets up and walks towards the bathroom she walks past a table where Bill and Jackie are sitting. Jackie is on a laptop while Bill is sipping on a cup of coffee.

BILL
(exhaling)
This is gonna' be a long day

JACKIE
(typing)
Tell me about it

BILL
What are you looking at over there?

JACKIE
Research.

BILL
I dont think you're going to find
anything that will help us on
there.

JACKIE
That's where you're wrong

She turns the laptop around. He reads the screen and shakes his head, confused.

BILL
I dont get it.

JACKIE
Explosion number one...Pennowatt
Steel. The leading manufacturer of
stainless steel.

BILL
We already know this.

(CONTINUED)

CONTINUED: (5)

JACKIE

Steel that's also used to make missile tubes. They have a huge defense contract.

BILL

That explains the feds, but what about Lafner Pharmaceuticals and the storage unit this morning?

JACKIE

I know a guy.

BILL

How much is it going to cost us?

JACKIE

Well I paid him in advance last year during a long weekend at the Plaza Hotel.

A beat

BILL

I could have gone all day without knowing that.

JACKIE

(in a baby voice)

Awww, dont be jealous, he was never as good as you, big daddy.

BILL

Cute.

Bill pushes the laptop back to her.

JACKIE

Don't worry, he's supposed to be calling me in a few hours.

BILL

So this means you're still in this with me?

JACKIE

Running with you doesnt afford me the time to go to church.

(CONTINUED)

CONTINUED: (6)

BILL

So?

JACKIE

So I gotta' get into heaven
somehow...Let's order. You owe me
breakfast.

Inez walks past them again and back to:

THE TABLE

As Inez is sitting down, Manny is jogging across the street.
He comes in breathing hard and excited.

MANNY

I told you!

INEZ

What?

MANNY

They got somethin' goin' on over
there!

INEZ

Are you serious?

MANNY

I called Pino. He's done with
community service in a few hours.

INEZ

Why the hell did you do that?

MANNY

I need his help.

INEZ

He's a fuckin' criminal, Manito.

MANNY

He's my cousin.

A beat

INEZ

(exhales)

This is getting crazy.

(CONTINUED)

CONTINUED: (7)

OUTSIDE

Cole walks out of the diner to meet a black van, which has just pulled up to the curb.

Inside the van, SEYMOUR, 30, is smoking a cigarette and nervously looking around.

COLE
That was fast.

SEYMOUR
You could have picked a better place.

Cole gets in the van and it speeds off.

CUT TO:

BLACK SCREEN

INSERT: "You Fuse, you Lose"

FADE IN:

INT. VAN - MOVING

Cole looks back and sees DONALD, 30, GLORIA, 35, REVEREND THATCHER, 55, and a very sick NORMAN, 35, who is sweating profusely, shaking uncontrollably and looks nauseous. He has a blanket around his shoulders and Gloria is comforting him. Donald and Rev. Thatcher are looking out of the windows and taking pictures of the city.

COLE
Is this everybody?

SEYMOUR
Yup. They just got here.

COLE
(motioning to the sick man)
What's his deal?

SEYMOUR
I think we got a little interference. I gave him something and the effects should wear off in about 30 minutes.

(CONTINUED)

CONTINUED:

COLE

I need him one-hundred percent or close to it.

SEYMOUR

He will be.

COLE

What about payment?

Seymour reaches into his shirt pocket and retrieves a small flash drive and hands it to him.

SEYMOUR

Names, account access codes and electronic signatures.

COLE

My man. We have a few stops to make before we go back to the apartment. We have enough gas?

SEYMOUR

You worry too much boss. Address the troops.

Cole tucks the drive in his pocket and turns to the passengers.

COLE

We have a very short window, so I don't need to remind any of you of the consequences of deviating from the plan. Seymour has already briefed you on our trip and we will deliver what we promised. I ask that you maintain yourselves and stick to the protocol. Any questions so far?

Rev. Thatcher raises his hand.

REV. THATCHER

(pointing to Norman)

Don't you think we need to get him to a hospital?

Norman lets out a long and loud BURP

GLORIA

(frowning)

Really Cole.

(MORE)

(CONTINUED)

CONTINUED: (2)

GLORIA (CONT'D)
Or at least a bathroom.

Everyone covers their noses. Norman burps again.

NORMAN
I'm sorry everybody.

Cole rolls down his window.

COLE
Did you bring the return module?

SEYMOUR
Stop worrying. The plan is
foolproof.

Cole stares out of the window. He looks worried.

CUT TO:

EXT. NEW YORK CITY - DUSK

The sun is going down behind the skyscrapers.

A SERIES OF SHOTS: THAT NIGHT

--Manny's cousin, PINO, 23, shows up and they shake hands and hug as Inez looks on nervously.

--Harry is straightening up his apartment.

--Mr. Kelp is at his piano with his bird and sheet music.

--Pino looks around the diner and slips Manny a gun and ski mask under the table.

--Mrs. Sanchez is in her room, sitting on the bed. She lights a candle next to a picture of her late husband. Next to that, is a framed newspaper clipping with the headline: HERO COP DIES AFTER SECOND TOWER COLLAPSES.

--Manny kisses Inez then he and Pino leave the diner and jog across the street to the store.

--The van pulls up in front of the apartment building

INT. APARTMENT BUILDING - NIGHT

Cole and the group are coming into the building. Rev. Thatcher and Donald are helping Norman, who is clutching his stomach in pain. Cole is carrying two shopping bags.

Cole takes his keys out of his pocket and tosses them to Seymour.

COLE

Get them up to my apartment. It's apartment 3-D. Babygirl recognizes your voice.

SEYMOUR

She should, I programmed her.

COLE

Get them ready, (pointing to Norman) Get him to the toilet and be ready in 10. Got it?

SEYMOUR

You're the boss. C'mon kids, let's freshen up for dinner.

As Seymour leads them off, Cole sets the bags down and knocks on the door to apartment 1-A. Harry answers.

COLE

Just wanted to let you know I was back and we will be down in about ten or fifteen minutes.

HARRY

We?

COLE

I hope you dont mind. I have a few friends in town and we... well I thought it would be great if they joined us.

HARRY

No, it's not a problem. Any friend of yours-

COLE

Great! They are upstairs freshening up.

Harry sees the bags on the floor behind him.

(CONTINUED)

CONTINUED:

HARRY

Anything you need refrigerated?

COLE

Oh yeah. (hands them to him) Both of these are bags of freshly cut pork chops. They have already been marinated and seasoned. Just throw em in a pan, cover with foil and set it to about 350. I'm sorry I'm droppin' all this on you, but my friends-

HARRY

Don't be silly. Go deal with them and I'll see you guys in a few.

CUT TO:

INT. APT. BUILDING - 3RD FLOOR HALLWAY - MOMENTS LATER

Cole is walking towards his apartment and faintly hears a MANS SCREAM.

He retrieves the gun from the small of his back.

APARTMENT

Cole barges in, startling Gloria, who lets out a short scream. Rev, Thatcher and Donald are standing on either side of the closed bathroom door. Another MOAN and SCREAM comes from behind the door.

COLE

Where's Seymour?

Everyone is silent. He puts the gun on the counter next to baby girl.

COLE (CONT'D)

Babygirl, are you linked with Seymour's module?

BABY GIRL

I am.

(CONTINUED)

CONTINUED:

COLE

Start prepping the return sequence
and see what happened with
Seymour's sequence. I dont want any
surprises on the way home.

Seymour comes out of the bathroom shaking his head. Norman is
naked, sitting on the toilet and holding his stomach. He is
sweating profusely and rocking back and fourth in extreme
pain.

SEYMOUR

We gotta' talk.

CUT TO:

INT. STORE - NIGHT

Manny and Pino are walking around the store picking up random
items and keeping an eye on the clerk.

THE COUNTER

The ARAB CLERK is sitting on a stool watching TV and
occasionally looking over to see what the young men are
doing.

MANNY (V.O.)

It's simple. In and out.

Manny directs his gaze to the mirror, which is mounted above
them in the corner. Pino nods.

MANNY (V.O.) (CONT'D)

The first camera is behind that
mirror in the corner, but this is
what gave them away.

Pino directs his gaze to a camera mounted on the ceiling,
pointed at a green door next to the counter. Manny nods.

MANNY (V.O.) (CONT'D)

They have two cameras in this
place: One pointed at the customers
and one pointed at a door. None are
on the counter or the outside.

THE GREEN DOOR

Next to the green door there is a keypad and a slot for a
security card.

(CONTINUED)

CONTINUED:

MANNY (V.O.) (CONT'D)
 That door is like some shit off of
 James Bond. Keypad and a slot for a
 card. They aren't keeping chips and
 beer back there.

Around the clerks neck, there is a chain with a card on the
 end of it along with two keys.

PINO (V.O.)
 Most likely, the key card is gonna'
 be on the clerk.

Pino walks over to the sunglass display by the door. He looks
 up and down the street and turns over the sign at the door so
 it reads: CLOSED. He quickly slips on the mask and pulls out
 a gun.

PINO (CONT'D)
 (to the clerk)
 Don't move.

Manny fumbles with his mask, but finally gets it over his
 head.

The clerk is unusually calm and doesnt flinch as Pino waves
 the gun in his face.

CLERK
 I dont have a lot of money in my
 drawer, but you're welcome to it,
 sir.

Manny is on the side of the counter near the green door. He
 examines the keypad.

PINO
 (pointing to the green
 door)
 What's behind that door?

CLERK
 Storage

MANNY
 Bullshit! I saw people come in this
 store and they have been in here
 for hours!

PINO
 Look behind the counter.

(CONTINUED)

CONTINUED: (2)

Manny walks around and looks behind the counter.

PINO (CONT'D)
What's on the floor?

MANNY
Just tile and a rubber mat. Why?

PINO
Are there wires comin' off that
mat?

Manny sees a thick, black cord running from underneath the
mat. The Clerk is standing on it.

MANNY
Yeah...there's one. Why, what is
it?

PINO
Our boy has a panic button under
that mat. If he steps on it, it
triggers a silent alarm.

MANNY
What?!

PINO
(to clerk)
Ain't that right?

A beat

CLERK
I haven't stepped on it. You guys
just take what you came for and be
on your way. I dont want any
trouble.

Manny goes around the counter and sticks the gun in his face.
The clerk doesnt move.

MANNY
Then take off the key card!

CLERK
I cant do that.

Manny grabs the chain and snatches it off of his neck.

(CONTINUED)

CONTINUED: (3)

THE DINER

Inez nervously looks on, tapping her nails on the table. The waitress walks up.

WAITRESS

What happened to your friends,
sweetie?

INEZ

Oh, they went out for cigarettes.
They should be back in a second.

WAITRESS

Well you wanna order something
else? They're about to close the
kitchen in a few minutes.

INEZ

No...no thank you.

THE STORE

Manny slides the card and nothing happens.

PINO

Turn the strip the other way.

Manny turns the card and slides it again. The red light on the keypad turns green and there is a loud CLICK. Manny opens the door and there are concrete stairs going down. As the door opens, lights along the stairway flicker on.

MANNY

Jackpot!

PINO

What is it?

MANNY

Stairs...hold it down for me up
here.

PINO

Do your thing Papi. Me and my man
here will be just fine, right?

Manny disappears down the stairs.

(CONTINUED)

CONTINUED: (4)

CLERK

You guys are making a big mistake.
(opens the cash register) Just take
the cash and get out.

Pino, reaches behind the counter and takes the money from the
drawer and stuffs it in his pocket.

PINO

Don't mind if I do, but we ain't
leavin' until my man gets what he
came for.

CLERK

He's not going to find it down
there.

PINO

Just relax. He will be in and out
of there.

Pino walks back over to the door and looks over to see Inez.

DINER

Inez looks around and taps on her watch. Pino gives her the
thumbs up. Suddenly there is a FLASH behind him and blood
splashes all over the glass of the store! Inez puts her hands
over her mouth to keep from screaming.

STORE

Pino's headless corpse drops to the floor. The clerk is
standing behind the counter holding a large shotgun.

A SERIES OF SHOTS: THE CLERK GETS ARMED

--Loads more rounds in the shotgun

--Drags Pino's body away from the door

--Quickly cleans up the bloody mess

--Retrieves a pistol from the behind the overhead cigarette
display and tucks it in his waistline

--Looks at a security monitor behind the counter and sees
Manny walking down a dimly-lit hallway.

--Grabs a flashlight

--Taps in a code on the keypad and the red light turns green

(CONTINUED)

CONTINUED: (5)

--Puts the shotgun on his shoulder and makes his way down the stairs

CUT TO:

INT. COLES APT. - NIGHT

Cole and Seymour are at the bathroom door whispering as the others look on nervously. Norman is moaning in pain as he rocks back and fourth on the toilet.

SEYMOUR
(whispering)
This is worse than I thought

COLE
What happened to him?

SEYMOUR
There was a hiccup in the programming.

COLE
Define hiccup

SEYMOUR
There was an energy spike during the sequence. I thought it was nothing-

COLE
So is he missing something?

SEYMOUR
No...he's pretty much all there, but we had a little...fusing.

COLE
Define fusing

CUT TO:

INT. BATHROOM- MOMENTS LATER

Cole and Seymour are sitting on the rim off the tub and Norman is standing in front of them with his back turned. He is naked and holding his stomach in pain.

(CONTINUED)

CONTINUED:

NORMAN
(scared)
Is it bad?!

Cole is staring at his butt and shakes his head.

SEYMOUR
Strange, huh?

COLE
Which part, Seymour? The fact that
we're sitting here looking at
another mans ass or that his
asshole got fused shut?

SEYMOUR
So what are we gonna' do?

There is a RUMBLING and a BUBBLING sound coming from Normans
stomach. Cole and Seymour's eyes get wide and they lean back
slightly.

NORMAN
Oh my God! You guys have to do
something!

Seymour reaches into his jacket pocket, retrieves a scalpel.

CUT TO:

INT. BATHROOM - MOMENTS LATER

Norman is lying flat on his stomach on the bathroom floor,
which is covered with garbage bags. Seymour is on his knees
behind Norman wearing surgical gloves and a mask.

Everyone is standing at the door watching in awe.

SEYMOUR
Norman...I'm gonna' need you to
relax. This IS going to hurt like
hell, but I need you to resist your
urge to push anything out.

NORMAN
(terrified)
OK...I'm ready.

(CONTINUED)

CONTINUED:

SEYMOUR
 (to Cole)
 There isn't a place deep enough in
 hell for you.

Cole closes the door. There is a SCREAM, followed by what sounds like someone PASSING GAS and a SPLASH.

SEYMOUR (O.S.) (CONT'D)
 OH MY GOD!!...ARE YOU FUCKING
 SERIOUS?!!

A beat

COLE
 Soooo...let's go eat!

FADE TO:

BLACK SCREEN

INSERT: "Behind the Green Door"

FADE IN:

INT. STORE BASEMENT - NIGHT

Manny is walking down a narrow, dimly-lit hallway. Along the walls are pallets of electronics such as HDTV's, DVD players and car stereos. At the end of the hall is another green door with a similar keypad and card slot.

As he gets closer, he hears LAUGHING, INDIAN MUSIC and MEN YELLING in a foreign language. Above the door is a framed picture of a very distinguished looking Middle Eastern man.

There is a BEEP and a METALLIC CLICK and the door opens. An ELDERLY INDIAN MAN comes out. He is wearing large BluBlocker shades and he is frustrated and cursing in Arabic. He doesn't notice Manny, who grabs the man, startling him, and holds his index finger up to his mouth.

MANNY
 Shhhhhhhh.

Manny grabs him by the collar and pushes him back through the doorway.

CUT TO:

INT. LARGE ROOM

Manny shoves the man inside and freezes in his tracks.

The room has a huge wooden table in the center with 6 men, including Kamal, playing poker! There is a pile of money in the middle of the table and the air is filled with smoke. Manny pulls off the mask.

MANNY
(looking around)
What's goin' on down here?!

KAMAL
You gotta' be shittin' me!

Everyone at the table stops moving. The dealer stands up and raises his hands. Manny pulls the elderly man closer to him and trains his gun on the dealer.

MANNY
Sit back down!

KAMAL
What the hell are you thinking?!

MANNY
Not now man!

KAMAL
You'd better get out of here. These people dont fuck around!

DEALER
Please. This is a simple poker game. I assure you that noone here means you harm.

Manny looks around the room and sees the poker chips, the decks of cards, the pictures on the wall of various celebrities playing cards and a larger picture of the man above the green door.

MANNY
Why are you locked down in a basement then, huh? Looks like a cab drivers convention down here.

DEALER
(points to the pile of money)
(MORE)

(CONTINUED)

CONTINUED:

DEALER (CONT'D)

As you can see, the stakes are a little higher than your normal poker game.

The elderly man suddenly gasps.

ANGLE ON: THE BLUEBLOCKER SHADES

Manny sees the reflection of the store clerk in the shades. He's raised a huge shotgun.

Manny grabs the elderly man and hits the floor just as the shotgun fires. The dealer is struck in the chest and flies back into the wall. The players scatter. On the floor, Manny kicks the door shut as the clerk fires again, ripping a huge hole in the center of the door.

HALLWAY

The clerk punches in a code on the keypad and the light turns from red to green. There is a METALLIC CLICK.

ROOM

Manny sees the doorknob twist and is quickly on his feet. He throws his shoulder into the door, catching the barrel of the shotgun. The clerk tries to pull it back through, but Manny has all of his weight on the door.

The clerk's arm comes through the jagged hole in the door holding a pistol! Manny grabs his wrist as he fires wildly around the room. As the players scramble again, two of them are struck by stray bullets. Manny yanks his wrist and the clerk's arm is cut deep by the jagged metal. He drops the pistol and pulls his bleeding arm back through the hole.

HALLWAY

The clerk grabs the butt of the shotgun with both hands, braces his foot on the door frame and pulls the shotgun back through the door. He stumbles backward as the door slams shut. The clerk's arm is pouring blood. He fumbles with the shotgun shells as he reloads it.

CLERK

I'm gettin' in that room you little bitch! Make it easy on yourself and be dead before I get in there!

(CONTINUED)

CONTINUED: (2)

ROOM

The elderly man is peering through the hole in the door and ducks back down.

MANNY
(to elderly man)
What's he doin'?

ELDERLY MAN
I dont know, but you better get
away from that door my friend.

MANNY
Shit!

Manny dives away as the shotgun rips another hole in the door. Another blast sends the doorknob flying across the table. Manny scrambles for the gun on the floor as the clerk burst in. Manny points the gun and pulls the trigger. Nothing.

ELDERLY MAN
You have the safety on. You're must
new at this, huh?

The clerk walks in the room smiling. His face has lost color and he is stumbling. There is a pool of blood in the hallway and his arm is bleeding heavily. He tries to walk towards Manny, but he stumbles. Manny takes off the safety to shoot, but the clerk collapses face first on the floor, gasping for air. The clerk is lying in a pool of blood, dying from blood loss.

ELDERLY MAN (CONT'D)
Well...that's a new one.

The remaining players get up and scramble out of the room. Kamal gets up from underneath the table and starts stuffing money into his backpack.

The elderly man helps Manny up and pats him on the back.

ELDERLY MAN (CONT'D)
I dont want to critique your first
robbery, but you could use a little
work my friend.

The elderly man walks out of the room laughing. He stops at the clerks corpse, shakes his head and starts laughing again.

(CONTINUED)

CONTINUED: (3)

Manny grabs the closest chair and slumps down in it.

KAMAL

What the fuck are you doin'? We
cant stay here!

MANNY

What is this shit?

KAMAL

It's a poker game! What, you
thought we were having our weekly
'Jihad Anonymous' meeting?! This is
a private, invite only poker game!

MANNY

(pointing to the large
picture)
Who's that guy?

KAMAL

John Lodhi? He's like the Michael
Jordan of poker in India. So what,
you following me now?

MANNY

I saw you in the park with that
guy...and yeah, we followed you.

KAMAL

That was Dr. Mufar, my Western
Civilization professor.

Kamal starts stuffing some of the bills in his pocket. Manny
gets up and starts doing the same.

MANNY

How much is here?

KAMAL

Over eighty grand.

MANNY

Word?

KAMAL

I was losing my ass off too, till
you showed up. I need this money.
Suree and I have college tuition.

(CONTINUED)

CONTINUED: (4)

Manny slings his backpack over his shoulder. Manny dumps the wastebasket in the corner, takes out the bag and stuffs the rest of the money into it.

KAMAL (CONT'D)

There's a side door that goes out into the alley.

They start to leave the room and Manny stops in his tracks.

MANNY

Pino.

KAMAL

Who?

CUT TO:

INT. DINER - NIGHT

Inez is sitting at the table sobbing. She pulls out her phone and dials 911. She holds her hand over her mouth as she cries.

OPERATOR (O.S.)

911, what's your emergency?

INEZ

I think there's been a murder.

A beat

OPERATOR (O.S.)

OK honey, are you OK?

INEZ

Yes.

OPERATOR (O.S.)

Alright, who was murdered?

Inez sees Manny and Kamal running out of the alley across the street towards the diner.

INEZ

I'm about to murder my boyfriend.

OPERATOR (O.S.)

Excuse me?

She hangs up and runs outside.

(CONTINUED)

CONTINUED:

THROUGH THE DINER WINDOW

Inez runs up to Manny and starts swinging wildly at him. He catches her hands and hugs her. They embrace in the middle of the street as Kamal looks on, shaking his head.

FADE TO:

BLACK SCREEN

SUPER: "Dinner with Harry"

FADE IN:

INT. HARRY'S APT. - NIGHT

Harry and his dinner guests have finished their meal and are sitting around the table talking and enjoying a bottle of red wine. Harry leans back in his chair, rubbing his stomach.

HARRY

I haven't eaten that good in a while.

COLE

I told you not to sleep on the culinary skills.

They laugh.

Gloria is walking around the apartment snapping random pictures.

Rev. Thatcher and Donald are having a side conversation.

REV. THATCHER

(to Donald)

I'm sorry, but I think your argument was a little vague.

DONALD

I think I covered my point just fine.

COLE

What are you two arguing about over there?

REV. THATCHER

We were having a debate on power and corruption.

(CONTINUED)

CONTINUED:

COLE

Uh oh, here we go.

DONALD

And I pointed out that as a man of the cloth, he could see that there are some people who are beyond that line of thinking. (to Harry) We'll ask our host, what do you think, Harry?

A beat

HARRY

(clearing his throat)
um...power corrupts, but actually it's true that power attracts the corruptible. Sane folks are usually attracted by other things other than power.

Everyone stares at Harry, at one another, and bursts into laughter.

REV. THATCHER

(laughing)
I guess he told you!

Cole leans over to Harry.

COLE

David Brin, right?

HARRY

You know that one?

COLE

It was one of my fathers favorite quotes.

GLORIA

Cole, you of all people should have an opinion on government corruption.

COLE

I was just a soldier Gloria, I didn't write policy.

(CONTINUED)

CONTINUED: (2)

REV. THATCHER

Yet your orders came from the potentially corruptible or fully corrupted.

COLE

So are you asking me if I have an opinion on corruption or are you asking if my men and I were complicit in that corruption?

GLORIA

Sounds like he's asking you both.

DONALD

I'm picking that up too.

COLE

I'm just making sure because the same could be asked of a man of the cloth.

Everyone is looking back and fourth between them like a tennis match.

REV. THATCHER

(sipping his wine)

Hmm...do tell.

COLE

Like any politician, a man of faith, like yourself, is subject to be seduced by power, wouldn't you say?

REV. THATCHER

I would?

COLE

(grinning)

Oh...so all that self-righteous finger waving gets a rebuke when it points in your direction?

REV. THATCHER

No, not at all. If I had an argument it would be that because of my faith, the only power we hope to achieve is the power over ourselves.

(CONTINUED)

CONTINUED: (3)

GLORIA
So what happens when you cant
control yourself?

NORMAN
Right, because those that cant
control themselves-

COLE
Always try to control others.

A beat

REV. THATCHER
(grinning)
So we have come to the same
conclusion...I'm right again.

Cole, Donald and Gloria look at one another confused. Rev. Thatcher winks at Harry, who smiles and shakes his head.

COLE
(to Harry)
What the hell just happened?

HARRY
Well...the argument was, is anyone
in power truly above corruption?
Norman seems to think so and when
the accusation came in your
direction, you and Gloria deflected
the point on men of the cloth, thus
validating his point that all men,
including him, are capable of
corruption.

Rev. Thatcher holds up his wine glass.

REV. THATCHER
Checkmate.

COLE
(to Rev. Thatcher)
Well played sir.

GLORIA
I dont count...I've been drinking.

Gloria picks up the un-labeled bottle of wine and examines it.

(CONTINUED)

CONTINUED: (4)

GLORIA (CONT'D)

Speaking of the wine, this is some good shit Harry. What brand is this?

HARRY

That is from the "Chateau De La Solomon". Home brewed right here in this building. I've been making that blend for about four years now.

A beat

GLORIA

(confused)

What? You dont make wine.

Cole and Donald shoot her a look.

HARRY

I'm sorry?

COLE

I think what she was trying to say was that it's so good, she cant believe you made it yourself, right Gloria?

She is visibly nervous.

GLORIA

Yeah...that's right. It's very good wine Harry.

HARRY

Thanks. I'll be sure to give you guys a bottle before you go.

COLE

That's very nice. Isn't that nice Gloria?

GLORIA

(uneasy)

Yes...very nice.

Rev. Thatcher reaches into his shirt pocket and retrieves 4 cigars.

(CONTINUED)

CONTINUED: (5)

REV. THATCHER

Well, I didn't make these myself, but I was able to get a few Cubans on my last business trip. (hands one to Harry) I'd be honored if you'd join me for one.

HARRY

Cubans? I dont mind if I do Rev. You guys comin'?

Cole doesnt take his eyes off of Gloria, who averts his gaze.

COLE

You guys knock yourself out. We have some business to attend to.

Harry gets up and opens the window which leads to the fire escape. Rev. Thatcher is right behind him.

HARRY

After you sir.

Rev. Thatcher and Harry crawl out of the window. Once they are outside, Donald exhales and puts his face in his hands.

GLORIA

Cole, I'm so sorry-

COLE

Do me a favor and dont say anything else for the remainder of this trip.

DONALD

You dont make wine? What were you thinking?

GLORIA

He doesnt make fucking wine! I think that's something I would have caught in my research. Cole, you know this information better than I do!

A beat

COLE

You're right, but it wasn't your place to say anything.

(CONTINUED)

CONTINUED: (6)

Cole looks off as if he's contemplating something.

DONALD
What's wrong?

COLE
Nothing.

DONALD
Cause if there's something-

COLE
Everything is fine. You paid for us
to get you here and I came through,
right?

DONALD
Well sure, but I dont wanna' end up
like Norm either.

COLE
Don't worry Seymour has never been
off on his calculations. That was a
fluke.

Gloria picks the bottle back up.

GLORIA
Well something isn't right and I
vote we get out of this line before
we have the council breathing down
our necks.

DONALD
(nervous)
The council? Who said anything
about the council?

COLE
Quit spooking my clients Gloria!

GLORIA
I'm just pointing out the facts

DONALD
You know I'm sitting right here.

Cole looks away as if he's hiding something.

(CONTINUED)

CONTINUED: (7)

GLORIA
What is it?

COLE
Nothing.

A beat

GLORIA
Can I speak to you in the hall?

DONALD
What's going on now?

COLE
Just relax.

CUT TO:

HALLWAY

Cole and Gloria step out into the hallway.

GLORIA
Well?

COLE
It's nothing Gloria.

GLORIA
I know that look, dont tell me
nothing.

COLE
(looking directly in her
eyes)
It's nothing.

A beat

GLORIA
How long have we been married?

COLE
What?

GLORIA
How long?

COLE
Nine years, next week.

(CONTINUED)

CONTINUED:

GLORIA
Have we ever kept secrets?

COLE
Never.

GLORIA
So what are you not telling me.

COLE
I saw Jonas today.

GLORIA
What?!

Cole holds his finger up to his mouth

COLE
Keep it down.

GLORIA
Where is he now?

COLE
Dead.

GLORIA
My God, why did you-

COLE
I didn't kill him. The council sent
an assassin.

GLORIA
So you walked three civilians and
Seymour into a possible council
trap?! You've never been this
careless...only when it comes to
him.

COLE
Don't.

GLORIA
There are too many inconsistencies
in this line and you're still here.
Any other trip, we'd have been out
of here the first sign of trouble.

COLE
We have a lot of money riding on
this-

(CONTINUED)

CONTINUED: (2)

GLORIA

You know as well as I do, this trip
was never about the money.

She grabs his chin and kisses him.

GLORIA (CONT'D)

You dont owe him anything else,
baby. Get it together and lets go
home.

CUT TO:

INT. NEWS VAN - NOT MOVING - NIGHT

Bill and Jackie are sitting in the back of the news van.
Jackie is on her laptop and Bill is dozing off.

BILL

(yawning)

You find anything else?

JACKIE

Of course I did.

BILL

Well?

JACKIE

Nothing yet on the storage unit,
but Lafner Pharmaceuticals? Also
has a huge defense contract. My guy
said they were developing advanced
medicines that incorporated
nanotechnology.

BILL

Nano what?

JACKIE

Nanotechnology. Really Bill, you
need to watch the Discovery Channel
more.

He looks confused.

JACKIE (CONT'D)

Like building tiny robots on a
molecular level.

(CONTINUED)

CONTINUED:

BILL

Oh! Like that movie Innerspace! You know, the one with Dennis Quaid where they shrunk him down in this little ship and put him in Martin Short.

A beat

JACKIE

Don't ever tell anybody I had sex with you.

BILL

Whatever. So whats the story?

JACKIE

We have two companies, big military contracts, totally destroyed during an unpopular war. My guy said Lafner was a subsidiary of Gaeta Tech, which I bet a million dollars is probably the next target.

BILL

Defense contractor?

JACKIE

Not exactly. Gaeta is an applied science consulting firm. They do research and development for a shit-load of folks, including the U.S. military.

Bill looks off in deep thought

JACKIE (CONT'D)

What?

BILL

Gaeta Tech. Sounds familiar. Seems like I followed a story about somebody from there a few years ago.

JACKIE

Doesn't sound familiar.

Bill snaps his fingers.

(CONTINUED)

CONTINUED: (2)

BILL

Call your guy back. I gotta ask him
about a former Gaeta employee.

JACKIE

Who?

(CONT'D)

BILL

A blast from the past. Scientist
turned whistle-blower. He came
forward with a wild story about the
military using his work to commit
mass murder. They crucified the
poor bastard. He went off the grid
after that and I noone's heard from
him in years.

CUT TO:

INT. HARRY'S APT. - NIGHT

Cole and Gloria are coming back into the apartment as Harry
and Rev. Thatcher are crawling back in through the window.
Harry's eyes are red and watery and he is coughing. He runs
to the bathroom.

COLE

What was that about?

REV. THATCHER

He took a big drag of that stogie
and it grabbed him by the horns.

GLORIA

Is he OK?

REV. THATCHER

He'll be fine, just needs some
water.

Gloria nudges Cole and clears her throat.

A beat

(CONTINUED)

CONTINUED:

COLE

We need to wrap this trip up as soon as possible.

DONALD

(scared)

It's the council isn't it?!

COLE

Calm down, Donald. It's just a security measure. I'm responsible for your well-being and I'm making a safety decision.

REV. THATCHER

So when do we leave?

Cole taps the chip behind his ear.

COLE

Baby Girl.

BABY GIRL (O.S.)

I'm here baby.

COLE

When is our next window?

BABY GIRL (O.S.)

Fifteen minutes.

COLE

Start powering down and prepare to move in five.

BABY GIRL (O.S.)

I'm on it, lover.

Harry emerges from the bathroom wiping his face with a towel and holding a bottle of wine.

COLE

You alright?

REV. THATCHER

I told em' that stogie really grabbed you by the horns.

HARRY

Yeah. I guess I have virgin lungs...you guys leaving already?

(CONTINUED)

CONTINUED: (2)

COLE

Business meeting, remember? We really hate to eat and run, but business is business. I'll be by in the morning for the rest of my stuff.

Donald points to the bottle in Harry's hand.

DONALD

Is that another flavor?

HARRY

Yes, blackberry. I haven't shared this one with anyone and I was hoping to have a glass with you guys.

Everyone looks at Cole.

COLE

I guess we can have one for the road.

Harry rolls up his shirt sleeves and grabs a corkscrew off of the table.

GLORIA

So tell me again, how long have you been making wine?

HARRY

(twisting the corkscrew)
Interesting story really. My father was the son of a bootlegger from Mississippi. My grandfather made his living in liquor, but never touched the stuff because of his religious beliefs.

Harry Pops the cork out of the bottle and motions to the table.

HARRY (CONT'D)

Don't just stand there, grab your glasses.

They all grab a glass and stand around Harry as he pours.

HARRY (CONT'D)

Anyway, this was all during prohibition.

(MORE)

(CONTINUED)

CONTINUED: (3)

HARRY (CONT'D)

A group of drunks robbed the church and stole the communion wine and, coincidentally, the church bus grandad used for runin' hooch over state lines.

Harry holds the bottle up.

HARRY (CONT'D)

Salute.

Everyone takes a sip of the wine except Gloria, who reluctantly stares at the glass. Cole notices and clears his throat. She drinks.

DONALD

Damn! This is good!

REV. THATCHER

Yes, that is an exquisite blend.

HARRY

Thanks. Well grandad and the family were poor and since his hooch runnin' days in the church bus was over, he had to come up with a way to make ends meet. During the war, he met a wine maker from France who taught him all of the wine making secrets. So grandad put all of his savings into buying equipment and made his first batch of Blake Solomon's Blackberry Jubilee. Sold like hot cakes and the recipe has been in the family ever since.

REV. THATCHER

Boy, that's an interesting story.

There a three SHORT BEEPS and Cole taps the chip behind his ear.

BABY GIRL

Anomalous event detected!

Cole taps on his watch.

COLE

I'm sorry, Harry. We have to make this meeting.

He shakes Harry's hand.

(CONTINUED)

CONTINUED: (4)

COLE (CONT'D)
Brother, thank you so much for the
hospitality and I will get by here
tomorrow for my things.

The others shakes Harry's hand and quickly rush out of the
door.

HALLWAY

Cole is rushing down the hallway towards the stairs.

GLORIA
What happened?

COLE
They're here. We have to get
Seymour and Norman and go.

CUT TO:

INT. HARRY'S APT.-NIGHT - MOMENTS LATER

Harry is frantically going through his cabinets and retrieves
a phone book. He flips it open and scans the white page with
his index finger. When he finds what he is looking for he
circles it with a pen and rips the page out.

There is a LOW HUM and the lights flicker. Harry looks up at
the lights.

CUT TO:

INT. COLES APT. - MOMENTS LATER

Harry is looking around the apartment. There is no trace of
Cole or the guests. Harry looks down at his watch.

CUT TO:

INT. SUBWAY TRAIN -MOVING- NIGHT

Harry is nervously tapping his leg. He stares at the silver
watch on his wrist. He takes the watch off and examines it
closely.

CUT TO:

(CONTINUED)

CONTINUED:

EXT. FIRE ESCAPE - EARLIER THAT NIGHT

Harry and Rev. Thatcher are enjoying a cigar.

Rev. Thatcher spots pink water tower on the roof of a nearby building.

REV. THATCHER

(pointing)

So what's the story with the water tower?

HARRY

That's a long story, but the short version is-

Thatcher touches Harry on the back of the neck and his body goes limp. He catches Harry before he falls and carefully props his body up against the building.

REV. THATCHER

Harry, that was an immobilizer. I cant explain everything to you, but I need you to see something.

Thatcher removes a small sewing needle from his shirt collar and pricks the end of his index finger as Harry looks on.

Using his thumb, he squeezes a milky, metallic liquid out of his finger. He looks in on the rest of the guests who are engaged in conversation.

REV. THATCHER (CONT'D)

I'm really sorry harry, but I had to have you still for this.

Holding his finger close to Harry's face, a drop of the liquid lands on his cheek. Within seconds, the drop takes the form of what appear to be dozens of TINY METALLIC SPIDERS, which crawl across Harry's face. Some of them crawl into his ear, while the others crawl underneath his eyelids . Unable to move, his eyes move wildly.

REV. THATCHER (CONT'D)

I know it feels strange. Our little friends will establish themselves on your ocular and cranial nerves.

Harry eyes tear up and they begin to blink rapidly.

(CONTINUED)

CONTINUED:

HARRY'S POV

Rev. Thatcher is staring into his eyes.

REV. THATCHER (CONT'D)
I know I'm asking a lot, but I need
you to stay calm. He wanted me to
make sure you saw this.

His vision begins to get blurry, with Thatcher going in and
out of focus. Then:

CUT TO:

BLACK SCREEN

The is a BRIGHT FLASH OF LIGHT

WOMAN (V.O.)
HARRY LOOK OUT!!

CUT TO:

INT. HARRY'S CAR - MOVING - 5 YEARS AGO

A SERIES OF SHOTS: THE ACCIDENT

--Harry's wife bracing her hands on the dashboard
--Harry's hands tightly gripping the steering wheel
--Harry mashing the breaks with both feet
--The steering wheel jerking to the left

HARRY'S POV

Time is slowed down. The wipers clear the rain off of the
windshield and the headlights pass over a deer that is
standing in the road. Harry also catches a glimpse of an OLD
MAN, 70, standing on the shoulder. He shields his face with
one hand and holds out the other as if he were trying to stop
them. The old man drops his hand to reveal his face.

A BRIGHT FLASH

OVERHEAD SHOT

Harry's clothes are covered with blood and his left leg is
twisted in an awkward angle.

(CONTINUED)

CONTINUED:

Harry tries to raise his right arm and screams. He looks down to see shards of glass protruding from his body. He tries to touch the large piece of glass protruding from his stomach, but screams in pain.

HARRY'S POV

The rain is coming down hard. The road is covered with pieces of the wreckage. Further down the road, the car is engulfed in flames and explodes!

HARRY
(weak)
Miraaaaaaaaaaa!!!

The old man is standing over him with a reassuring smile. He kneels down.

Screaming in pain, Harry tries to get up but the old man gently places a hand on his chest.

The old man lifts Harry's left arm and removes his cracked, silver wristwatch and tosses it to the side. He removes an identical watch from his wrist and slips it on Harry's wrist.

OLD MAN
We dont have a lot of time. Your
leg, pelvis and back are broken.

HARRY
(weak)
Mira...

A beat

OLD MAN
She's gone, son.

The old man reaches into his coat and removes an eyedropper filled with the milky, metallic substance. He holds up the eyedropper.

OLD MAN (CONT'D)
We spent a long time working on
these little guys.

He begins to drop the liquid all over his wounds. The tiny metallic spiders quickly take form and crawl inside of his wounds.

(CONTINUED)

CONTINUED: (2)

OLD MAN (CONT'D)
This is going to hurt Harry, but
all births do.

Harry's body begins to convulse as the sound CRUNCHING BONE
and SCREAMS cause the old man to move away. The shards of
glass are pushed out of his body as the wounds heal.

There is a BLUE FLASH OF LIGHT near the wreckage.

OLD MAN (CONT'D)
They're here. Harry the watch I
gave you is very special to me.
When the time is right, and we meet
again, you'll know what to do.

Two figures are running towards them in the dark. As they get
closer, the LIGHTENING FLASHES to reveal that it's Cole and
another MAN dressed in combat gear!

OLD MAN (CONT'D)
(to Cole)
Just like clockwork, the calvary.

Cole's partner is using a strange instrument to scan the
wreckage. Cole approaches shaking his head.

COLE
Dr. Fisk

OLD MAN
I see you brought Jonas with you.

COLE
You're getting predictable, George.
We keep finding you in the same
places.

GEORGE
You know me...just felt like
getting away.

COLE
Well you're little walk-about's are
raising concern.

Jonas walks up looking over the device.

JONAS
The passenger has expired.

(CONTINUED)

CONTINUED: (3)

COLE

She always does. What's our window?

Jonas punches in a few buttons on the device.

JONAS

Less than four minutes.

COLE

Make sure the hole stays open.

JONAS

I'm on it Captain.

Jonas runs back down the street.

Cole kneels down next to Harry and examines him.

COLE

How much did you give him this time?

GEORGE

Only a few drops.

A beat

COLE

You have to stop doing this.

GEORGE

Is this a military request or-

COLE

I'm not asking for the military...I'm asking as your son.

GEORGE

You know why I do this. I cant make them understand why.

COLE

Don't make them kill you, dad!

GEORGE

Without me, the struggle can still survive. (pointing to Harry)
Without him, there is no change.

Cole reaches into his coat and removes a quarter-sized, clear disc and places it on Harry's forehead.

(CONTINUED)

CONTINUED: (4)

A BRIGHT FLASH

CUT TO:

QUICK FLASHES - THE LAST FIVE YEARS

--A much younger George is in a lab eating a peach. He takes a bite and places it on a plate. He has a syringe of the milky metallic substance and injects it into the peach and it begins to repair itself.

GEORGE (V.O.)

The health and agricultural applications were limitless. We finally had the ability to harness nanotechnology to repair damaged tissue and grow crops in inhospitable climates.

--George is showing a panel of men dressed in various military uniforms the milky substance by testing it on a rotten watermelon.

--George injects the watermelon, but the men dont seem to be impressed as it repairs itself. George cuts his hand deeply with a scalpel and repairs it with the substance. The military brass huddle together and begin talking. George, realizing what he has done is somber.

GEORGE (V.O.) (CONT'D)

My son always says I'm trying to save a cruel and chaotic world with science and reason, but the day I let the government get their hands on my work was the day science and reason were lost.

--George and a military officer are in the hallway arguing

GEORGE (CONT'D)

Sure, the military was interested in repairing damaged tissue, but with the human rights fallout over errant bombs in the Middle East, tactical explosions with little or no collateral damage was paramount.

--More military men have gathered, but the substance is darker, almost black.

(CONTINUED)

CONTINUED:

George looks on as other scientist put a single drop of the substance on a watermelon. It turns rotten and black, then explodes!

GEORGE (V.O.) (CONT'D)

My colleagues at Geata were better businessmen than scientists. They figured we'd make a ton of money in military contracts, but they had no idea they would bastardize our work. I protested, and even went to the press to stop them, but-

--George is escorted out of the laboratory by armed guards carrying a box of his belongings.

GEORGE (CONT'D)

I became a liability after the fall-out with the press. They ruined any chance of me working in science ever again.

--George is at home arguing with his wife. A very young Cole is at the top of the stairs listening.

--George sits in a recliner, dirty, unshaven and drunk as his wife and Cole walk out of the house with suitcases. Cole waves goodbye.

--George is sitting at his dining room table assembling a bomb with a jar of the black substance.

--George is standing on a rooftop looking at the two plumes of smoke.

A FLASH OF LIGHT

CUT TO:

EXT. FIRE ESCAPE - EARLIER THAT NIGHT

With tears streaming down his face, Harry exhales and slumps forward, coughing. Rev. Thatcher catches him and pats him on the back.

REV. THATCHER

Just try to breath, Harry.

(CONTINUED)

CONTINUED:

HARRY
Who are you people?!

CUT TO:

EXT. SIDEWALK IN QUEENS - NIGHT - PRESENT TIME

Harry is looking at the torn phone book page and reading the numbers on the buildings. He finds the building he is looking for and quickly runs up to the entrance.

He scans over the names next to the buttons on the buzzer. Until he finds GEORGE FISK.

HARRY (V.O.)
Who is George Fisk?

CUT TO:

EXT. FIRE ESCAPE - EARLIER THAT NIGHT

Harry is catching his breath and Rev. Thatcher has lit another cigar.

REV. THATCHER
Dr. Fisk was one of the pioneers in nanotechnology. He took the science farther than anyone could ever take it. The little friends that I used on you were a result of his work. When I met Dr. Fisk, I was in a wheelchair, paralyzed from the chest down...He gave me my life back.

HARRY
I don't understand what any of this has to do with me.

REV. THATCHER
Dr. Fisk's plan, from the start, was to use science and technology to heal our planet, improve the quality and quantity of life for all of her inhabitants and to unite us under one common goal. The true purpose of science.

HARRY
(confused)
Wait...what did you just say?

(CONTINUED)

CONTINUED:

REV. THATCHER

Sound familiar, huh? That's right, it's a quote out of *The People's Manifesto*...your book.

HARRY

But how? I dont-

REV. THATCHER

Dr. Fisk read your book while in exile. Your values and beliefs in government and science mirrored his. In your work, he found a kindred spirit and didn't waste any time sharing what he learned from you with the world. His greatest regret was that you weren't there to see the fruits of your labor.

A beat

HARRY

What happens to me?

REV. THATCHER

I've broken enough rules already, but that's one rule of time travel even I cant ignore.

Harry leans on the building an exhales.

HARRY

I never thought any of this would be...

REV. THATCHER

Possible? The Japanese have a machine that uses dark matter and lasers to move microscopic particles through space and time. A week ago they conducted their first test, making time travel possible, but not perfected.

HARRY

So why come back here?

REV. THATCHER

(laughing)

Are you kidding? Meet the man who, with the power of words, is shaping the world I live in today?

(MORE)

(CONTINUED)

CONTINUED: (2)

REV. THATCHER (CONT'D)

You're the hottest tourist attraction in the world! Cole's tour was the first of it's kind. Before this, you were lucky to get within a block of this place with a telephoto lens.

CUT TO:

INT. APT. BUILDING -HALLWAY - PRESENT TIME

Harry finds the door to APARTMENT 1-K.

HARRY

(knocking)

Dr. Fisk, this is Harry Solomon.
You just buzzed me in.

Harry tries the doorknob and the door opens.

APARTMENT

Harry slowly walks into the dimly-lit apartment. It's scarcely furnished. He feels along the wall and finds the light switch. Nothing happens. The light is coming from the kitchen.

HARRY

Hello?...Dr. Fisk?

Harry walks into the kitchen and stops dead in his tracks. Fisk is spread eagle on the table with 4 butcher knives buried in his torso. Blood is all over the table and the floor. He is still alive, but barely. Harry, trying not to vomit, backs out of the kitchen and into the barrel of a silenced pistol pointed at the back of his head.

MANS VOICE (O.S.)

Damn...a two for one. This is my lucky day. What are you doing here?

HARRY

I came to see Dr. Fisk-

MANS VOICE (O.S.)

Why? You don't know him yet, Harry.

Harry swallows hard.

HARRY

How do you-

(CONTINUED)

CONTINUED:

The silencer presses harder against the back of his neck, startling him.

MANS VOICE (O.S.)
Shhh...not too many questions. Turn
around and lemme get a look at you.

Harry slowly turns around to the ASSASIN, standing in the shadows. He is very thin, no hair on his body and eerily pale. From his wrists to his forearm he has a collection of silver watches like the one given to him.

CLICK. He puts the safety on the gun and tucks it in his waist.

ASSASIN
I'll be dammed. The last time I saw
you, you were slumped over in a
wheelchair pissing through a tube.
I guess the good doctor here
changed your line again.

The assassin walks over to Fisk and removes his silver watch and clips it on to a belt with more of the same. He walks past Harry.

HARRY
Why not kill me instead?

The assassin stops.

ASSASIN
They had to make a choice. Kill the
revolutionary or the reformer. All
bullshit if you ask me.

HARRY
You dont believe in change?

ASSASIN
Doesn't effect us.

HARRY
How can you say that?

ASSASIN
Not our fight. After our kind,
there will be no more.

HARRY
You're kind?

(CONTINUED)

CONTINUED: (2)

The assassin holds out his palm as if he's pushing an invisible wall. The lights flicker and there is a FLASH OF LIGHT. BOOM! The assassins pale skin begins to slightly glow as a WORMHOLE opens in front of him with a loud RUMBLE. Harry steps back, holding his ears. The assassin reaches his hand into the mouth of the wormhole and is quickly sucked in. There us a FLASH OF LIGHT. BOOM! He is gone.

Harry checks on Fisk, who is coughing up blood. Harry looks around the kitchen and sees materials to make bombs and blueprints of various buildings on the walls. Fisk reaches up and grabs Harry by the wrist, but he is weak and his hand slips away.

Harry looks at his silver watch, takes it off and slips it on Fisk's wrist. Fisk is dying and Harry pulls up a chair close to the table and holds his hand until he does.

HARRY (V.O.) (CONT'D)

I often wonder, through everyday social contact, just who I happen to come in contact with from one day to the next. Did I bump into the future president on the street? Did I give a dollar to that street performer that goes on to sell millions of records? Did I smile at a mass murderer on the train; strike up a conversation with a racist or hold the hand of a revolutionary?.

CUT TO:

EXT. FISKS APARTMENT BLDG. - NIGHT

Harry is leaving the building as Bill is getting out of the news van.

BILL

Hey friend, you live here?

HARRY

Visiting.

Bill unfolds a piece of paper and scans over it.

BILL

Well maybe you can help me out. I was trying to find Dr. George Fisk.

A beat.

(CONTINUED)

CONTINUED:

HARRY

I'm sorry, who did you say you were with?

Bill reaches into his suit jacket and retrieves a business card and hands it to him.

BILL

Bill Curtis, Channel 4 news?

HARRY

(looking over the card)
I watch channel 8, sorry. But if I'm not mistaken, Dr. Fisk moved out a few months back.

BILL

(disappointed)
Damn, really?

HARRY

Yeah, sorry about that.

Harry walks past an annoyed Bill and pats him on the back.

HARRY (CONT'D)

Good luck Mr. Curtis.

INT. HARRY'S APT. - NIGHT

Harry is typing on his laptop and leans back in his chair and exhales. On the screen are the words: THE PEOPLES MANIFESTO.

CUT TO:

INT. FISK'S APT. - NIGHT

The face of the watch Harry put on Fisk has a bright blue glow. Seconds later the words: DNA MATCH scroll across the screen.

HARRY (V.O.)

Revolution and love are the same
whereas loss of trust and
compassion will rob a man of any
hope for the future.

(CONTINUED)

CONTINUED:

The face of the watch flips open and thousands of the tiny metallic spiders pour out of it and immediately begin to cover his body.

HARRY (V.O.)(CONT'D)

I'm not sure where he lost his will to trust or his compassion for the outside world, but there was a love that ran deep in his soul; One that the hands of time could not erase.

Fisk's body begins to convulse. The knives are pushed out of his body as new skin grows in the place of the wounds. His hands grip the edges of the table.

HARRY (V.O.) (CONT'D)

Men who sew the seeds of evil and corruption seek to silence the revolutionary only to come to the stark reality that the revolutionary is only a vessel who's contents live in the minds, hearts and souls of us all. Thus,

Fisk sits straight up and takes a deep breath.

HARRY (V.O.) (CONT'D)

The revolution can never die.

FADE TO BLACK.

THE END