SILENT RAIN

by

Joey Pardue

FADE IN:

INT. INTRODUCTION - NIGHT

NEWSREEL:

A newsreel of natural disasters and the destruction and separation of the United States, accompanied by narration:

NEWSREEL NARRATION (V.O.)

The Year is 2046. By this time,
The entire United States
has been ravaged not by nuclear
war as many predicted it would
be...but by natural disaster. 42
states have become completely
uninhabitable. The remaining 8
states have separated
themselves into 2 different
territories. The first, called
INKYOHM, consists of Indiana,
Kentucky, Ohio and Michigan.
The second, called NEILIAM,
consists of Nebraska, Illinois,
Iowa and Missouri.

Newsreel of the war, the peace treaty and the building of the wall:

NEWSREEL NARRATION (V.O.)

For five years, these two sides were at war for control of their opposing territory.

Eventually, fighting ceased and a peace treaty was signed between the two sides. A giant wall was built on the border of the two territories, between Illinois and Indiana, to maintain peace and keep foreigners from both sides out. Peace Reigned for many years until Neiliam saw their opportunity to finally take over Inkyohm.

Newsreel of Robert Chandler's training:

NEWSREEL NARRATION (V.O.)

Neiliam felt that attacking
Inkyohm at a time of peace would
be perfect. So, they sent their
top assassin, ROBERT
(MORE)

NEWSREEL NARRATION (cont'd)

CHANDLER, on a mission, in which he would get over the great wall and into Inkyohm. Once their, he was to assassinate their leader and send Inkyohm into chaos, after which Neiliam could come in, restore order and take over.

The Story that follows is one of love, hate, life and death...

FADE TO:

EXT. ILLINOIS - NEILIAM - NIGHT

We are looking at the top of a giant stone wall. Just over the wall, the moon lights up the night sky.

SUPERIMPOSE: ILLINOIS - THE NEILIAM/INKYOHM BORDER

We slowly pan down the wall. At the bottom, we see Robert Chandler. Robert begins to climb the wall.

EXT. INDIANA - INKYOHM - DAY

Robert has succeeded in getting over the wall after almost a full days worth of climbing and is now officially in Inkyohm territory.

He catches his breath, turns to face the wall, takes out a handgun and begins to load it.

Just as he begins to load it, he hears footsteps behind him.

With a heavy sigh, he turns around to see about 20 ARMED GUARDS pointing their guns at him.

He drops his weapon, puts his hands behind his head and lets the guards arrest him.

EXT. LINCOLN, NEBRASKA - NIGHT

It is a dark night in the city, thunder booms in the sky. A storm is coming. On the sides of buildings there can be seen shadows of people running back to their homes for safety.

SUPERIMPOSE: LINCOLN, NEBRASKA

This is a time when the city is at it's most chaotic. This is a time when the scum of the streets come out from wherever they dwell and reek havoc on the innocent.

A city clock strikes midnight. It begins to rain heavily. A BRUNETTE WOMAN comes out from around the corner of a building.

She staggers and laughs at nothing. It seems on this night, she had a bit too much to drink.

All around her, from rooftops and alleyways, the unseen eyes of bloodthirsty criminals watch her every move. They wait for the right moment.

Without paying attention to where she is going, the woman stumbles into an alleyway and trips and falls down into the gathered pools of rainwater.

Still laughing, she looks up and sees the shadowy figures of three men standing around her in a circle. One by one, they pull out their switchblades, their red eyes fixed on their prey.

The woman finally stops laughing and as the men move in for the kill, they hear the revving of a motorcycle behind them.

They turn around to see who is there. It is three men dressed in the 1950's GREASER/ROCKABILLY style. They are all on jet black Harley Davidson style motorcycles.

The one in the middle and leader of the gang, ELI CHANDLER, is revving his motorcycle. On his left is WESLEY SIMMONS and on his right is MARSHALL VALENTINE.

Eli looks at one of the criminals

ELI

Nice knife.

No response.

ELI (CONT'D)

Where'd you get it?

Still no response.

ELI (CONT'D)

You deaf? I asked you where you got that pretty knife of yours.

CRIMINAL

Pawn shop...whats it to you?

ELI

Well, it's just...that looks like my knife.

Eli looks over at Wesley.

ELI (CONT'D)

Wesley.

WESLEY

Yeah?

ELI

Doesn't that look like my knife?

WESLEY

Sure does Eli.

Eli looks back at the criminal.

ELI

So now that we've established that, why don't you give me what's mine?

CRIMINAL

Fuck you, greaser.

Eli slowly takes a playing card, a joker, out from his back pocket and twirls it between two of his fingers.

 ${ t ELI}$

Alright...have it your way.

Eli throws the card at the criminal and it cuts off his hand.

The hand falls into the water below.

Marshall and Wesley step off their motorcycles and walk toward the criminals. Wesley takes a switchblade out from his front pocket and Marshall does the same.

Eli sits back on his motorcycle and watches as his two fellow greasers make quick work of the other two criminals.

After they have been subdued, Eli walks over and takes the knife out of the severed hand. He looks at the criminal who is still standing and looking in shock at the bloody stump

where his hand once was.

Eli smiles at him and the scumbag finally passes out and falls to the ground.

Eli then looks around for the woman who they saved. He sees her running away and in the distance, police sirens can be heard. Eli turns back to his friends.

ELI (CONT'D)

Another night, another job well done.

WESLEY

Yeah... well, I guess we'd better start headin' home, I can't last much longer in this storm, how bout you Marshall?

MARSHALL

I'm just about frozen by now...

ELI

(sarcastic)

Yeah, I guess you two are right, we wouldn't want anyone catching a cold, now would we?

Eli laughs and looks up at the night sky. The three of them get back on their bikes and ride off back to shelter.

The three criminals sit tied up on the ground.

A desperate looking man, LEO KNOX, runs toward the criminals and comes to a slow stop before them.

As the rain falls over him, he looks up at the sky and shakes his head in defeated anger.

INT. THE GREASE PIT - DAY

We are looking at an old abandoned house. The windows and doors are covered with pieces of plywood.

The house itself is an ugly shade of brown and someone has written across the front door in green spray paint, "THE GREASE PIT". Eli, Wesley and Marshall call this place home.

Inside the house, the three of them are sitting around a table in the kitchen playing cards. A TV can be heard in the living room.

ELI

Well gentlemen, what game shall we play?

MARSHALL

I vote poker.

ELI

I like how you think.

There is silence for a minute as Eli begins to deal the cards.

WESLEY

I...I don't know how to play poker.

Eli stops dealing the cards and looks Wesley straight in the eye.

F.L.T

What'd you say?

WESLEY

I said, I don't know how to play poker, I never learned.

Eli takes a minute to digest what he has just heard and a bewildered look comes over his face.

ELI

So, you mean to tell me that you've been fighting hardened criminals all your life and you never learned to play poker?

WESLEY

Yeah.

ELI

Well isn't that somethin'!

Eli looks off into the distance and then back at Wesley again.

ELI (CONT'D)

There are three things that every man must be able to do.

WESLEY

Oh really...and what are they?

ELI

Fight...fuck...and play poker.

An unsure look comes over Wesley's face.

ELI (CONT'D)

Now I know that your able to fight and...

WESLEY

And what?

Eli thinks to himself for a minute.

ELI

Well It's just that I've never seen you with too many women.

Marshall, who had been listening this whole time, bursts out laughing and so does Eli. Wesley looks disgusted.

ELI (CONT'D)

(laughing)

I'm just kidding you Wesley.

Eli gives Wesley a friendly punch to the shoulder. Wesley gets up and leaves the table.

ELI (CONT'D)

Ahh, come one now, there's no need for that.

Wesley ignores him and goes into the living room to watch TV, leaving Eli and Marshall sitting at the table, still laughing their heads off.

They eventually regain their composure. Eli looks at Marshall.

ELI (CONT'D)

So...whats a two person card game we could play?

MARSHALL

I don't think there are any...

Looks of defeat come over their faces. In the living room, Wesley is focused on the TV. He is watching the evening news.

There is a story about Eli's brother, Robert, from Neiliam, who got over the great wall and into Inkyohm and was arrested yesterday evening for doing so.

WESLEY

Eli...you better come see this.

Eli and Marshall come into the living room. Eli still holds the playing card in his hand.

He watches in shock the footage of his brother being arrested. The newswoman says that Robert is being held in Cleveland, Ohio, in the largest prison in Inkyohm.

When Eli hears her say that Robert is facing eventual execution, he becomes so shocked that he drops the playing card that was still in his hand, a joker, and it lands face up on the floor.

TIME CUT - NIGHT

Eli runs down a long hallway in the house and then disappears into a room as Wesley and Marshall watch him from the other end of the hall.

MARSHALL

Uh...Eli?

ELI

What?

MARSHALL

Yeah...um...what are you doin'?

ELI

You were watchin' the news, weren't you?

MARSHALL

...yeah.

 ET_1T

Well than you should know exactly what I'm doin'.

Eli steps out of a room wearing two shoulder holsters, each with a .44 magnum inside.

ELI (CONT'D)

I'm goin' to save my brother...

Eli walks down the hall and stands in front of his two friends.

ELI (CONT'D)

and you two are comin' with me.

He walks past them and goes into another room.

They turn around to see where he has gone.

WESLEY

Your serious about this?

ELI

Sure am.

MARSHALL

Well then how do you propose we get over the wall?

There is a momentary silence as Eli steps out of the room, walks toward Marshall and looks him straight in the eyes.

ELI

We climb.

Eli turns around and goes back into the room.

WESLEY

If we go, there's a good chance we won't be comin' back...

Eli ignores him.

WESLEY

(walking into the

room)

Are you really willing to forfeit your loyalty to this city for some crazy suicidal mission? What about the oath you swore, the oath that all three of us swore to protect the people of this city until our dying days?

ELI

To save the life of my brother...my own blood...I'd break any oath.

He looks Wesley straight in the eyes.

ELI (CONT'D)

Blood is thicker than water.

MARSHALL

Yeah...but your skulls thicker than both.

Eli looks at Marshall, shakes his head, and then looks back at Wesley.

ELI

Look, I need you for this, I can't do it alone.

Wesley looks at Marshall, who shrugs his shoulders, and then back at Eli again.

WESLEY

Give me and Marshall some time to talk about it and think it over, alright?

ELI

Fine by me.

Eli smiles and then walks to the other end of the hall, leaving Wesley and Marshall looking grief stricken.

TIME CUT - THE NEXT DAY

Wesley and Marshall are talking when Eli suddenly approaches them.

ELI

So...what's it gonna' be?

Wesley looks at Marshall, who nods, and then back at Eliagain.

WESLEY

...We'll go.

Wesley stands up and Eli tries to give him a friendly hug.

ELI

(attempting to hug)

Thank you.

Wesley pushes Eli off of him.

WESLEY

Your Welcome.

Awkward silence.

ELI

Alright then! lets get goin'! We've got no time to lose! Come on Marshall get up, get up!

Marshall quickly gets to his feet.

ELI

Pack light! And when I say that, I mean bring only your guns and your money!

MARSHALL

What about food?

ELI

Were all out here...we'll make stops along the way.

MARSHALL

You know I don't like fast food.

ELT

Diners aren't fast food.

Marshall nods his head in agreement.

ELI (CONT'D)

We're out of here by sundown.

Eli walks away, once again leaving Wesley and Marshall alone.

EXT. OUTSIDE OF GREASE PIT - DAY

We are looking at the front of the Grease Pit. The garage doors slowly open and we see Eli, Wesley and Marshall sitting on their motorcycles.

They are each carrying their guns inside their leather jackets. The sun is just finishing going down. Eli watches it intently until it is no longer visible.

ELI

lets go.

They ride off into the unknown.

EXT. CITY OF LINCOLN - NIGHT

Eli, Wesley and Marshall are riding through the city when Marshall spots an old decrepit looking diner just up ahead of them.

Hey, maybe we should stop up there...grab a bite to eat.

ELI

We just left the house like ten minutes ago and your already hungry?

MARSHALL

...Yeah.

ELI

Alright...if it'll shut you up.

They pull into the restaurant.

INT. DINER - NIGHT

Eli, Wesley and Marshall are sitting at a booth, eating. Wesley and Marshall are on one side of the booth and Eli is on the other. Eli hasn't touched his food yet.

WESLEY

Hey...you gonna' eat that...or just gaze at it in wonder.

ELI

Uh...no...you can have it.

Eli pushes his plate over to Wesley who begins eating like crazy. Meanwhile, Eli keeps shooting quick glances over at something. Marshall notices and tries to see what Eli is looking at.

MARSHALL

Somethin' wrong Eli?

Eli signals for Marshall to look behind him. Marshall looks and sees a midget couple. He then turns back around and curiously looks at Eli.

MARSHALL (CONT'D)

You got somethin' against midgets?

ELI

No no...it's not like that. It's just...I've always wondered where midgets live...community wise. I mean...I've never seen em' living in what we refer to as normal neighborhoods.

Well, midgets can't live in normal neighborhoods because they can't live in normal houses. They have to live in specially made houses.

WESLEY

But wait...why then, can't their specially made houses be in normal neighborhoods?

MARSHALL

As horrible as this may sound...do you think that nowadays, the average family would want to live next to a midget and his or her specially made house? The answers no, people are just too intolerant...and of course nobody's gonna' spend time and money building a house that isn't gonna' be bought. So...they have their own communities. Separate from everyone else.

WESLEY

(skeptical)

I've never seen a midget community before.

MARSHALL

There's one up in Omaha...Ray pierce lives there.

ELI

Ray pierce?

MARSHALL

Yeah.

ELI

Ray Pierce isn't a midget.

MARSHALL

What?

ELI

He's not a midget....he's a dwarf. There's a difference between the two.

Like hell there is. Everyone knows dwarf is just another name for midget.

ELI

No no no...dwarves have normal bodies and small limbs whereas midgets are proportionally small all around.

MARSHALL

Alright then, if he's a dwarf...how come he lives in a community for midgets?

WESLEY

Well...while both dwarves and midgets are different in many ways, they do share many similarities. And one would have to assume that they share enough similarities for them to live together in the same uniquely necessary communities.

There is a long silence.

ELI

Shit...when we get back...I'm goin' to Omaha.

They all laugh.

EXT. NEILIAM - DAY

Eli, Wesley and Marshall ride through Neiliam.

Along the way, we see how rundown and impoverished everything has become.

We see just what the once great United States has been reduced to.

EXT. ILLINOIS - THE BORDER - DAY

Eli, Wesley and Marshall arrive at the border. They get off their bikes and gaze at the great wall.

WESLEY

You sure about this Eli?

Eli looks up and down the massive wall.

FLI

Sure as can be.

He begins to climb.

MARSHALL

What about our bikes? Are we just gonna leave em' here?

Eli stops climbing and turns around to face Marshall.

ELI

When you find a way to get em' over the wall, let me know.

He turns back around and begins to climb again. Marshall looks at Wesley and the two of them approach the wall and begin to climb.

EXT. INDIANA - INKYOHM - DAY

It is afternoon of the day after Eli, Wesley and Marshall started climbing. They've climbed nonstop and have gone without food or water for almost a whole day.

They finally make it to Inkyohm. All three of them jump down from the wall at the same time and land on the foreign territory.

Eli looks around and sees that, surprisingly, there are no guards around. He signals to Wesley and Marshall that it's ok to go ahead.

The three of them start walking when they see, in the distance, a groups of about five men with guns walking towards them. Guards. Eli looks at Wesley and Marshall.

ELI

Ahh the inevitable moments of bloodshed...

The three of them walk towards the group of guards.

Eli opens his leather jacket to reveal the two .44's slung over his shoulders.

The guard in front of the group sees this and signals to the rest of the men to draw their guns. Four of them are dead before their guns are out. The one remaining guard runs away quickly. Wesley points his gun at him and prepares to shoot. Eli grabs the gun out of his hand before he can do so.

WESLEY

What was that about!

F.L.T

It was about stopping you from shooting a man in the back!

WESLEY

He'll report us!

ELI

You wanna' be a coward?

WESLEY

If it means saving my life...saving our lives...then yeah, I guess I do!

Marshall steps in between the two of them and breaks it up.

MARSHALL

(pointing into the distance)

There's no use in arguing...he's gone by now anyways.

Wesley paces around angrily and then walks over and faces Eli.

WESLEY

Were never gonna make it to your brother if you let your virtues get in the way of what has to be done.

Wesley storms off angrily and begins walking towards civilization.

Eli and Marshall follow him.

EXT. OUTSIDE MOTEL - NIGHT

The three greasers come upon a small roadside motel called the TWILIGHT INN. They decide to stay there for the night. INT. TWILIGHT INN LOBBY - NIGHT

Eli, Wesley and Marshall enter the lobby of the small motel. Eli goes up to the counter to check in. Wesley and Marshall follow closely behind him.

All of a sudden, a beautiful blonde woman with an unusually large bust size walks in the door and sits down in a chair behind them. Wesley and Marshall watch her as she walks by.

MARSHALL

(to wesley)

Did you see the size of her...

WESLEY

Ohh yeah...

MARSHALL

Are those the biggest you've ever seen or what?

WESLEY

By far my friend, by far.

They stare at her for a few more seconds.

MARSHALL

I'm gonna go talk to her...

WESLEY

(holding Marshall

back)

Are you crazy? A woman that beautiful's bound to be an ice queen!

MARSHALL

Well I'll never know if I don't try...

Marshall walks over and sits next to the woman. She's reading a magazine and doesn't notice his presence.

MARSHALL (CONT'D)

So...what's a beautiful woman like you doin' in a shithole like this?

WOMAN

Why don't you try that again, and next time...be a little more cliche.

Marshall looks at Wesley, who is laughing.

Uhh...

WOMAN

Well if telling you will get you to stop oogling over my chest then I guess I have no choice.

WESLEY

I wasn't...

WOMAN

Don't bother, I know you haven't been able to take your eyes off me since I got in here. Anyways, I'm here to take care of some unfinished business with an old acquaintance. That's all I'm gonna say.

There is a brief silence.

MARSHALL

Unfinished business huh? Sounds exciting...well me and my two friends are on our way to Ohio... Cleveland to be specific.

WOMAN

Oh really?...why cleveland?

MARSHALL

Well...were on sort of a rescue mission.

WOMAN

A rescue mission! Sounds interesting! What are you trying to rescue, your masculinity?

MARSHALL

What's that supposed to mean!

WOMAN

Oh nothing at all. It's just...nah...I'm not gonna say it.

MARSHALL

Say what?

WOMAN

Well I mean...three guys in tight pants and leather jackets going on (MORE)

WOMAN (cont'd)

a cross country excursion together...it just seems a little...gay.

MARSHALL

Gay? I'm not gay! I've been with hundreds of women!

WOMAN

You keep tellin' yourself that every night before you go to sleep and maybe one morning you'll wake up straight. Then again...maybe not.

Marshall furiously gets up and goes over to Wesley.

WESLEY

What did I tell ya?

Eli finishes checking in and turns around to face Wesley and Marshall.

The three of them begin to walk out the door and to their room when Eli catches a glimpse of the woman whom Marshall tried to woo.

 $ET_{i}T_{j}$

You see the size of her...

MARSHALL

Yeah, don't bother with her. Trust me.

Eli turns around and continues out the door with Wesley behind him. Marshall takes one final look at the woman.

She sees him looking at her and jokingly waves to him as he walks out the door.

EXT. TWILIGHT INN - NIGHT

The woman from the lobby walks outside the motel and carries a duffel bag at her side. She seems to be looking for a certain room.

ELI (V.O.)

My name is Sylvia Joyce. When I was fifteen years old, I witnessed my father beat my mother to death with his bare hands. From that day on, I devoted myself to only one (MORE)

ELI (cont'd)

thing...the complete and utter destruction...and humiliation...of the male race. I drifted from one town to the next, seducing men and then killing them and taking their money. But I didn't do it for money. Money was just a bonus. No...I did it for revenge. I attached my fathers face to every man that I killed. His sin became theirs. I used my sexuality, a weapon infinitely better than a gun or a knife, to kill them. I smothered each and every man between my breasts.

She stops to adjust her top and then continues walking.

SYLVIA (V.O.)

I had been looking for my father ever since that horrible day...tracking him through filth ridden cities and sleazy motels. Somehow, he always eluded me...

She stops in front of ROOM 57.

SYLVIA (V.O.)

That is, until then.

Sylvia kicks the door open and sees her father in bed with a woman. He sits up in bed to see where the loud noise came from.

SLYVIA'S FATHER

Who the hell?

He gets out of bed and sees that the door is open and someone is standing in the doorway.

SLYVIA'S FATHER (CONT'D)

(furious)

Who the fuck are you and what makes you think you can bust in on me in the middle of the night like that?

He moves closer to the doorway and sees his daughter standing there.

SLYVIA'S FATHER (CONT'D)

Sylvia?

SYLVIA

That's right, your little girl's come home.

He moves closer to her and tries to hug her. She kicks him in the kneecap, breaking his leg.

He screams in pain and falls to the ground.

Sylvia looks over to the woman who he was sleeping with. She is quivering in fear.

SYLVIA (CONT'D)

Get out of here.

The woman gets out of bed and runs out the door wearing only the covers from the bed.

Sylvia looks back at her father.

SLYVIA'S FATHER

(on the verge of tears)

Sy...Sy...Sylvia? Why?

Sylvia ignores him.

She picks him up, throws him on the bed and then takes out some rope from the bag she was carrying.

She ties each of his limbs to a different bed post.

SLYVIA'S FATHER (CONT'D)

What are you doing?

Sylvia ignores him again. She gets up on the bed and straddles him.

Sylvia looks her father straight in the eye.

SYLVIA

Goodnight daddy.

She kisses him on the forehead and then lowers her body, suffocating him underneath her bust. He only struggles for a couple seconds.

Sylvia gets off of him and walks out the door.

As she leaves, she takes one look back at him and a single tear runs down her cheek.

INT. ELI'S ROOM - DAY

The three greasers have gathered together in Eli's room and are preparing to leave the motel.

Wesley looks at a map of Inkyohm and argues with Eli while Marshall intently watches TV.

MARSHALL

(to wesley and eli)

Shut up for a minute, will ya!

There is a story on the news about three illegals from Neiliam who killed four officers yesterday.

INT. SLYVIA'S ROOM - DAY

Sylvia is watching the news at the same time as the greasers.

The news anchor says that a three hundred thousand dollar reward is being offered for their capture.

When descriptions of the three men are given, Sylvia remembers the man who tried to come onto her in the lobby last night and immediately realizes that he and his friends are the wanted men.

SYLVIA (V.O.)

I know, I know, I said it wasn't about the money...

INT. ELI'S ROOM - DAY

By now, Eli and Wesley have joined Marshall in watching the news.

The news anchor says that the three men were reported by the only officer who survived the massacre.

WESLEY

(angry)

I knew it!

Wesley looks at Eli and shakes his head.

ELI

Well we can't do anything about it now, can we? The past is the past. I made a mistake and it cost us. I won't make the same mistake twice.

(MORE)

ELI (cont'd)

I promise you.

MARSHALL

Alright, alright, they'll be time for apologies later! Right now, we've gotta' focus on getting out of here!

WESLEY

Your right, with that price on our heads, everyone and their mother'll be after us.

ELI

Yeah, nowadays there isn't a person in this country who wouldn't kill for that kind of money.

The three of them cautiously walk out of the room and make sure that no one is waiting to surprise them.

Marshall runs over to the little garden that sits in front of the motel and picks up a large rock.

He goes over to a parked car and prepares to throw the rock through the window.

ELI (CONT'D)

Marshall, what the hell are you doing?

MARSHALL

Well, I'll tell you one thing...were not gonna make it very far walking.

Marshall hurls the rock through the window, setting off a very loud alarm. He then reaches in the window and unlocks the door.

Marshall opens the door, gets in the car and begins to hotwire it.

INT. SYLVIA'S ROOM - DAY

As she is getting ready to leave her room, Sylvia hears her car alarm.

She quickly runs out of her room to see what's going on.

EXT. OUTSIDE THE TWILIGHT INN - DAY

Marshall has just gotten the car running when Sylvia comes out of her room and sees, in the distance, the three wanted men stealing her car.

MARSHALL

Guys, I got it, come on!

He looks back at his friends and sees the evil woman from the other night running up behind them.

MARSHALL (CONT'D)

Come on, come on!

Wesley and Eli run to the car and get in.

Marshall grabs the wheel, takes one look back at the frustrated woman and smiles before speeding off, away from the motel.

Sylvia watches the car disappear out of sight.

SYLVIA

I'll be seein' you soon boys!

She laughs and walks back to her room.

INT. DEATH ROW - NIGHT

SUPERIMPOSE: CLEVELAND, OHIO - THREE HOURS UNTIL EXECUTION

We are looking at a huge prison. We go inside the death row portion of the prison.

We pan down a row of cells and then we go inside of one and see Robert Chandler sitting on the edge of his bed, writing in some kind of journal.

ROBERT (V.O.)

July 3, 2036. Three hours from now, the clock will strike midnight and it will be what was once the greatest day in our countries history, Independence day. These days...it's just another forgotten tradition.

He pauses for a second and than keeps writing.

ROBERT (V.O.)

All human beings, at some point in their lives, find themselves in some sort of prison, Whether it be a traditional prison, like the one I have suffered in for so long, or a self created one, which exists only in the mind of it's creator. These mental prisons are formed by whatever problems may plague a man or a woman. Many times, these problems can be fixed in one way or another over long or short periods of time. And once they are fixed and their is an "escape" from the prison, their is usually an ascension to a higher level of consciousness and being. But...there are...of course... those few who never escape there prisons. I, until midnight tonight, am one of those few. My problems have never been with myself, but always with the world I have been cursed to live in. And whereas a man can always fix problems he has with himself, he can hardly ever fix problems that he has with the world.

He pauses for a moment then starts writing again.

ROBERT (V.O.)

So...for those, like me, whose problems lie within this cruel world...well...our only escape is death. And I guess...with all the lives I've ended...in a way...I deserve death. Death which allows us to begin again in the spiritual world. Sweet life giving death which comes on swift bloody wings at the merciful midnight hour...

There is a sudden abrupt silence as Robert sees a guard walking by his cell and stops writing.

Amidst a lengthwise shot of the hallway, the guards footsteps are the only sounds that can be heard.

SLOW FADE TO:

INT. TWILIGHT INN LOBBY - DAY

Sylvia walks through the motel lobby when suddenly, WALLY HALES, the manager of the motel cuts in front of her and goes behind the front desk.

She sees that he has car keys with him. Suddenly, she gets an idea.

Sylvia walks over to the desk and sees the keys behind it. Wally is busily typing on a computer.

SYLVIA

I'd like to check out.

WALLY

(looking down at his computer)

Sure...name please.

Wally looks up from his computer and sees the woman he has been dreaming about since she first walked in the lobby the other day.

His eyes are inevitably drawn to her breasts.

SYLVIA

Sylvia Joyce.

Wally snaps out of his trance and looks her in the eyes again.

WALLY

oh uh...okay.

He looks back down at his computer to complete the checkout.

Sylvia begins to go through her purse, acting like she's looking for something.

She sets a hairbrush down on the counter and then purposely knocks it onto the floor with her elbow. It lands under Wally's feet.

SYLVIA

I'm sorry...

WALLY

Nooooo problem.

As Wally reaches down to pick up the brush, Sylvia quickly

reaches over the counter and grabs the keys.

Wally gets back up.

WALLY (CONT'D)

(handing her the

brush)

Here you go.

SYLVIA

Thanks a lot.

WALLY

Your very welcome. Well...your all checked out.

SYLVIA

Alright then.

Sylvia walks away from the desk.

WALLY

Thanks for your stay!

She ignores him and walks out of the lobby, grinning from ear to ear.

EXT. OUTSIDE THE TWILIGHT INN - DAY

Sylvia walks around outside the motel and tries to locate the car by pressing the remote.

She finds the car, gets in, takes one look back at the rundown motel and then drives off to find the three greasers.

INT. TWILIGHT INN LOBBY - DAY

Wally is still at his desk, day dreaming about Sylvia, when his wife, KIRSTEN HALES, walks up behind him.

KIRSTEN

Don't think I didn't see you, Wally.

WALLY

See me what?

KIRSTEN

Staring at that woman's chest.

WALLY

What are you talking about? I wasn't...

KIRSTEN

You don't have to try and hide it.

Wally gives her a bewildered look.

KIRSTEN (CONT'D)

I don't really care that you were staring at her. I just want you to know that I was aware that you were staring at her.

WALLY

I'm sorry Kirsten, things like that are just instinctive to guys...even if there happily married guys.

KIRSTEN

I know, I understand. I just want you to know that I'm not ignorant to the fact that you were looking. I mean...you couldn't help yourself, she was beautiful.

WALLY

Yeah maybe...but she's not even IN your league.

KIRSTEN

Please...

WALLY

You know it.

Kirsten smiles and then Wally and her embrace.

SLOW FADE TO:

Wally and Kirsten are laying down together on a couch in front of a TV in a room in the back of the motel lobby. This is the closest thing to a home that they have.

WALLY (CONT'D)

We've gotta' get out of this place.

KIRSTEN

Yeah...but how do you suggest we do that? Less and less people are (MORE)

KIRSTEN (cont'd)

checking in here every day and all of our "side businesses" seem to fall apart one way or another.

WALLY

How much money did we make on that LSD peddling job?

KIRSTEN

Quite a bit actually... since the stuff's so scarce nowadays.

WALLY

Well okay then, that's a start.

KIRSTEN

It would be...if we hadn't used all the money we made to buy other drugs.

WALLY

Unimportant short term pleasures always seem to ruin the chance for important long term pleasures.

KIRSTEN

Life in a nutshell.

Wally sighs and turns on the TV. He flips through the channels and stops on the news.

There is an update on a story about the search for three illegals from Neiliam who are wanted on four counts of murder and illegal immigration.

The news anchor says that a three hundred thousand dollar reward is being offered for the capture of the three men.

When descriptions of the fugitives are given, Wally immediately remembers that they checked into the motel yesterday. He quickly shuts off the TV and looks at Kirsten.

KIRSTEN (CONT'D)

Hey, what's the deal!

Wally doesn't respond. He just keeps staring at Kirsten.

KIRSTEN (CONT'D)

What?

WALLY

Our ticket out of this dump is right under our noses.

KIRSTEN

What are you talking about?

WALLY

You know those three fugitive "greasers" that were on the news...the ones with the three hundred thousand dollar price on their heads.

KIRSTEN

Yeah...

WALLY

They checked in just yesterday.

KIRSTEN

So there here...right now?

WALLY

Yep.

KTRSTEN

I don't know about this...the news said they killed four officers.

WALLY

I know it's dangerous, but if we pull it off, we'll be able to use the money to start a new life somewhere.

KIRSTEN

Alright...but just remember... this was your idea.

TIME CUT - LATER ON

Wally and Kirsten, both armed with baseball bats, cautiously approach Eli's room.

When they get to the room door, Wally knocks on it.

WALLY

(knocking)

Room service.

No response. Wally knocks again.

WALLY (CONT'D)

(knocking)

Room service!

Still no response.

Wally turns back to the door and tries the handle.

The door opens. Wally and Kirsten slowly step inside the room.

All the lights in the room are on and various things have been scattered all over the floor. Wally and Kirsten look around the room to see if anyone is there.

WALLY (CONT'D)

Where the hell did they go?

KIRSTEN

I think I might have an idea.

Wally walks over to Kirsten.

Kirsten has found a map of Inkyohm that Wesley accidentally left behind on which Cleveland, Ohio is circled.

INT. MIDDLE OF NOWHERE - DAY

As Eli, Wesley and Marshall drove through Indiana, their stolen car ran out of gas and left them stranded in the middle of nowhere.

All three of them are trying to hitch a ride from passing cars with no success so far. They walk past a sign that reads WELCOME TO WABASH, INDIANA.

Meanwhile, the evening sky grows dark.

Suddenly, a man driving alone pulls over to where the greasers are standing.

ELI

(to wesley and
 marshall)

There's three of us and one of him...if he tries anything, we'll be more than capable of handling him.

Eli walks over to the car. The driver rolls down his window.

DRIVER

Where ya headed?

ELI

Cleveland.

DRIVER

Your in luck, I'm goin' to Cincinnati.

The driver opens the passenger door, signaling for the greasers to get in the car and they do just that.

The driver speeds off down the road.

INT. CAR - NIGHT

The four of them have been driving for a while now.

Neither the greasers or the driver have spoken a word yet.

DRIVER

So...what's in Cleveland?

ELI

Our mother...were visiting our mother.

DRIVER

So the three of you are brothers then?

ELI

No no...

Wesley and Marshall signal for Eli to say yes.

ELI (CONT'D)

I mean yes...we're brothers.

DRIVER

Well are you or aren't you? Make up your mind.

 ET_1T

Were long lost brothers...we've only just recently reunited to go and visit our sick mother who lives in Cleveland.

DRIVER

Ah I get it now.

There is another long silence.

DRIVER (CONT'D)

I once knew a guy who lived in Cleveland.

WESLEY

Really?

DRIVER

Yep...but he's dead now.

MARSHALL

That's too bad.

DRIVER

Not really.

MARSHALL

Why is that?

DRIVER

Cause I killed him.

The driver laughs out loud.

DRIVER (CONT'D)

I'm just kidding with you, don't worry.

WESLEY

(under his breath)

Yeah...funny joke.

DRIVER

What'd you say?

WESLEY

Oh...I said that was a really funny joke...ha ha.

DRIVER

Good, that's what i thought you said.

There is a long silence.

DRIVER (CONT'D)

You know, sometimes, when I'm driving...I get strange urges. On busy highways and freeways, my palms start to sweat and I feel like opening the door and jumping (MORE)

DRIVER (cont'd)

out of the car while it's moving...or letting go of the wheel and seeing how long I can go without steering...or just driving off the road into god knows what.

The driver turns his head around and looks at the greasers.

DRIVER (CONT'D)

You ever feel that way?

None of them respond.

The driver pulls the car into the driveway of what looks to be an abandoned house on the side of the road.

MARSHALL

I thought you were going to Cincin-

DRIVER

Welcome to my humble home! You can stay here overnight and tomorrow we'll resume our driving duties.

The strange driver walks into his house with Eli, Wesley and Marshall following behind him.

MARSHALL

All I can say is that I have a very bad feeling about this.

ELI

I admit that this may seem a little strange...but it is a place to stay overnight.

WESLEY

Yeah, at least it's shelter.

MARSHALL

You two go right ahead then. Just don't blame me if your limbs are all hacked off when you wake up in the morning.

ELI

So your gonna' sleep out here on the cold hard ground?

MARSHALL

It's better than sleepin' in there with some lunatic!

Marshall walks away from Eli and Wesley to go and find a place to sleep.

WESLEY

I think we know who the real lunatic is...

Wesley and Eli laugh and walk into the house.

INT. HOUSE - NIGHT

The strange driver shows Wesley and Eli around the house.

DRIVER

(to wesley and eli)
Hey...weren't there three of you?

WESLEY

Yeah, the other one's gonna' sleep outside...he just doesn't feel comfortable in stranger's houses.

DRIVER

I can understand that...it just means more room for the two of you!

ELI

Yeah...

DRIVER

One of you can take the couch and the other one can have the extra bedroom.

The driver starts to walk away from them, towards the kitchen.

ELI

I just want to thank you for picking us up and taking us in. Most people would have just left us on the side of the road.

DRIVER

I'm not that kind of person.

The driver smiles and walks into the kitchen.

TIME CUT - LATER ON

Eli and Wesley talk in the living room.

The driver fools around in the kitchen.

DRIVER

(to eli and wesley)

Hey! I made some tea for you guys, if you want it!

The greasers hear him.

ELI AND WESLEY

Sure.

Smiling, the driver drops two slow dissolving cubes of LSD into Eli, Wesley and Marshall's cups.

He stirs the tea cups, brings them out to the living room and hands them to Eli and Wesley.

F.L.T

Thank you.

DRIVER

Oh no problem! Well I think I'm gonna' call it a night, I'll see you guys in the morning!

ELI

Good night.

WESLEY

Night.

Eli and Wesley watch him walk away until he is out of sight.

They pick up there tea cups and begin drinking.

WESLEY (CON'T)

Is it just me, or does it seem like this guys' on some sort of happy pills or somethin'?

ELI

He's on some sort of pills, that's for sure, I don't know if there happy ones...

WESLEY

Something about him doesn't seem right, I mean...has he even told us his name yet?

ELI

Have we told him ours? If there is something wrong with him, I think it's best if we keep our names to ourselves.

DRIVER

I see where your coming from. We'll be out of here in the morning anyways.

ELI

Yeah your right...well...I'm gonna' go check on Marshall, see if he wants some tea...make sure he's alright.

WESLEY

I'm gonna' get some sleep then. If I survive the night, I'll see ya in the morning.

 ELI

(laughing)

Yeah.

Wesley walks to the extra bedroom.

Eli walks out of the house to look for Marshall and sees him sleeping on the ground across the street.

He walks over to where he is sleeping and puts the tea cup on the ground in front of him.

RT.T

Dumb bastard...

Eli laughs and walks back into the house.

TIME CUT - AN HOUR LATER

Eli sits alone in the living room.

By this time, the LSD has begun to take effect.

His eyes widen and he looks around the room nervously.

We see the room through Eli's eyes. The walls around him appear to be "breathing" and all the colors of the room have become bright and distorted.

All of a sudden, Wesley bursts into the living room.

Through Eli's eyes, we see that Wesley has become some sort of hideous monstrosity.

To Wesley, Eli has become a demon.

ELI

What are you? What the hell are you!

The "monster" growls back at Eli.

The demon's red eyes peer at Wesley.

WESLEY

Stay away from me!

The two of them run away from each other in opposite directions.

Eli runs outside and Wesley runs back into the extra bedroom and locks himself inside.

By this time, Marshall has woken up, drank his tea and begun to feel the same effects as his friends.

Eli sees that Marshall has curled himself up into a ball and is rocking back and forth on the ground outside.

Eli hears a growl come from behind him, inside the house. He turns around to see another monster of some sort and this one is charging straight for him.

He tries to run, but the monster is too fast for him.

The monster catches up to Eli and hits him on the back the head with some sort of club, knocking him out cold.

TIME CUT - LATER ON

Wesley nervously sits on the edge of the bed in the extra bedroom.

He reaches for the door to the living room and pushes it open just a little bit so he can see if the coast is clear and the demon has gone.

Wesley sees no sign of the demon and breathes a sigh of relief as he enters the living room.

Suddenly, he hears a shriek of some sort and before he knows it, he is laying on the floor looking up at another

demon. This one seems to be holding some sort of club.

We now see that this was no monster or demon, it was the mysterious driver and he is standing over Wesley and holding a large piece of wood.

INT. TWILIGHT INN PARKING LOT - DAY

Wally and Kirsten pack their things and get ready to go after the greasers.

Wally reaches in his pockets for his car keys and finds that they are not there.

WALLY

Have you seen my keys anywhere?

KIRSTEN

No...don't tell me you lost them.

WALLY

They've just been misplaced.

Wally walks to the front desk to see if his keys are there. They are not.

Wally remembers the beautiful blonde woman from the other day. He figures that the last time he saw his keys was before she came in.

The pieces fall together in Wally's mind and he realizes that the women must have taken his keys while he was distracted.

Wally quickly runs out to the motel parking lot and looks around for his car. It is gone just as he thought it would be.

WALLY (CONT'D)

Fuck!

Kirsten comes out to the parking lot and stands by Wally.

KIRSTEN

What is it?

WALLY

That woman!

KIRSTEN

What woman, Wally, what's going on?

WALLY

The woman from the lobby, the blonde one...Sylvia.

KIRSTEN

What about her?

WALLY

She stole our car.

INT. HOUSE - DAY

Eli, Wesley and Marshall have all been tied together in chairs. They are all asleep and their mouths have been covered with duct tape.

The strange man who picked the three of them up yesterday stands over them, smiling.

DRIVER

(talking to himself)

All it took was some hospitality and a little of the old LSD and I knew I'd have you where you are right now, waitin' to get picked up by the cops and waitin' to see me get my reward for bringing your dumb asses to justice. It won't be long now, in fact...I can already here the sirens.

A police siren roars outside.

The strange driver walks outside the house to meet the police officers as they come.

A police car pulls up to the house and two POLICE MEN get out of it.

POLICE MAN #1

So they're in there? All three of em'?

DRIVER

Yep. They should still be tripping on the stuff I gave em' last night, so I expect they won't be too hard to handle.

POLICE MAN #2

(to the strange
 driver)

Andy...Just promise us that this isn't like the time we had to come all the way out here because you claimed that a family of cannibals lived under your house.

DRIVER

But I saw the bones, human bones! And I heard screams comin' from down there!...but yeah yeah, I...I promise.

The two police officers walk inside the house, with Andy following behind them.

POLICE MAN #1

You weren't lying.

ANDY

Not so crazy anymore, huh?

The two police officers look at the three men up close to make sure they are really the criminals.

ANDY (CONT'D)

So when do I get my money?

POLICE MAN #2

You'll get it, don't worry...

POLICE MAN #1

Yeah...just go ahead and untie these three and then we'll take you and them down to the station and get things figured out, alright?

ANDY

Sure, sure, I'm fine as long as I get my money.

Andy turns his back to the police officers and unties the three greasers.

After he finishes untying them, he starts to turn around to face the officers again.

ANDY (CONT'D)

There all yours offic-

Before he can finish, he is gunbutted by one of the police men and knocked out cold.

The two officers quickly wake up Eli, Wesley and Marshall by taking the duct tape off all three of their mouths.

ELI

What's going on?

POLICE MAN #1

You've been tricked, that's what.

WESLEY

(noticing Andy on
 the floor)

Hey! What'd you do to him!

POLICE MAN #1

Nothin' he didn't have comin' to him. That bastard drugged you so you'd be easy to handle when he turned you in to collect the price on your heads.

ELI

We should have known...

POLICE MAN #2

But you didn't know...and that's why we came to help you.

WESLEY

Wait a minute...what are a couple of police officers like you doing helping three wanted criminals?

POLICE MAN #1

Well ya see, Vince and I are criminals ourselves.

ELI

But your policemen?

VINCE

We use the job as a cover up for our real agenda. We're part of a secret organization of criminals who are dedicated to liberating and freeing other criminals. The organization stretches throughout all of Inkyohm...but the real kicker is that all the members of this society hold jobs as police officers.

ELI

That's brilliant!

VINCE

(gesturing to the other officer)
Eddie and I started the whole

thing a long time ago.

EDDIE

And every year since we started it, it's grown considerably in size.

ELT.

But how'd you know we were here?

EDDIE

(gesturing to marshall)

We happen to know your friend over there from a little time he served in our county jail way back when and during that time we informed him that if he should ever wind up in Wabash again and in some kind of trouble, all he'd have to do is call us and we'd be willing to help him out in what ever way we could.

VINCE

So he called us yesterday on this son of a bitch's phone and told us to make sure we were the officers who would come out if Andy ended up calling the cops.

There is a brief pause.

MARSHALL

Coincidences...

They all turn and look at Marshall.

WESLEY

This is crazy.

MARSHALL

Tell me about it...

ELI

You never told us you lived in Inkyohm.

MARSHALL

That's cause it was a part of my life I was hoping to forget about...by joining up with you and Wesley...

WESLEY

I think I'd like to hear about that.

MARSHALL

Some other time...maybe you will.

EDDIE

They'll be time for stories later, right now I suggest we take you three back to our base of operations so you'll at least have a place to stay for as long as you need to.

VINCE

Good plan.

Vince and Eddie walk out to the cop car with Eli, Wesley and Marshall following closely behind them.

INT. TWILIGHT INN LOBBY - DAY

Wally walks back toward the motel from the parking lot. Kirsten follows close behind him.

KIRSTEN

Why would she steal our car?

WALLY

I don't know why, all I know is that the last time I saw my keys was right before she walked in the door.

KIRSTEN

But you always keep your keys on you...how could she have gotten them?

WALLY

When she came in, they were behind the front desk. I remember her dropping something...a hairbrush I think...and then asking me to pick it up. That must have been when she reached over and took them!

KIRSTEN

It'll be ok...

WALLY

No it won't be ok! Our car's been stolen!

KIRSTEN

Calm down...

WALLY

Don't tell me to calm down! I have every right to be angry and so do you!

KIRSTEN

Standing around here getting angry and complaining about it isn't gonna' do anything to help the situation!

WALLY

Well then what do you suggest we do about it!

KIRSTEN

Well...assuming that you still want the three hundred thousand dollar reward for catching those criminals, I say we go after them instead of her.

WALLY

But we can't just let her go free!

KIRSTEN

If we go after her, who knows how long it'll take to track her down? And after we find her, if we do, and you get whatever revenge your hoping to get, what then? What happens next? She'll probably have ditched the car for a new one by then anyways, so we'll be stranded in some little town out in the middle of nowhere with no way to leave but to walk for miles and miles. And by that time someone else might catch the criminals and get the reward! So which one do you think we should focus our attention on? Revenge or the money we need to better our lives?

WALLY

The money.

KIRSTEN

Exactly!

WALLY

I almost lost sight of what mattered...

KIRSTEN

You were almost blinded by revenge as so many people are.

WALLY

Thank you for that little wake up call.

KIRSTEN

Your very welcome.

WALLY

I say we pack our things as quick as we can and catch the next bus out of here.

KIRSTEN

Alright.

Kirsten starts to walk away, then turns back toward Wally again.

KIRSTEN

(laughing to herself)

That was all good talk, but realistically, how are we ever gonna' find them?

WALLY

I've got friends all over Inkyohm, friends who see everything...

KIRSTEN

Who? You never told me about these friends before. And even if these guys do know where the criminals are, what makes you think they wouldn't turn em' in themselves and collect the reward?

WALLY

'Cause if they stabbed me in the back, they know I wouldn't just return the favor...I'd sever their spinal chord.

INT. BUS - NIGHT

Wally and Kirsten ride a bus to a little place in Indiana called Wabash County.

They have been on the bus all night and Kirsten has fallen asleep with her head resting on Wally's lap.

Wally, who is wide awake, stares out the bus window at the passing sights.

EXT. WABASH - DAY

The next morning, the bus finally reaches Wabash.

Wally and Kirsten step off the bus and start walking into town.

INT. SUNRISE MOTEL - DAY

Wally and Kirsten check in at a place called the Sunrise Motel.

TIME CUT - NIGHT

Night falls and the two lovers make love. When they are done, they fall asleep in each other's arms.

EXT. MOTEL POOL - NIGHT

It is very late at night and we are looking at the deserted pool area of a certain motel.

A blonde woman, only visible from the back, walks out from the changing rooms, slips into the hot tub and begins reading a magazine.

A man, also only visible from the back, comes out from the other changing rooms and quietly gets into the pool. He starts to read a book he has brought with him.

The man and woman don't notice each other and everything stays quiet for a while.

Both of them get up to leave the pool area and as they walk back to the changing rooms without bothering to look up from their reading materials, they accidentally bump into each other.

WOMAN

(walking past the man)

Sorry...

As he walks past, the man who we can now tell is Wally looks up from his book and catches a quick glimpse of the woman's face and sees that it is Sylvia.

WALLY

No your not.

The woman stands still for a second and then turns around to face Wally.

SYLVIA

What'd you sa-

Sylvia immediately recognizes the man whose car she stole.

SYLVIA (CONT'D)

Now just hold on a minute...

Wally charges her and she runs away as fast as she can.

Wally catches up to her and tackles her to the ground before she can let loose a scream which would wake up the whole

motel.

He puts his hand over her mouth and then picks her up and begins carrying her away. She struggles to get free, but it is no use.

WALLY

Now we'll see how you like it...

He carries her back into the motel.

INT. WALLY AND KIRSTEN'S MOTEL ROOM - DAY

Sylvia is tied up to a chair in the room.

Wally and his wife stand over her.

WALLY

(to kirsten)

This isn't gonna' be easy...

TIME CUT - ONE HOUR LATER

Wally has been trying to get Sylvia to talk for an hour now. She has not spoken a word yet.

WALLY

I'm gonna ask you one more time before I start getting physical with you so you'd be wise to answer me...are you following us and if so, how'd you know we were here?

SYLVIA

Alright alright...I'm not following you and I had no idea you were here, I'm in Wabash to visit my uncle...that's it.

WALLY

Your uncle! That's good, that's good...what's your uncle's name?

SYLVIA

Andy...

WALLY

Andy what?

SYLVIA

Andy Joyce.

Wally suddenly becomes frozen in shock.

KIRSTEN

Wally, what's wrong?

WALLY

(talking low)

Everything...

KIRSTEN

What?

WALLY

(speaking up)

Nothing, nothings wrong.

KIRSTEN

Are you sure?

WALLY

Yeah. We've gotta go.

KIRSTEN

Where?

WALLY

To see an old friend of mine... and to do what we came here to do.

KIRSTEN

But what about her? We can't just leave her here, what about when the maid comes in to cle-

WALLY

We'll take her with us, I have a feeling we might need her.

KIRSTEN

For what?

WALLY

I'll tell you...but not with her listening, come outside.

KIRSTEN

Alright...

The two of them step outside the door, leaving Sylvia alone and still tied up to the chair.

SYLVIA (V.O.)

Now at that point, with the two of them chatting away outside, I could have easily untied myself from that chair thanks to the Mr. not knowing how to tie a proper knot, slipped through the window behind me and ran off down the road...but something had changed in me by then, something that made me stay right where I was instead of fleeing...I had fallen in love.

Sylvia looks toward the door.

SYLVIA (V.O.)

In the span of an hour, he changed my opinion of men altogether. I had never seen a man show such love, affection and understanding toward a woman as Wally showed toward his wife...at that point, I realized that perhaps I had just been around the wrong men all my life and here was a diamond in the rough...but there was still one problem...he was married and if I was to become the new person I wanted to be, I knew I couldn't interfere with that sacred union...

Wally and Kirsten come back inside. Wally unties Sylvia and the three of them head out the door.

INT. BUS - DAY

Wally, Kirsten and Sylvia ride a bus out to where Wally's old friend lives.

SYLVIA (V.O.)

We were going to see my uncle and Wally's one time friend, Andy. I wasn't lying when I told the two of them that I was in town to visit him.

EXT. FLASHBACK - SYLVIA'S TRAVELS - DAY

Sylvia drives Wally and Kirsten's car.

All of a sudden the car breaks down and stops. Sylvia pulls it over to the side of the road before it completely dies.

SYLVIA (V.O.)

Wally and Kirsten's car broke down in Fulton county and since, coincidentally, my uncle Andy lived in Wabash, I thought I'd pay him a visit...

Sylvia leaves the car behind and walks to her uncle's house.

SYLVIA (V.O.)

...and ask him if I could borrow his car to chase down the greasers and collect the three hundred thousand dollar reward for their capture.

Sylvia approaches Andy's house and rings the doorbell.

He answers the door and invites her inside.

SYLVIA (V.O.)

I told him that after I got the money, I'd split it with him fifty fifty which I never really intended to do. So bein' that nowadays he's one beer short of a six pack, he gave in and let me use his car, which, as we speak, is probably still sitting in the parking lot of the sunrise motel gathering bird shit.

Andy and Sylvia talk in Andy's living room.

When they are done talking, Sylvia waves goodbye to her uncle and then drives off in his car.

BACK TO PRESENT DAY

EXT. WABASH - DAY

The bus stops and Wally, Sylvia and Kirsten get off.

Wally looks down the road at an old shack like house.

The three of walk toward the house.

INT. FLASHBACK - THE CRIMINAL LIBERATION SOCIETY - DAY

Andy, probably in his mid 20's at this time, approaches a huge warehouse with graffiti all over it.

SYLVIA (V.O.)

The reason we were going out to Andy's house to see him was because of this underground society of which Andy was once a member of and which is made up of criminals who pose as police officers to hide their true intentions, which are to free and liberate other criminals.

Andy goes inside the warehouse and we then see him being interviewed by some shady looking men.

After the interview, he is given a handshake and a police uniform.

SYLVIA (V.O.)

Wally and Andy were both former members of the organization... that's how they knew each other...

We see a young Wally join the society and meet Andy for the first time.

SYLVIA (V.O.)

As time went on, the two founders of the group, Vincent Devlin and Eddie Grant began to question the moral aspects of helping criminals and eventually, the two of them broke off from the original society they started and started another society which was dedicated to the average person taking the law into their own hands and bringing criminals to justice.

On one side of the warehouse, Vince and Eddie make a speech to a large group of people.

All the people in the crowd cheer and clap. Andy is one of those within this group.

On the other side, another group of people yell and shout at the first group. Wally is among them.

SYLVIA (V.O.)

Andy joined the new group while Wally stayed with the old one. Despite their opposing views, they stayed friends. Wally eventually parted from his group while Andy stayed with his. I know all this because, when I was younger, Andy used to tell me stories of his days in the organization. Anyways, Wally went on to get married and along with his wife, manage a motel, while my uncle ended up moving to Wabash, living alone and taking so many drugs that he went crazy and lost most of his memory. Come to think of it, I'd be surprised if he even knew who I was when I came to borrow his car...

BACK TO PRESENT DAY

INT. ANDY'S HOUSE - DAY

Wally, Kirsten and Sylvia approach the front door of the house.

SYLVIA (V.O.)

Wally assumed that my uncle was still a member of the original faction, which has eyes and ears all over Inkyohm, and that he would help him find the three greasers. Lets just say that his assumption was a little bit wrong...

Wally rings the doorbell.

No answer.

He rings it again.

Still no answer.

WESLEY (knocking loudly on the door)

Andy!

Inside the house, Andy approaches the door.

ANDY

Who's there?

WALLY

It's Wally!

ANDY

Who?

WALLY

Wally Hales!

ANDY

Ohhh...

Andy opens the door.

ANDY (CONT'D)

I'm sorry about that...I'm becoming forgetful about certain things...I think my memory's goin'...

WALLY

As long as you can still remember old friends.

ANDY

That I can do.

Wally and Andy come together for a friendly hug.

ANDY (CONT'D)

What are we doin' still standing out here? Come in, come in...

Wally, kirsten and Sylvia walk into the living room of the house.

Andy closes the door behind them.

ANDY (CONT'D)

Sit down, make yourselves comfortable.

The three guests sit down.

ANDY (CONT'D)

Would anyone like some tea?

WALLY

No time for tea...sorry...it's just that we have something important to discuss and I think we should get right to it.

KIRSTEN

Well just speak up for everyone, why don't you? I'd love some tea.

ANDY

Alright then, comin' right up.

Andy walks into the kitchen.

KIRSTEN

Just sit tight Wally, let him be hospitable if he wants to be.

Wally ignores her and looks at Sylvia.

WALLY

(to Sylvia)

If your his niece, why hasn't he spoken a word to you yet? Why does he seem like he doesn't even recognize you?

SYLVIA

He said it himself...he's losing his memory. And I'm sure you know him well enough to know about all the drugs he's taken over the years.

WALLY

Yeah...but forgetting his own relatives?

SYLVIA

Maybe memories of friends are more important to him than memories of family.

WALLY

This might be harder than I thought.

Andy walks back into the living room.

ANDY

I'm all out of tea bags.

KIRSTEN

That's alright, it's the thought that counts.

WALLY

So Andy, lets get right down to it, have you heard anything about the greasers yet?

ANDY

Yeah, I think so.

WALLY

You think so? What does that mean?

ANDY

I..I talked to Paul Rose up in Brown County and he told me that they passed through there. That was the last thing I heard.

WALLY

Paul Rose? You sure about that?

ANDY

Yeah, why?

WALLY

Because Paul Rose has been dead for almost 20 years. We both went to his funeral after he died. Now tell me the truth Andy...have you talked to anyone at all about the criminals?

Andy doesn't respond. He seems to be in frozen in place.

WALLY (CONT'D)

This is no use...his brain's fried.

SYLVIA

He isn't gonna' talk, so I'll tell you what he told me.

WALLY

What are you talking about?

SYLVIA

The reason I stole your car was so I could go after the very same fugitives that you two are after. The three of them stole my (MORE)

SYLVIA (cont'd)

car...so I stole yours. I followed them until the car broke down in Fulton. Since Andy lived near by, I decided to walk to his house and see if he'd let me borrow his car so I could find the trio and get the reward for their capture. I told him that after I got the money, I'd split it equally with him. To my surprise, he told me that he had already had an encounter with them...

WALLY

And what happened in this "encounter"?

SYLVIA

Well, he saw them hitchhiking on the side of the road and picked them up. They told him they were going to Cleveland so he told them he was going to Cincinnati. In actuality, he ended up taking them back here, seducing them with his kindness and then drugging them with LSD so he could turn them in for the reward money.

KIRSTEN

Did he turn them in?

SYLVIA

Almost...but the cops he called to arrest them turned on him and knocked him out by hitting him with one of their guns. He didn't seem to know why they did it, but assumed that it was so they could collect the money for themselves.

KIRSTEN

That would make sense.

WALLY

And yet he remembers that whole ordeal...

SYLVIA

Strange, I know. Though, he could have made the whole story up. How about it uncle? Did you make it up?

The three of them look over at Andy who still appears to be frozen in shock.

ANDY

No. It was all true. Every word.

SYLVIA

There you go.

WALLY

(to andy)

Even with the dirt you know I've got on you, you'd double cross me like that?

KIRSTEN

Blackmail? That's why you were so sure he'd help you...

WALLY

(staring at Andy)

Exactly. You see, back in the day, when Andy and I were part of the old organization, before the split, Andy was what you'd call a ladies man. Any girl he wanted...he got. But one time, there was a girl who he claimed that he loved...a girl who didn't even like him, much less love him. Brianna Hanson. He tried any way he could to win her over but nothing he did worked. And when he found out that she had a boyfriend, a mean, foul mouthed, rude boyfriend who she seemed to love for some reason that he couldn't understand, well...that was the straw that broke the camel's back.

SYLVIA

So what happened?

WALLY

(staring at Andy)

One night as I was leaving to go home after one of the group's usual meetings, I saw out of the corner of my eye, something I'll never forget. I saw Brianna's boyfriend lying dead in the alleyway outside of headquarters (MORE)

WALLY (cont'd)

and Andy standing over him, holding a bloody knife. I didn't go to the police because Andy was my best friend and friends don't turn their backs on one another...or so I thought. But there was one thing I did do...one thing I've never, to this day, mentioned to Andy...I took pictures.

Wally take some old photographs out of his pocket and throws them onto the floor in front of Andy. They are, indeed, the pictures he took that fateful night.

WALLY (CONT'D)

But the worst part of the whole thing was that Brianna Hanson... the woman Andy thought he loved and thought he was protecting... became pregnant with her boyfriend's children shortly after the murder...and they had to grow up without their real father. Some would call them bastards.

Wally pauses and stares deep into Andy's cold eyes.

WALLY (CONT'D)

How's your memory now?

INT. VINCE AND EDDIE'S HEADQUARTERS - DAY

The three greasers walk around the giant warehouse that they have been told is the headquarters of the Criminal Liberation Society, mingling and chatting with various people.

ELI

(to wesley and
marshall)

What are we still doing here?

WESLEY

What do you mean?

ELI

I mean we have a mission, remember?

WESLEY

Relax.

ELI

Relax? My brother's life is hanging in the balance!

WESLEY

Exactly, YOUR brother's life.

ELI

What are you saying?

WESLEY

All I'm saying is that bringing us along on this "mission" hasn't been the most selfless thing you've ever done...

ELI

Bringing you along? I asked you if you wanted to go with me and you said yes!

MARSHALL

Only because we knew that if we didn't go, you wouldn't go...and you'd lay all the guilt for your brother's death on us.

ELI

Well, regardless, it was your choice to come. You can't blame me for that.

WESLEY

No we can't, your right. And you can't blame us for wanting to go back either.

ELI

Back home? So just like that, your gonna' give up and leave?

MARSHALL

We were within an inch of getting turned in and we got lucky. Who knows if we'll have that same luck next time. It's just not worth risking three lives for one. Besides, who's to say he hasn't already been executed?

Eli fiercely grabs Marshall by the shirt.

ELI

(angry)

If you ever say something like that again, I'll kill you.

Eli lets go of Marshall and steps away from him.

WESLEY

You've lost it, Eli. Come back with us and we'll help you. We'll get back to our old lives.

ELI

I don't need help. I'm getting out of here.

Eli runs towards the front door of the warehouse.

Just as Eli gets to the door, Vince and Eddie come out of nowhere and block his way out.

ELI (CONT'D)

Get out of my way!

VINCE

You're not planning to leave, are you?

ELI

Yeah I am, so move!

Vince and Eddie stand firm.

ELI (CONT'D)

I'm in a dangerous state of mind right now. So if you don't move, I won't hesitate to move you myself.

EDDIE

Your not moving anyone.

ELI

Is that so?

Eli reaches in his jacket for either of his .44's and finds neither one.

He slowly turns around and sees that he has been surrounded by a large group of people. EDDIE

First crazy Andy and now us? You three really are suckers for hospitality, aren't you?

Marshall and Wesley are pushed through the crowd of people up to where Eli is.

ELI

Who are you?

VINCE

Well, we didn't completely lie to you when we told you that we liberated criminals because we did used to do that...

EDDIE

Yeah...

VINCE

These days we focus on what you'd call "vigilante justice". You know...tricking fugitives like you into thinking were helping you and then turning you in and collecting the rewards.

EDDIE

We find it to be much more satisfying.

VINCE

And rewarding...excuse the pun.

Vince and Eddie laugh.

VINCE (CONT'D)

Well we'd better get going, that money isn't gonna' collect itself.

The crowd closes in on the three greasers, causing them to move forward.

Wesley turns around to face the crowd.

WESLEY

So none of you want the reward, huh?

The crowd is silent.

WESLEY

You're just gonna' let these two walk right in and get it?

Slight murmurs arise from the crowd.

Marshall catches on to what Wesley is doing.

MARSHALL

Yeah, if I were any of you, I'd kill for the chance to turn us in. But you've all been so brainwashed that you can't seem to think for yourselves.

The crowd becomes louder.

ELI

And I guarantee you that the person standing next to you wants the money just as much as you do and that they wouldn't hesitate to harm you in order to get it!

EDDIE

What are you doing?

WESLEY

Are you gonna stand back and let someone else get to us before you do?

EDDIE

Stop this.

WESLEY

(shouting)

I say...I say, every man for himself!

The crowd breaks into a frenzy and people begin fighting each other in order to get to the greasers.

With Vince and Eddie distracted, Eli, Wesley and Marshall run out the door with the crowd chasing after them.

In the distance, a flat bed truck starts up. With the crowd still yelling and shouting behind them, the greasers run to the truck and hop onto the bed.

The truck speeds off down the road.

INT. OUTSIDE ANDY'S HOUSE - DAY

The police arrive and arrest Andy.

From the front porch of Andy's house, Wally and Kirsten watch the cops drive away with Andy in the backseat of the car.

Sylvia stands in the middle of the now empty road and watches the police car drive away.

KIRSTEN

So what do we do now?

WALLY

About what?

KIRSTEN

About everything. The greasers. Sylvia. Starting our new life.

WALLY

We could keep after the greasers. I mean...I have other contacts I could talk to. I'm sure one of them must have information and-

KIRSTEN

Or we could go back.

WALLY

To the motel?

SYLVIA

Yeah.

WALLY

But we've come so far...

KIRSTEN

Have we? There's no denying it Wally, were no closer to finding them than we were when we left.

WALLY

If that's true...then was all this for nothing?

KIRSTEN

If your talking about the money, then yeah. But if your talking about lessons learned...that's a different story.

WALLY

What do you mean?

KIRSTEN

I mean that I've finally began to understand all those old cliches. Money isn't everything. Be content with that you have. People change. For the worse. Like Andy...and for the better. Like her.

Kirsten gestures toward Sylvia, who is still standing in the road.

KIRSTEN (CONT'D)

You know, it's strange...this whole time, she hasn't resisted us at all.

WALLY

Your right...and back in the house, when she explained everything...

KIRSTEN

This might sound crazy, but if I were to tell you what I really think, I'd say that she wants to be with us. That she's happy to be with us.

WALLY

But why?

KIRSTEN

I have no idea. But I have a feeling that, if we asked her, she would answer without hesitation.

Wally starts walking towards Sylvia. Kirsten follows behind him, smiling.

The two of them stop in front of Sylvia, who has her back to them.

WALLY (CONT'D)

(to sylvia)

We need to talk to you.

SYLVIA

About what?

WALLY

About why you were so helpful back there and why you've never complained about our bringing you along with us.

SYLVIA

You really wanna' know?

Sylvia turns around to face Wally and his wife.

She walks up to Wally and gives him a passionate kiss.

She whispers something in his ear and then breaks away from him.

SYLVIA (CONT'D)

That's why.

Sylvia turns back around and starts to walk down the road that looks like it leads to nowhere.

As she walks away, Wally and Kirsten watch her with shocked expressions.

SYLVIA (V.O.)

I knew the second I kissed him that it was the wrong thing to do. That, from that moment on, because of that kiss, he would think of me more than he would think of his own wife. Now I regret it of course, but at that moment, I was doing what I felt was right. And I didn't care who thought it was wrong. Even if I was never to see him again after that day, I had to let him know how I felt about him. Because of him, I wanted to become a new person. A better person.

KIRSTEN

What'd she say to you?

Wally stares at Sylvia.

WALLY

"The road is winding".

Sylvia takes one looks back at the married couple, smiles, and then turns around and walks down the empty road.

FADE TO BLACK:

FADE BACK INTO:

INT. DEATH ROW - NIGHT

SUPERIMPOSE: TWO HOURS UNTIL EXECUTION

Robert sits in his cell and writes in his journal.

ROBERT (V.O.)

My judgement...it draws closer with every passing second.

A man is brought into the cell beside Robert's.

ROBERT (V.O.)

That's Ray Evans. He, like me, was charged with "Plotting the downfall of the Inkyohm government"...at least, that's what they told him.

FLASHBACK - RAYMOND LEADING A WAR PROTEST

A younger Raymond leads a march against the Neiliam\Inkyohm war.

ROBERT (V.O.)

In actuality, he was, during the war, the leader of a number of protests against the reinstated draft. And all of the protests were non violent. He is, in fact, a pacifist. A man who wouldn't hurt a fly, even if the fly hurt him. Yet, somehow, he was charged with a murder that he didn't commit and confined to a cell.

BACK TO PRESENT DAY

Another man is brought into a cell near Robert's.

ROBERT (V.O.)

Chuck Dodds. Arrested for possession of illegal materials.

FLASHBACK - CHUCK AT A BOOKSTORE

Chuck buys a book at a bookstore.

ROBERT (V.O.)

Old Chuck went and bought a book that criticized the Inkyohm government and soon after, he was brought to this happy little place. The book that he bought was flagged, which meant that it was on a list of books that are govern-mentally disapproved. And whenever someone buys one of these certain books, they are immediately labeled as a threat to the government. Kinda' funny, isn't it? You can't even read what you want anymore.

BACK TO PRESENT DAY

Robert watches more men being brought into their cells.

ROBERT (V.O.)

Out of all the men I've talked to here, not one of them has committed a real crime or even conspired to commit a real crime. No murders. No Rapes. No thefts. There crimes aren't physical, but mental. They didn't think the right way. Didn't read the right book. Watch the right TV show. Have the right hobby. None of these men are guilty. None that is...except for me. I'm the only one of them who has killed people and who has had the intention of killing more people. The only one whose job it was to cause chaos...and the only one who deserves to die.

EXT. MERCER, OHIO - DAY

Daylight fades and gives way to evening as the truck rolls into Mercer County, Ohio and stops at a gas station.

The greasers get off the truck.

Eli bids an emotional farewell to Wesley and Marshall as the three of them are silhouetted by the sky.

The greasers part ways. Eli heads east, to Cleveland. Marshall and Wesley go west, back to Neiliam.

MONTAGE - THE GREASER'S TRAVELS

- -- Eli walking.
- -- Wesley and Marshall walking.
- -- Eli stealing a bicycle and riding it.
- -- Wesley and Marshall disguising themselves and catching a bus back to Indiana.
- -- Eli ditching the bike and hopping a train bound for Cleveland.
- -- Wesley and Marshall arriving at the wall and climbing over it.
- -- Eli getting off the train and arriving in Cleveland.
- -- Wesley and Marshall entering the city of Lincoln.
- -- Eli approaching the giant Cleveland prison where his brother is being held.

INT. LINCOLN, NEBRASKA - NIGHT

Wesley and Marshall walk up and down the empty streets of Lincoln. The city looks as if it has been abandoned.

They go back to to the grease pit to find that it has been destroyed. The building where it was has been burned down.

Wesley walks up to the rubble and looks around in shock. Marshall walks up behind him and picks up a piece of paper that was on the ground.

Marshall show it to Wesley. A single word is written on the paper: "Glory".

Wesley lowers the paper from his eyes and sees, on the other side of the rubble, huge black and red arrows painted on the street. He and Marshall follow the arrows down the street.

EXT. OUTSIDE THE PRISON - NIGHT

Eli approaches the prison stealthily. Guards are everywhere.

He slowly moves along one of the walls that leads to a door that leads to the inside of the prison. Eli stands to the side of the door and knocks on it, hoping someone will answer.

A prison guard opens the door. Eli sneaks up behind him and snaps his neck.

Eli steps in the door and drags the guard along with him. He slips into a closet and takes the guard's uniform and his weapons. A knife and a nightstick.

Eli checks to see if the coast is clear and then steps out of the closet, wearing the guard's uniform. He casually walks down the hallway.

EXT. LINCOLN - NIGHT

Marshall and Wesley continue to follow the arrows painted on the street. They get to where one red and black arrow, about tens times larger than the rest, points toward a giant building in the distance.

They walk toward the building.

INT. DEATH ROW - NIGHT

SUPERIMPOSE: ONE HOUR UNTIL EXECUTION

Two guards approach Robert's cell where Robert is still sitting and writing in his journal.

One of the guards opens the cell door. Robert breathes a heavy sigh.

He steps out of his cell. The two guards close the door and walk with Robert down the long hallway.

ROBERT (V.O.)

'Tis midnight now,
The bend and broken moon,
Batter'd and black,
as from a thousand battles,
Hangs silent on the purple walls
of Heaven.

Images and memories from the life he has lived flash in Robert's mind as he walks toward his death.

INT. PRISON - NIGHT

Eli walks up and down the rows of cells and looks for his brother. He suddenly stops and realizes that Robert must be

in the death row section of the prison.

Keeping his head lowered, Eli walks on to find death row. He walks past a nervous looking guard.

GUARD

(to eli)

Hey...are you new here?

FILE

What?

GUARD

Are you new here? Sorry to be so abrupt, but I just don't think I've ever seen you around before.

Eli hesitates.

ELI

Yeah, I am. I actually got assigned to death row. The only problem is...I have no idea where death row is.

GUARD

I may be able to help you with that, I mean...I've only had on and off guard duty there for about 25 years.

ELI

(smiling)

That would be great. Thanks.

EXT. LINCOLN - NIGHT

Marshall and Wesley approach the building and gaze upward at it's immense size. Spray painted across the front of the building are the words: TOWER OF SIN.

An eerie silence falls as the two of them step inside the building. They look around and see people locked in cages and cells. Men, women, children. Anyone and everyone.

Written in large red letters, across one of the walls, is the word: LIMBO.

Wesley and Marshall ride the elevator up to the next floor to get to the bottom of this situation and find the sick person who's responsible for this. On this, the second floor, their are more people in cages and cells and written in large red letters across one of the walls are the words: LUST.

The two of them continue to ride the elevator up and up to higher floors. On every floor there are people locked up and chained up. And on every floor, there is a different word written in red. Third floor: GLUTTONY. Fourth floor: PRODIGAL. Fifth floor: WRATH. Sixth Floor: DIS. Seventh floor: VIOLENCE. Eight floor: MALBEGOLGE.

Wesley and Marshall enter the elevator from the eighth floor and go up to the ninth and final floor.

The elevator doors open and the greasers step out onto the floor.

The room is completely red and written in black, across the two side walls, is the word: COCYTUS. At the back of the room is a plate glass window through which one can see the whole city.

Armed guards surround the room.

Leo Knox stands in front of the window and looks out onto the city.

INT. PRISON - NIGHT

Eli and the guard walk together to death row.

GUARD

Your in for some hard times.

ELI

Huh?

GUARD

I'm just saying that working on death row all the time isn't the most sane job one could have. I mean...I almost lost it. Long days, longer nights. It's hard stuff.

Another guard is leaning against the wall up by the entrance to death row. The guard with Eli walks up to him.

GUARD #2

What's the deal, Stevie?

STEVE

Don't call me Stevie.

GUARD #2

Aw, come on. You know you like it.

STEVE

(quietly)

No Clark, actually...I really don't.

Clark ignores him and stares suspiciously at Eli. Eli lowers his head and tries not to show his face.

CLARK

Who's this?

STEVE

Oh, he's new. He's been assigned to death row and I'm showing him where it is.

CLARK

(to eli)

What's your name?

Eli hesitates.

ELI

Ben.

CLARK

Why do you keep trying to hide your face?

ELI

I'm extremely shy...

CLARK

Cut it out.

Eli stays quiet.

CLARK

You don't think I know who you are?

Eli continues to hide his face.

CLARK (CONT'D)

Then let me elaborate, next time make sure to kill all five, because the one you let get away, is the one that'll end up killing you.

Eli quickly pulls out his nightstick and charges Clark. They fight for a while.

Eli gets the upper hand and knocks Clark out cold. Steve watches on in shock.

Eli takes the keys to death row off of Clark. He starts to unlock the door and then stops and turns back around to face Steve.

ELI

(to steve)

Are you gonna' try anything?

STEVE

(pointing to clark)

Believe me, I don't want to end up like him. But when they find him and wake him up, they'll come for you and there won't be anything I can do about it. So I advise you to do whatever it is you snuck in here to do and then get the hell out as fast as you can.

Eli nods and then turns back to the door. He unlocks it and steps inside death row. He closes the door behind him and walks on to find Robert.

INT. TOWER OF SIN - NIGHT

Wesley and Marshall walk toward Leo. Guards block them from moving closer.

MARSHALL

(to wesley and
marshall)

Who are you? What is this place?

LEO

I take it you've never read The Inferno.

No response.

MAN ON THRONE (CONT'D)
I didn't think so. People don't
seem to care for great literature
anymore. To answer your questions,
my name is Leo Knox and this
(MORE)

MAN ON THRONE (cont'd) place...well you'll figure that out soon enough.

MARSHALL

(to himself)

Leo Knox? Where do I know that name from?

LEO

Think hard and I'm sure you'll remember a weak and naive teenager with hopes of being a hero who was rejected by those who he felt were the greatest hero's of all.

Wesley thinks to himself.

WESLEY

I remember you. It wasn't that you were psychically weak, it was that you were afraid. You were afraid to face those whose evil deeds you wanted to put an end to. Sure, being a hero sounded good to you...but when it came to acting and revealing your heroism, you were just too scared.

LEO

You don't know fear. Fear is everyone below me.

WESLEY

No...fear is you needing to have everyone below you.

Leo ignores him.

LEO

For years after you...quite explicitly and vulgarly...denied my entrance into your group, I tried to prove to myself that I could be a true hero. I went out every night to try and clean the criminals off the streets. But you three were always there before me to steal my glory. You were always one step ahead. After your strange disappearance, I saw the opportunity I had waited so long for.

MARSHALL

So you locked up everyone in cages?

LEO

Isn't a traditional prison the same way? And it wasn't just me who brought them here...I gathered enough supporters of my plan and we created this place together. We only locked up those who deserved it. The sinners and the criminals. Which just happen to be most of the people in this city.

WESLEY

Traditional prisons don't have children in them.

LEO

Children can sin just as much as, if not more than adults.

WESLEY

And our house, the arrows, the note...they were all part of your plan to lead us back here.

LEO

Curiosity at it's finest. By the way, I meant to ask you, where's the third stooge?

WESLEY

Inkyohm.

LEO

Inkyohm? What's he doing all the way over there?

MARSHALL

If you must know...he's attempting to rescue his brother from death row.

LEO

How noble. And why, might I ask, aren't you with him?

WESLEY

We were. But we left him.

LEO

Oh, was it too dangerous a journey for great hero's like you?

Leo laughs.

LEO (CONT'D)

Well, all that matters is that you've told me exactly what I wanted and needed to know.

WESLEY

What's that?

LEO

Your sins. Both of you are guilty of selfishness.

INT. DEATH ROW - NIGHT

Eli sneaks along the death row corridor. He hears footsteps coming toward him and quickly hides in the shadows behind a wall.

Two guards and a prisoner walk down the hallway, past where Eli is hiding.

Eli sees that his brother is the prisoner. Just as Eli is about to sneak up on them, the guards open the door that leads to the main section of the prison and walk in, alongside Robert.

Eli cautiously follows them back out to the main hall. Suddenly, he is grabbed from behind by a guard. He throws the guard to the ground.

More guards come. They attempt to restrain him, but he fights them off one by one. Some of them stab him, but he manages to beat them all of.

Eli grabs one of the beaten guards.

ELI

Where do the execution's take place?

GUARD

(pointing to door)

Ou...Out that door and to the left.

Eli lets go of the guard.

He walks through the door to the execution area.

INT. TOWER OF SIN - NIGHT

Guards attempt to grab the greasers and take them away. Wesley and Marshall fight the guards off.

Leo takes out a gun from a black and red box in front of him and points it at the greasers.

LEO

Can mercy live in such an abyss?

Wesley reaches for his guns, only to find that they are not there. He reaches for his knife, only to find that it is not there either.

Then he checks his back pocket and finds an old playing card. Wesley slowly takes it out from his pocket and twirls it in his fingers, behind his back.

WESLEY

To hell with mercy.

Wesley throws the playing card at Leo.

It cuts into Leo's neck like a knife through butter.

Wesley and Marshall walk toward him.

Leo staggers and falls down. Wesley takes the card out of Leo's neck.

INT. DEATH ROW - NIGHT

Bloody and weak from the knife wounds he sustained, Eli walks on to the execution area. He sees a giant structure in the distance that many people are gathered around.

Then he sees the hanging equipment.

Robert is lead up to the hanging platform. The priest bids him farewell.

Eli sees his brother on the platform.

ELI

Robert!

Robert doesn't hear him.

ELI (CONT'D)

Robert! I'm here!

This time, Robert hears him and looks in his direction.

Eli staggers toward Robert.

ROBERT

Eli? How'd you get here?

ELI

I'll explain later...what's important is I'm here to save you and we don't have much time to get out of here!

ELI

But Eli...I'm already gonna' be saved.

ELI

What are you saying?

ROBERT

I'm saying that I deserve this and that I'm ready to leave this world and enter another one...a better one.

ELI

Your talking crazy...no one deserves this.

Robert ignores him and looks at the noose as it is lowered around his neck.

ROBERT

Goodbye brother. Always remember that I loved you most of all.

INTERCUT BETWEEN PRISON AND TOWER OF SIN

The platform opens under Robert's feet.

With his foot, Wesley pushes Leo through the plate glass window and Leo falls to his death.

Eli looks on in shock.

Wesley tosses the card, the joker - out the window.

Robert hangs.

The joker floats down and lands face up on top of Leo's body.

FADE OUT.