

I AM STAN

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FADE IN:

EXT. EDGE OF GRAND CANYON - YEAR 2090 - SUNRISE

The sound of heavy breathing, a man is sitting on his knees. His face is covered in blood and sweat with a cloth in his mouth.

QUE MUSIC - STARRIDER - FOREIGNER

Behind him STAN1 (a hitman, muscular, rugged, long youth from radiation poisoning 104yrs looks 30) Steps out of his Mint condition jet black 1969 427 copo chavelle. He is dressed in dark jeans, black boots, shades, leather jacket, a white wife beater underneath with a Rosary necklace; He walks to the back of his car, opens the trunk. Inside under the carpet is a neat setup of weapons; guns, crowbar, bat, brass knuckles, samurai sword, throwing knives a Sears exclusive 1978 Star Wars Cantina Adventure set, including the 1978 Blue Snaggletooth, beside it is a 1978 Vinyl-cape Jawa and a bag of uncut cocaine. He grabs a 9 mm berretta and closes the trunk. Walks up behind the man on his knees, grabs him by the hair and removes the cloth from his mouth. Puts his gun to the man's temple.

MAN ON HIS KNEES (POV)  
(quivering)  
Who are you?

Stan1 tilts the mans head back, looks down upon him.

STAN1  
I told you. I am Stan.

Stan pulls the trigger. Stan kicks his body over the edge. Sticks his gun into the back of his pants, reaches into his left pocket and pulls out a tightly rolled joint. Putting it in his mouth he reaches into his right pocket and grabs his pack of matches. He strikes the match; lighting the joint he stands there looking over the canyon.

STAN1 (CONT'D)  
Now that is a beautiful view!

Looks back talking to his car.

STAN1 (CONT'D)  
Isn't that a beautiful view?

Looks down at his boot.

STAN1 (CONT'D)  
Damn it, got blood on my boot  
(MORE)

STAN1 (CONT'D) (Cont'd)  
 again! I got to watch where I'm  
 kicking these people. I can't keep  
 getting my boots shined, it's  
 getting expensive.

Pulls out a handkerchief and wipes his boot

STAN1 (CONT'D)  
 (muttering)  
 Make sure I get all the blood off..  
 There, looks like new.

Throws the handkerchief over the edge, looks back at his  
 car.

STAN1 (CONT'D)  
 You hungry!? Ya i'm starving. How  
 about we head into town and get  
 filled up.

Speeding down the highway in his 427 copo chavelle singing  
 to runaround sue-dion and the belmonts.

EXT. CONVENIENCE STORE - MORNING

He rips up to the gas pump at an old run down convenience  
 store. Takes off his jacket, throws his gun on the seat,  
 fills up his car, lights another joint and walks inside.  
 It's a very hot humid morning. There is a small fan blowing  
 air behind the counter. There is one clerk working,  
 listening to the radio. There is one other customer in the  
 store. A mom with her son. Stan1 walks to the back, grabs a  
 bottle of water. Starts drinking it. Something hits him in  
 the foot. It's a toy car that the little boy was playing  
 with. The boy stands there staring at Stan. Stan1 kneels  
 down and picks the car up.

STAN1  
 (softly)  
 What's your name son?

CLARENCE  
 Clarence.

STAN1  
 This is a rare toy to have  
 nowadays. Do you know what kind of  
 car this is Clarence?

Clarence shakes his head side to side.

STAN1 (CONT'D)  
It's a 1965 pontiac GTO. Do you  
know what that means?

Clarence shakes his head again.

STAN1 (CONT'D)  
That means it`s a muscle car. Made  
its debut in 1964.

STAN1 (CONT'D)  
Do you know why this car here was  
so popular?

Clarence shakes his head again.

STAN1 (CONT'D)  
This car was so popular and  
successful because it was able to  
capitalize on a segment of the  
market that had not been fully  
realized. You see, most of the  
muscle cars during this time were  
full-size cars with large engines.  
Due to their weight they were  
usually slow to accelerate. What  
Pontiac did was offer a combination  
of 389 cubic-inch engines in their  
mid-size Tempest line. They then  
called it the GTO. The name GTO  
comes from Ferrari. It means Gran  
Turismo Omolgato. The GTO package  
included the V8 engine, premium  
tires, special hydraulic lifters,  
dual exhaust, manual three and  
four-speed transmission with a  
Hurst shifter, heavy-duty clutch,  
improved suspension, a 3.23:1 rear  
axle ratio, dual hood scoops and  
some fancy bucket seats. The 389  
cubic-inch engine was rated around  
325-348 horsepower; depending on  
the configuration and modification  
of the engine. The 428 ft-lbs of  
torque, well that was even more  
astonishing. Placing this mammoth  
engine in a mid-size sedan created  
a vehicle that was untouchable. I  
mean this baby was blown the  
competition away. For the 65' GTO,  
this toy i'm holding of yours. The  
only difference between it and the  
(MORE)

STAN1 (CONT'D) (Cont'd)  
64' was cosmetic and mechanical updates. The engine was modified and was now producing between 335 and 360 horsepower with a torque rating at 431 ft-lbs. Along with a few other modifications. This car was legend on the race track.

Clarence stares at Stan1 with a blank look. Stan1 gives Clarence his car back.

Alana, Clarence' mother walks up smiling at Stan1.

ALANA  
You know alot about cars.

STAN1  
One of the few things I know alot about.

ALANA  
My name is Alana, this is my son Clarence.

STAN1  
Stan.

Alana smells Stan1s joint.

ALANA  
I didn't think marijuana was legal.

STAN1  
In the old world it isn't. One of the luxuries of living in the free world.

ALANA  
Is that all you do then, you get high all day?

STAN1  
Not all day.

ALANA  
What else do you do? Most people aren't too productive when they're high.

STAN1  
Study cars. Exercise so I can eat junk food without getting fat.

ALANA  
You workout high?

STAN1  
That's the only time I do workout.

ALANA  
(flirting)  
You do look like you keep in shape.  
Tell me Stan, what sort of  
exercises does a pot head do to  
manage to keep himself in such fine  
form?

INSERT: FLASHBACK TO EARLIER THAT MORNING

Stan1 at the Grand Canyon pulling a tied up man with a bag  
over his head out of his trunk, dragging him to the edge as  
the man struggles to get free.

BACK TO:

Stan talking to Alana.

STAN1  
I do a lot of heavy lifting. Mostly  
body weight exercises.

HAPPY TOGETHER - THE TURTLES - RADIO

Alana kneels down to her son.

ALANA  
Clarence go wait in the car for a  
minute.

Clarence runs out of the store to the car.

ALANA (CONT'D)  
Mind if I join you outback for a  
quick hit Stan?

STAN1  
I don't mind at all.

CLERK  
Make sure you come back in and pay  
for your gas and that water!

Behind the store, Stan1 passes Alana the joint. She takes a  
long hit, holds it in then takes a few more short ones.

STAN1  
I didn't take you for a pot smoker.

ALANA

Don't let my son or looks deceive  
you. I still like to get a little  
wild.

She passes the joint back to Stan1, puts her hands on his  
shoulders and whispers in his ear.

ALANA (CONT'D)

I think you should show me some of  
those exercises.

STAN1

I could show you one.

Alana reaches down, undoes his pants and drops them to his  
feet. He sits her up on some old wood crates, lifts her  
dress and spreads apart her legs. She wraps her legs around  
him, as he gets inside her.

SIDE VIEW - STAN AND ALANA

Stan picks her up.

ALANA

Right there baby. Don't stop.

They finish simultaneously. Alana leans back against the  
wall with her legs still wrapped around Stan.

ALANA (CONT'D)

(satisfied)

That is a great exercise.

Stan looks down.

STAN1

(smiling/muttering)

Stan is going to flip when he wakes  
up.

ALANA

(confused)

I thought you were Stan?

STAN1

I've got to get back on the road  
babe.

Stan1 pulls his pants up, starts walking back to his car.

ALANA  
 (pissed off)  
 What the fuck!? You're just  
 leaving?

Stan1 still doing up his belt.

STAN1  
 What'd you think? I was gonna marry  
 you?

Walking out front he sees Clarence sitting in the car.

STAN1 (CONT'D)  
 Don't forget what I told you.

Gets in his car and drives away.

INT. STAN2' HOUSE - MORNING

STAN2 (Stan1' brother - chubby, out of shape, poor eye  
 sight, poor style, computer/tech genius, long youth from  
 radiation poisoning 104yrs looks 30) Lying in bed, wakes up  
 smiling.

STAN2  
 That was a great dream.

Reaches under his blankets to touch himself. His dream  
 turned into a wet dream caused by the actions of his  
 brother.

STAN2  
 (disgusted)  
 Not again!

Rips the covers off, runs to the shower.

STAN2 (CONT'D)  
 That fucking prick! I told him not  
 when I'm sleeping and what does he  
 do? He fucks some random bitch when  
 I'm fucking sleeping! Fuck!

Stan2 finishes his shower, gets out and calls his brother  
 Stan1. Stan1 driving his car eating beef jerky, his phone  
 starts ringing, he answers it.

INTERCUT: Stan1 driving, talking on the phone. Stan2 at his  
 house getting ready.

STAN1 DRIVING.

STAN1  
Good morning sunshine!

STAN2 GETTING READY AT HOME.

STAN2  
Don't good morning me you fucking prick! Every time you do this when i'm sleeping I wake up with cum all over the place! I told you to stop fucking girls when I'm sleeping and what do you do? You continue to fuck girls when I'm sleeping!

STAN1 (V.O.)  
(laughing)  
Consider it a gift!

STAN2  
How is that a fucking gift!?

STAN1 DRIVING.

STAN1  
You didn't have to do a damn thing and you got to enjoy it as much as I did. Plus you didn't have to deal with the goodbye.

STAN2 (V.O.)  
That's a bullshit excu-

STAN1  
Can you calm the fuck down? We have work to do, lets focus on that for now.

STAN2 GETTING READY.

STAN2  
We'll talk about this later. Just be ready when I call you.

Stan2 hangs up.

STAN2  
I'd be ready by now if I didn't have to wake up to a fucking mess.

Stan2 combs his hair to the side, puts on his thick glasses, grabs his sky blue windbreaker jacket and laptop with some other gear, grabs his A-track player.

QUE MUSIC - PAINTED LADIES - IAN THOMAS

INT. COFFEE SHOP - MORNING

He walks down the street a few blocks to a secluded coffee shop and sets up his equipment. After he has everything set up he calls Stan1.

EXT. BANK - NOON

Stan1 is waiting in his car outside the bank where he has a safety deposit box. Phone rings.

STAN1

Ya?

STAN2 (V.O.)

It's time.

Stan1 hangs up his phone and heads into the bank.

BANKER

Good morning sir, how can I help you today?

STAN1

Just here to grab something.

BANKER

Ok I just need you to fill out this form and show me your certificate and ID to verify your account.

Stan1 passes the banker his ID and certificate, then fills out the form.

BANKER (CONT'D)

Thank you, if you could please place your hand on the scanner.

Stan1 places his hand on the scanner. After a few seconds it beeps then turns green.

BANKER (CONT'D)

Follow me.

Banker takes Stan1 to the back to his safety box, opens it and leaves him in a room alone to look through his belongings.

STAN1

Thanks.

INTERCUT:

Stan2 hacking into a bank account. Stan1 at the bank looking through their safety deposit box. Stan1 remembering where he found the Gem stone.

COFFEE SHOP: Stan2 is hacking into some accounts of the rich people from the old world. The kid working brings him his latte.

KID

That's some serious gear you have.

STAN2

And you should seriously fuck off.

THE BANK: Stan1 still rummaging through his things comes across an old gem stone he found as a child. Seeing the gem stone reminds him of when he found it.

FLASHBACK: STAN1 AS A CHILD

He is standing on the sidewalk alone staring at 2 dead bodies.

BACK TO:

Stan1' phone ringing startles him. He answers, still looking at the stone.

STAN1

Hey.

STAN2

Hey, it's in THE MAN's account. Same place as before. Go see him to get the cash.

STAN1

K.

STAN2

K? What the fuck is wrong with you? I just steal \$500,000 and all you can say is k?

Stan1 still staring at the Gem stone.

STAN1

I heard you. What do you want me to do, jump like a fucking circus midget in the bank?

STAN2

No, maybe a good job, or a thanks  
(MORE)

STAN2 (Cont'd)  
 brother for making my life so much  
 easier. Not just a fucking k. Or  
 how about an apology for this  
 morn-.

Stan1 hangs up his phone, puts the Gem stone in his pocket,  
 closes up the box, walks out of the room and gives it back  
 to the banker.

STAN1  
 Thanks.

Stan1 walks out of the bank.

INT. JESSICA'S HOUSE - AFTERNOON

JESSICA LOVE (A 23 year old gorgeous blonde, the  
 neighborhood Doctor, born after the war, raised by her  
 grandparents they changed her last name to her grandmothers  
 maiden name, still a virgin, in absolute love with Bale) is  
 cleaning the room she uses to treat her patients when Mrs.  
 Tallen (an elderly woman, very kind also a friend of  
 Jessica's and a regular patient) walks into Jessica's home  
 to get her regular checkup done.

MRS. TALLEN  
 (happy)  
 Hello?

JESSICA  
 Hello Mrs. Tallen, how are you  
 today?

MRS. TALLEN  
 (laughing)  
 Oh as good as a woman my age could  
 be I suppose.

JESSICA  
 Well I'll be lucky to look as good  
 as you by the time I'm your age.  
 Please take a seat on the bed.

Jessica gathers some things from the cabinet.

MRS. TALLEN  
 Oh please, you do not need to fill  
 my tires Jessica, although I will  
 say having a good sexual  
 relationship with your man will  
 help keep you young! Ha ha.

Jessica laughs, blushes from embarrassment then smiles to try to hide the fact she has never been with a man.

JESSICA  
Please raise your arm.

Places the stethoscope around Mrs. Tallen's arm.

MRS. TALLEN  
(suspicious)  
I'm sorry if that offended you my dear. Has it been a while for you?

Jessica continues a fake smile while checking the stethoscope.

MRS. TALLEN (CONT'D)  
I did not mean to intrude on your personal life, if you and your man aren't-

JESSICA  
(frustrated/EDGY)  
I don't have a man, I've never had a man.

MRS. TALLEN  
Oh my! Jessica I am sorry! The last time you were with a man is none of my business.

JESSICA  
No. I mean I have never held a man.

After a long pause.

MRS. TALLEN  
You're a virgin?

Jessica doesn't reply.

MRS. TALLEN (CONT'D)  
Do not be embarrassed! You are a beautiful young woman, there is no need to rush into some strangers bed. I however was certain a woman as striking as yourself would be swatting men away like flies!

JESSICA  
I would have thought myself to be a ghost.

MRS. TALLEN

You are the farthest thing from a ghost! My dear, men are very complicated creatures. You can put yourself right in front of them and they will still never notice you. Actually I must say I am proud of you for still never having slept with a man. Especially just any man. You make sure he is a good man who deserves such a woman as yourself!

She gives Jessica a hug.

MRS. TALLEN (CONT'D)

This is nothing to be ashamed of. Just out of curiosity though, is there a man you do have your sights set on?

JESSICA

(laughing/shocked)

Mrs. Tallen!

MRS. TALLEN

Well you can't be a virgin your whole life. You must have one man in your life you want? Maybe it would help for you to talk about it.

JESSICA

Well..there is one man.

MRS. TALLEN

I knew it! What is his name? What does he look like? oh I must know!

JESSICA

It seems wrong to talk about such things!

MRS. TALLEN

Nonsense Jessica! Women gossip, it's what we do. Even the most innocent of us. Who is this mystery man you blush just thinking about?

Jessica pauses.

JESSICA

If you must know.. Come with me.

Jessica takes Mrs. Tallen into the kitchen where they see Bale working in his driveway on his motorcycle with his shirt off.

MRS. TALLEN

JESSICA! My word is he hot! He's going to make my glasses fog!

They both begin laughing and head back into the other room. Jessica begins finishing the rest of her tests.

MRS. TALLEN (CONT'D)

Jessica you have an eye for men I'll say that. Have you talked to him? Is he single? Does he know you love him?

JESSICA

Love him!?

MRS. TALLEN

I would have to be an idiot to not know you love this man. You're a 23 year old virgin who has her eyes set on a gorgeous man and the way you stare at him is a dead giveaway. You reek of obsession.

JESSICA

He doesn't know how I feel about him. I talk to him once in a while, but only briefly. I get nervous and I don't know what to say!

MRS. TALLEN

Well he obviously is an idiot and isn't going to make a move. What are you going to do?

JESSICA

I have no idea what to do. I am too scared to embarrass myself in front of him.

MRS. TALLEN

Pish posh! If he likes you then he will laugh and love you for all your flaws and embarrassments.

JESSICA

What do I do?

Reaching in her purse pulls out a magazine of hairstyle's and fashion for women and gives it to Jessica.

MRS. TALLEN  
 You make it so he can do nothing  
 except notice you.

JESSICA  
 I can't accept this.

MRS. TALLEN  
 You bet your little ass you can  
 accept it. You're also going to let  
 me know what happens.

Jessica finishes her tests and clears Mrs. Tallen. As Mrs. Tallen is leaving she gives Jessica a basket of vegetables from her garden.

MRS. TALLEN (CONT'D)  
 Here is my regular payment my dear.

JESSICA  
 The magazine is more than enough!

MRS. TALLEN  
 Don't make me force it all down  
 your throat now Jessica. Now get  
 your butt in gear and get that man.  
 I won't let you bring him over with  
 nothing to cook for him.

JESSICA  
 I cannot thank you enough.

MRS. TALLEN  
 No need for thanks, I will see you  
 soon.

Mrs. Tallen grabs her purse and walks out of Jessica's house.

QUE MUSIC - ONE FINE DAY - THE CHIFFONS

Jessica goes back into the kitchen, looks through the magazine, finds a hairstyle she falls in love with, looks back out the window at Bale, puts the magazine down and walks away.

INT. THE MAN'S BASEMENT - FEW DAYS LATER

Stan1 stops to pick up his cash from THE MAN (Top drug dealer, cleans the money the Stan brothers steal. Everyone calls him The Man to conceal his identity).

THE MAN

Stan my friend. Long time since we've last met. That was a nice haul you and your brother brought in the other day.

STAN1

If your gonna pull a job it may as well be worth your time.

THE MAN

I can't argue that. Your money is in the bag there. clean and counted. Feel free to count it again.

STAN1

No need. I trust you buddy.

THE MAN

A rare trait carried by few. Earned by less these days. What do you plan to do now?

STAN1

Not sure yet. I'll think about that tonight over a few drinks.

THE MAN

You have not slowed down. You still into the drugs?

STAN1

I still wet my whistle from time to time.

THE MAN

How about a bump for the road?

STAN1

I'm in no rush, why not.

The Man and Stan1 snort a line of coke.

STAN1 (CONT'D)

That's some solid equipment.

THE MAN

This is the purest shit around my friend.

STAN1

You always had the best shit.

(MORE)

STAN1 (Cont'd)  
 Thanks for the bump. I'm going to  
 go celebrate.

THE MAN  
 Anytime my brother.

Stan1 leaves.

EXT. BALE'S PARENTS HOUSE - BACKYARD - 2060 - AFTERNOON

It's a nice sunny day in a beautiful neighborhood. It's filled with rich people, nice cars and huge homes. There is one particular house at the end of the street, where Bale as a child, lived with his parents. They have the most beautiful yard. In the back they have a massive pool surrounded by landscape. Gorgeous rocks and pathways leading through the gardens down the steps to acres of the greenest freshly cut grass surrounded by perfectly trimmed trees just inside an 8 foot sound wall. Bale's father is in the back yard.

CU - BALE' DAD'S FACE

His eyes are half shut, his head slightly bouncing around. Tears run sideways down his face across the bridge of his nose. His nose is cut and bleeding along with a bump under his right eye starting to swell and bruise. Bale is sitting on the steps watching his father being dragged across the yard. Bale does not know who the man dragging his father is. The man(Stan1) dragging Bales father, places his dad beside his mother and sits them on their knees. Sitting a few yards away Bale stares into the eyes of his parents as they cry. They are mumbling words. Bale can see their fear, as they sit there helplessly.

BALE AS A BOY  
 (crying/screaming)  
 Please let them go! Please get up  
 dad! Get up!

Stan1 looks at the boy, turns his back to him, kneels down in front of the parents.

STAN1  
 Now your son will witness hell's  
 wrath on paradise. Your son because  
 of your actions, will now be ripped  
 from his beautiful fake life built  
 on murder and lies. Your son is  
 going to suffer from fear, anger  
 and hate the rest of his life.  
 (MORE)

STAN1 (Cont'd)  
 Today, karma is clearing her debt.  
 She is repaying you. Today all the  
 horrors you have inflicted on this  
 world, all the souls you have  
 ripped from flesh. They are coming  
 to collect.

Stan1 stands up, walks behind the parents, raises his guns  
 to their heads, Bale still screaming behind him.

STAN1 (CONT'D)  
 Hell awaits you.

CU - BALE'S FACE

BALE  
 (screaming)  
 Dad!?

2 gun shots fire.

SILENT - SHARP RINGING SOUND

Bale looks at the ground screaming, his face is purple from  
 the strain of yelling.

INT. BALE'S HOUSE - PRESENT DAY

BALE STONE (34 yrs, muscular/ in shape, mechanical  
 engineer, haunted by his past, spends his time trying to  
 find Stan1 to kill him) sleeping in bed is startled by his  
 dream. He wakes up dripping sweat.

STARRIDER - FOREIGNER - PLAYING ON THE RADIO - 10 A.M.

He sits there for a while trying to calm himself. With a  
 sudden burst of emotion induced rage he loses control.  
 Yelling and cursing. He begins destroying his place to the  
 point of exhaustion. He falls to the floor crying holding  
 his head. As he lays there a calm creeps over him. Bale has  
 become so physically and mentally drained all he can do is  
 lay there. His mind has shut down and can no longer think.  
 He lays there for several hours.

CLOCK - 3 P.M.

Goes downstairs to grab a drink of whiskey. Opening the  
 liquor cabinet he finds all the bottles are empty. Stuck in  
 misery needing a fix, he heads down to Ernie's to grab  
 another bottle.

INT. CIA HEADQUARTERS - OLD WORLD - EVENING

HECTOR ZANE (Most powerful man in the old world. Owns/controls everything including the CIA, short tempered, twisted, dark, evil, corrupt) comes barging through the front door; his personal guards following him. The lady working at the front buzzes him straight in. Hector makes his way up to the top level to meet the head general of the CIA Frank Marks. Hector is in a very angered state when he goes up to see FRANK (Frank a twisted man as well; he is identical to Hector in a lot of ways which is why Hector made him the number one man) Hector barges into Frank's office where they are holding a meeting.

HECTOR ZANE  
(angry tone)  
Everyone out. Except you Frank.

Hector waits for everyone to leave. Hector sits down and lights a cigar.

HECTOR ZANE (CONT'D)  
Do you know why I am here Frank?

FRANK  
No.

HECTOR ZANE  
Tell me Frank, how am I supposed to feel secure and trust you, when you can't do your job?

FRANK  
Hector I-.

HECTOR ZANE  
Shut your fucking mouth when I am talking. You have one simple job. Do you know what that job is?

Frank sits there quiet as Hector stares at him across the table.

HECTOR ZANE (CONT'D)  
Your job Frank, is to PROTECT MY FUCKING MONEY! If I'm paying you to protect my money and you can't protect it, then I can't pay you! I can't afford to pay you! What use is there in a man who is paid to do a job he can't do!? There is no use for stupid impotent fuck ups in my  
(MORE)

HECTOR ZANE (CONT'D)

(Cont'd)

world! Therefore I have no use for you! My money is what keeps this world going, it pays for your job. It pays for the food you put on your dinner table, the same food that feeds your wife and children. It pays for your car, your house. It pays you and your friends so you can all go out to the bar, get drunk and stumble your useless asses back home and sleep on your bed that my money pays for! It pays for this whole fucking operation. Without me and my money there is no operation, there is no jobs, there is no food in your children's mouths. There is no wife for you to go home to and try to satisfy by sticking your tiny limp dick into her loose fucking cunt while listening to her pathetically scream your stupid fucking name as if you were even relatively close to hitting her none existent G spot!

Hector pauses, stands up and leans over the table and stares into Frank's eyes.

HECTOR ZANE (CONT'D)

So tell me Frank. Can you do the job I pay you to do?

Frank nods his head.

HECTOR ZANE (CONT'D)

Good. Now, I want you Frank, not the guy in the other room, not your stupid fucking secretary. I want you. To find out who hacked into my account and stole my money. When you find out I want you to call me and tell me his name and where he lives. Now get to work. Or your kids are gonna pay for my loss with their pathetic, insignificant lives.

Hector turns and walks out of Franks office. Right before he leaves he turns back and looks at Frank.

HECTOR ZANE (CONT'D)

Oh and Frank, do not call me until you find out what I want to know. One more fuck up from you and I'm  
(MORE)

HECTOR ZANE (CONT'D)

(Cont'd)  
going to put your head on a stake  
on your front lawn with a note  
explaining to your children why  
daddy lost it.

Hector leaves his office.

INT. ERNIE AKA ERNIE GOOD TIMES HOUSE - EVENING

ERNIE (has a small brewery in his basement, sells liquor,  
his house is the neighbourhood liquor store)A knock at the  
front door as it is being opened.

STAN1

(happy)  
Hey Ernie!

ERNIE

Stan my old friend, how have you  
been?

STAN1

You know me, always on the go. How  
much for a bottle of whiskey and a  
couple dozen beer?

ERNIE

Well normally I'd ask for a few  
nights worth of food, say a sack of  
potatoes and a few steaks would do  
just nice.

STAN1

How about \$100. How's that sound?

Ernie's heart nearly stops when he hears that. He turns  
around, looks at Stan1 speechless.

ERNIE

I forget your my only customer who  
deals in money. Now I've never  
asked since it's not my damn  
business, but where in hell do you  
get \$100 dollars you can just throw  
away on a good time? People would  
kill you if they found out you even  
had \$2 dollars! Why are you even  
offering \$100? The bottle of  
whiskey and beer ain't worth more  
than a couple bucks!

STAN1

Ernie do you want the money? You can go buy yourself a years-worth of food, treat your wife to something nice, keep making my favorite whiskey.

ERNIE

Stan if people find out I have that kind of money; any money for that matter, they'll come in here and kill me on the spot.

STAN1

Ernie, nobody is going to know. Now if you don't want the money that's fine I can pay you with items I brought.

Ernie pauses and thinks to himself.

ERNIE

No I'll take the money.

He puts the alcohol into bags, Stan gives him the money.

ERNIE (CONT'D)

Watch how you're spending that money Stan. There is a lot of bad people out there who don't give a fuck about you and will kill you right on the spot.

STAN1

(smirks)

Something tells me they won't be bugging me much. Thanks for whiskey Ernie. Give your next customer a free bottle on me.

Stan walks back to his car and takes off.

As Stan1 pulls away moments later Bale arrives at Ernies house.

BALE

Hey Ernie.

ERNIE

Bale! You look like you've been through hell and back.

BALE  
One of those days Ernie.

ERNIE  
We've all had our share of them.  
The usual for you?

BALE  
Please.

ERNIE  
You know, if you want to sit and  
have a drink with some company your  
welcome to.

BALE  
(smiles)  
I'll keep the offer in mind.

ERNIE  
Alright. Don't' go doing anything  
stupid tonight, you'll likely end  
up dead.

Bale hands him A few items to pay for the bottle.

BALE  
Here you go.

ERNIE  
Your payment is no good here  
tonight Bale. Take this one on the  
house.

BALE  
Please take it, I'm not looking for  
charity.

ERNIE  
This is no charity. This is a  
friend helping another friend in a  
time when he needs it.

Bale looks at Ernie with a pause.

BALE  
If you ever need a favor, come and  
ask.

ERNIE  
(laughing)  
I'll keep that in mind.

BALE

Thank you for the bottle.

ERNIE

No worries, enjoy it. Just be careful when your on it.

Bale shakes his hand then walks out of the door back to his place.

INT. BALE'S HOUSE - NIGHT

Bale gets home goes to his living room table, sets down a short glass, the bottle of whiskey, a bucket of ice and his old west frontier revolver with one round beside it. He lights 2 candles then sits down and pours himself a drink. Shot after shot spinning the bullet on the table, slowly working his way through the bottle. Now drunk, he starts laughing to himself out loud, beginning to lose his mind again. Playing with his revolver, spins it, closes it, pulls the hammer then trigger, repeat. He pours another drink, hammers it back, as the glass hits the table.

INTERCUT: Bale shooting whiskey at the table, after each shot, the sound of the glass hitting the table, briefly replicates the gun shot that killed his parents, each time he slams the glass down he sees the memory clearly. After each memory flash he plays Russian roulette with himself to commit suicide.

FLASHBACK:

Stan1 standing behind his parents with guns to their heads pulling the trigger.

BACK TO:

He pours another drink, loads the round into the revolver, spins the chamber and slams it shut. He hammers the shot back. Slams the glass on the table.

FLASHBACK:

Stan1 standing behind his parents with guns to their heads pulling the trigger.

BACK TO:

He takes his revolver, pulls the hammer back, sticks the gun in his mouth, pulls the trigger. The gun doesn't fire. Pours another shot, hammers it back, slams the glass on the table.

FLASHBACK:

Stan1 standing behind his parents with guns to their heads pulling the trigger.

BACK TO:

Pulls the hammer back, puts the gun in his mouth, pulls the trigger. The gun doesn't fire.

Shot after shot, chamber after chamber the bullet works its way to the barrel. Bale pours another shot, hammers it back, slams the glass on the table.

FLASHBACK:

Stan1 standing behind his parents with guns to their heads pulling the trigger.

BACK TO:

Pulls the hammer back, puts the barrel of the gun into his mouth, his eyes start to close as he's passing out. A final laugh, he pulls the trigger. The gun misfires. Confused he loads the round back into the chamber pulls the hammer, puts the gun in his mouth and pulls the trigger. Again the round misfires. He pulls the gun out of his mouth, lays it on the table and stares at it. Puzzled, he pours another shot, hammers it back, when he slams the glass on the table the gun fires, the bullet rips through his bottle of whiskey shattering it. Bale sits there absolutely drunk and confused as to what just happened. Staring at the gun he passes out and his head hits the table.

INT. STAN1'S HOUSE - SUNRISE

Stan1 arrives home after partying all night. Inside, throws his bag on the ground, Puts his hand in his jacket pocket. He finds the Gem stone from his safety deposit box. Sits at the kitchen table. Staring at it he remembers the dead couple on the sidewalk.

FLASHBACK:

Stan's parents dead on the sidewalk holding one another.

BACK TO:

Stan1 is startled again by a knock at his door. He answers it.

OLIVIA GRACE(28yr old scientist, gorgeous brunette, kind hearted, obsessed/madly in love with Stan1) is standing there very badly beat up.

OLIVIA  
 (crying)  
 I'm sorry Stan I didn't know where  
 else to go!

STAN1  
 (shocked/angered)  
 Come inside! Quickly in the  
 bathroom.

He carries Olivia to the bathroom, starts cleaning her up.

STAN1 (CONT'D)  
 (calmly)  
 What happened?

OLIVIA  
 I was walking home from the grocery  
 store, the same way I always walk.  
 These guys were working on their  
 cars in their driveway. They saw  
 me. They started yelling at me then  
 they began following me.

CUT TO:

The group of thugs in their driveway yelling abusive words  
 at Olivia. She keeps walking as they follow her. They run  
 after her and shove her to the ground.

THUG1  
 Where you going with that fine ass  
 girl?

THUG2  
 Hey look she brought us groceries.  
 You gonna cook us some dinner  
 mommy?

THUG1  
 My moms wouldn't let some white  
 skank cook in our kitchen holmes,  
 you know that essay.

They pick her up, start pushing her around. They push her  
 to the ground again, she turns and kicks one in the balls  
 then tries to run away. The other thugs chase her down,  
 start horribly beating her, kicking her in the stomach. The  
 thug she kicked hops on her, begins punching her.

THUG1 (CONT'D)  
 You fucking cunt! I should kill  
 your white ass, you fucking skank!

They get off her, piss on her then leave her in the street to die. She finally is able to get herself up and makes her way to Stan1' house.

BACK TO:

Stan1 cleaning up Olivia in his bathroom. Inside Stan1 is absolutely infuriated from what the thugs did to Olivia. Out of his love for her he never shows his anger around her.

STAN1  
(calmly)  
Do you remember where they live?

Olivia can barely talk she is in so much pain.

STAN1 (CONT'D)  
Olivia, I need you to tell me their address.

OLIVIA  
(stuttering)  
It-it's on 17th avenue. It's a green house There's a flag hanging over their front door.

Stan1 lifts her chin and looks in her eyes.

STAN1  
Are you going to be ok here by yourself for a bit?

Olivia stares back at him.

OLIVIA  
I'll be ok.

STAN1  
There is pain killers in this cabinet. Help yourself to anything.

Stan1 gets up to leave.

OLIVIA  
(softly-after a moment)  
One of them had an eagle tattooed on his forearm.

SLOWED DOWN - SILENT

TIME OF THE SEASON - THE ZOMBIES

Stan1 pulls up in the driveway of the thugs house.

Grabs 2 9 mm berretta's and a shot gun.

Walks to the door, knocks then aims his shotgun.

The door handle starts to turn, Stan1 blows a hole through the door killing the guy on the inside.

Stan1 enters the house, guys come running into the hall.

Stan1 continues to shoot them with the shotgun. A thug shoots Stan1 in the stomach (Stan1' wearing a bullet proof vest). He drops to one knee.

He throws the shotgun aside, pulls out the berretta's.

Thug who shot Stan1 comes back around the corner. Stan1 shoots him. Continues killing the thugs.

CUT MUSIC - NORMAL SPEED

The mother is yelling at Stan1 in Mexican. Stan1 notices the man with the eagle tattoo, he's wounded but still alive. Stan1 drags him into the kitchen where his mom is. Sits on him, puts his gun in the Thugs mouth.

STAN1

Do you remember beating up a white girl yesterday! I bet that was real fucking fun!

The Thugs mother is still yelling at Stan1.

STAN1 (CONT'D)

Would you shut the fuck up!

The mother goes silent. Stan1 looks back at the Thug.

STAN1 (CONT'D)

Since you got to show me your definition of fun, how about I show you mine!

Stan1 Stands up, points his 9 mm at the Thugs mother.

THUG1

(begging)

Please man don't! I'm sorry bro!  
Please d-!

Stan1 pulls the trigger, putting a round in the mothers head.

STAN1

That was pretty fucking fun! Do you  
have another mother here? I would  
love to waste another round on a  
fucking spick!

Stan1, standing over the Thug grabs him by his shirt and  
put his gun back in his mouth.

STAN1 (CONT'D)

Taste that? That's the taste of  
Karma. Think of it like a shot of  
tequila, first its good and goes  
down smooth. Then comes the after  
taste. That after taste is a bitch  
isn't it? Leaving that awful  
burning in the back of your throat.

Stan1 drops the Thug.

STAN1 (CONT'D)

Just like my gun is about to do.

Stan1 pulls the trigger, killing the Thug.

INT. STAN1'S HOUSE - MIDNIGHT

Stan1 comes home after killing the thugs. Olivia is sitting  
in the living room. The door opens, she runs to the door.  
Stan1 is covered in blood.

OLIVIA

(upset)

Are you ok!? What happened?

STAN1

Everything's fine hun.

OLIVIA

Is this your blood, were you shot?

STAN1

No, they didn't touch me.

OLIVIA

What happened over there?

Stan1 sets his berretta's on the table.

OLIVIA (CONT'D)  
Did you kill them?

STAN1  
They won't be bugging you anymore.

Olivia kisses stan1.

OLIVIA  
Come to the bathroom. I'll get you  
cleaned up.

In the bathroom Olivia removes Stan1's shirt, sees the  
bullet proof vest with a bullet in it.

OLIVIA (CONT'D)  
You said you weren't shot!

STAN1  
It didn't go through.

OLIVIA  
Get your vest off.

Removes his vest.

OLIVIA (CONT'D)  
It may not have gone through but it  
left a huge welt. I'll get you some  
ice.

STAN1  
Whiskey would do better.

OLIVIA  
(bossy/controlling)  
Your not drinking tonight!

She brings back a bag of ice. Throws it on his stomach.

STAN1  
That's cold!

OLIVIA  
Keep it on!

She turns the shower on.

OLIVIA (CONT'D)  
Stand up, get your pants off.

STAN1  
 (sarcastic)  
 Your welcome boss.

Olivia takes his ice. Stan1 gets in the shower. Olivia gets in the shower with him, starts washing his back. Kissing his back.

OLIVIA  
 Thank you.

Stan1 turns to her, kisses her.

INT. JESSICA'S HOUSE - MORNING

ALARM CLOCK RINGING

Jessica stares at her clock feeling a sense of hopelessness and frustration. Thinking about her conversation with Mrs. Tallen a few days ago and how she has never been with a man makes her extremely irritated and edgy. Trying to ignore her feelings she gets out of bed to do some work. Her hair is messy, she's wearing a worn out night gown, looking through the cabinets with a notebook to keep track of what supplies she has and what she needs to go to the store and get. Annoyed she puts the list down and walks down stairs to the kitchen to get a glass of water. Grabs the glass, fills it, takes a sip, looks out her window, sees Bale working on his motorcycle in his driveway.

QUE MUSIC - SLIPPIN' - QUADRON

Beside the sink is the hair style magazine. Frustrated with seeing Bale every day and never doing anything about it, she decides to put herself out there to get Bales attention and take a chance. She grabs the magazine and runs upstairs.

SERIES OF SHOTS

Jessica's hand reaches in the shower and turns the shower handle on, steps into the shower.

JESSICA'S BACKSIDE

Drying herself off, blow drying/styling her hair to look the same as one in the magazine.

Picks a dress out of her closet (her favorite dress, she has never worn it, fifties style) lays it on the bed.

Putting cherry red lipstick on in the mirror, pressing her lips together(CU - her lips)

Sprays perfume on her neck.

Checks herself in the mirror.

Puts sky blue high heels on.

Walking past Bale, looking out of the corner of her eye, heels clacking on the road, her nerves rise.

Bale hears the clacking, stands up (not wearing a shirt) looks over at Jessica walking, drops his wrench, his eyes light up, she looks when she hears the wrench drop, they stare at each other as she continues to walk.

Farther down the road still looking at each other, she turns her head forward again.

CU-Jessica's face.

JESSICA  
(whispers)  
Holy shit.

ANGLE ON:

Jessica walking down the aisle's (camera following behind her) at the grocery store.

Standing at the check out register, still nervous thinking about Bale.

Walking back home, coming up to Bales house, they stare at each other again as she walks past to his house. She breaks eye contact to unlock her door.

END SERIES OF SHOTS - CUT MUSIC

Inside she drops her bag, nearly falls to her knees, gasping for air, sits down thinking to herself. She goes to the kitchen window looks out, Bale is gone. A knock comes at her door. Her nerves rise. She opens it. Bale is standing there(wearing a dirty work shirt, short hair) Holding a folded piece of paper.

BALE  
(nervous/smiles)  
Hey..

JESSICA  
 (nervous, scared)  
 Hi.

BALE  
 I seen you walking.

JESSICA  
 (confused)  
 I went to get some supplies.

BALE  
 You looked nice. When I seen you. I  
 mean you still look nice. I mean  
 you walked by, I saw you walking..

Bale clears his throat.

BALE (CONT'D)  
 You look busy I wont keep you.

Bale turns and walks down the steps off Jessica's porch.

BALE  
 (embarrassed, mumble)  
 What the fuck was that man?

Jessica standing in the doorway. Walks after Bale.

JESSICA  
 (confused/frustrated)  
 Is that all you came to say!?

Bale turns around, frozen.

BALE  
 Uh..

JESSICA  
 Uh?

BALE  
 You look nice.

Jessica stares at him very unimpressed. Bale; clinching the  
 piece of paper, puts it in his pocket.

JESSICA  
 You just came over to tell me I  
 look nice? What was in your hand?

BALE  
 Just a piece of paper.

JESSICA  
What's it say?

Bale looks at the paper, then back at Jessica, without a word turns and continues walking. She runs after him.

JESSICA (CONT'D)  
Hey! Where are you going!?

BALE  
Home.

JESSICA  
What does the paper say!?

She reaches into his pocket, rips the paper out.

BALE  
Give me that!

Jessica turns her back to him. Bale stands there idiotically. Embarrassed and unsure what to do he goes inside his house. Jessica goes home, unfolds the paper, reads it.

JESSICA  
If only you knew, the way I see you. If my eyes could speak, they would tell you the truth. Day after day you quietly walk by. I wait for you to come, that's why I am always outside. I am not one for words, from the feelings you give me this is what I wrote. I barely know you, however the feelings you give me would hint that love is true. I cannot ignore what I feel for you, but the words I love you still bare more than meaning to me, so these are words you will not read. All I would like to know, is if you see me the way I see you.

She drops the paper, shocked from what she just read. Frustrated she barges out of her house over to Bales, banging on the door. After banging and banging Bale finally answers.

JESSICA (CONT'D)  
What was that!?

BALE  
What?

JESSICA

What you wrote! Why did you bring that over to my house, who was it for? Did you bring that over so I could proof read it before you gave it to some other girl!?

BALE

No.

JESSICA

Then who was it for!?

BALE

It was for you!

Jessica is startled.

JESSICA

Oh.

She pauses.

JESSICA (CONT'D)

Well why do you never talk to me? You can't just never talk to someone, write them a deep love poem, then continue to ignore them!

BALE

I didn't know what to say.

JESSICA

How about you man up and ask them out!?

BALE

Your intimidating! Look at yourself, you look like you've never set foot outside the old world. I got grease and oil all over me.

JESSICA

I've never seen the old world or set foot in it. I was born and raised here.

They pause. The mood lightens.

JESSICA (CONT'D)

Is there anything you want to ask me?

Bale stands there bug eyed, silent.

JESSICA  
(insulted)  
You are unbelievable!

As she turns to go back to her house bale grabs her arm.

BALE  
(nervous)  
Wait, please wait. There is  
something I would like to ask you..  
Would you like to come over  
sometime, when your not busy?

JESSICA  
What?

BALE  
I mean for something to eat.

JESSICA  
Um, yes. I would. I'm not busy now.

Bale (house is old run down like most houses in the free world, his is extremely messy with no food) stands there quiet looking at Jessica.

BALE  
Right now?

JESSICA  
Yes.

Bale looks inside at his messy house.

BALE  
I'm pretty busy at the moment, I  
got some things to do.

JESSICA  
Like what?

BALE  
Like, uh. Work on my bike. Cut the  
grass.

JESSICA  
It's fall and you cut the grass  
yesterday. The bike you were  
working on this morning has been  
put away with all your tools.

BALE  
 Could we go to your house?

JESSICA  
 So your not busy then?

BALE  
 No.

JESSICA  
 We're at your house now..

BALE  
 It's messy.

Jessica stares at Bale with an unimpressed look on her face.

BALE (CONT'D)  
 Would you like to come in?

JESSICA  
 Are you just asking now or-.

BALE  
 Do you want to come in?

JESSICA  
 Ok.

Bale lets Jessica into his house. There is clothes and dishes everywhere. Tools and bike parts.

BALE  
 Sorry about the mess, I never have anyone over.

JESSICA  
 Its ok.

Bale looks for clean dishes to cook on, cannot find any, starts to clear a spot in the sink to do them. Jessica sits there watching.

JESSICA (CONT'D)  
 What are you making?

BALE  
 I'm not sure what I have here.

JESSICA  
 When's the last time you went shopping?

BALE  
I don't know.

Jessica looks around the house.

JESSICA  
When's the last time you did your  
laundry?

BALE  
I don't know.

Fed up and annoyed Jessica decides to help clean his house,  
walks around starts picking up clothes.

BALE (CONT'D)  
What are you doing?

JESSICA  
Helping You clean. Where is your  
laundry room?

BALE  
I don't need help.

JESSICA  
Clearly you do.

BALE  
No I-.

JESSICA  
Where is your laundry room?

BALE  
I don't have one.

Standing there, she looks around.

JESSICA  
Come to my place, we can do your  
laundry there.

BALE  
I know how to do my laundry. I can  
take it down to the laundro-mat.

JESSICA  
I am not judging you. I live next  
door, you can do it there for free.

Jessica starts putting his clothes into baskets.

Bale stands there watching her.

JESSICA (CONT'D)  
 Are you going to just stand there?  
 Or would you like Me to help you  
 get your laundry done?

Bale grabs a basket, starts putting clothes into it.

BALE  
 Sorry.

They get all his clothes to Jessica's house. She is in her laundry room putting a load in the wash.

JESSICA  
 After I get this started we'll go  
 clean the rest of your place.

BALE  
 There is no need, I can do it  
 myself.

Jessica gives Bale her unimpressed look again.

BALE (CONT'D)  
 I'll go start cleaning.

Bale gets back to his house he immediately cleans the shattered whiskey bottle and the gun off the table. Jessica arrives right as he finishes.

JESSICA  
 Should we start with the kitchen?

BALE  
 Sure.

Jessica starts clearing dishes, filling the sink with soap water.

BALE (CONT'D)  
 You know you really don't need to  
 be helping me with this.

JESSICA  
 It looks like your not planning on  
 doing it. You can make it up to me.

BALE  
 How do I do that.

JESSICA  
 You tell me. What were you going to  
 do earlier?

BALE  
 I was going to make you something  
 to eat.

JESSICA  
 Then when were done you can do  
 that.

They smile at one another, continue to do the dishes and  
 clean the house. Later after they finish, Bale starts  
 making her dinner. Jessica is looking at pictures of Bale  
 as a young boy with his parents. Bale comes into the room.

BALE  
 Dinner is ready.

JESSICA  
 What did you make?

BALE  
 (nervous)  
 Just something simple.

Jessica looks at him questionably.

BALE (CONT'D)  
 I need to go grocery shopping..

Bale lays out place mats and dishes on the dinner table.  
 Jessica sits down waiting. She notices a bullet hole in the  
 wall. Bale comes back into the dinning room with a pot full  
 of Kraft Diner. He sets the pot down heads back to the  
 kitchen. He comes back with grilled cheese sandwiches and a  
 bottle of ketchup. Sets them down, sits at the other end of  
 the table from Jessica.

JESSICA  
 Are you not eating?

BALE  
 What?

JESSICA  
 (laughing)  
 Do you want me to walk this over to  
 you or are you going to sit beside  
 me?

BALE  
 (embarrassed)  
 Sorry, I don't know what I was  
 thinking.

He sits down beside Jessica, they start eating.

BALE (CONT'D)  
 I forgot, what would you like to  
 drink?

JESSICA  
 Milk if you have.

Bale grabs 2 glasses, fills them with milk.

JESSICA (CONT'D)  
 Thank you.

She looks at the bullet hole.

JESSICA (CONT'D)  
 Is that a bullet hole in your wall?

BALE  
 Ya. I was setting my guns on the  
 table to clean them. One went off  
 accidentally.

They eat in an awkward silence, not sure what to say to one  
 another.

BALE (CONT'D)  
 Did I cook it right?

Jessica looks down at her bowl of Kraft Dinner.

JESSICA  
 (smiling)  
 Yes it's cooked just right.

Bale looks down at his food.

JESSICA (CONT'D)  
 Are you nervous?

BALE  
 Yes.

JESSICA  
 There is no reason to be. I love  
 KD. I haven't had it since I was a  
 (MORE)

JESSICA (Cont'd)  
child. It's not an easy thing to  
get these days.

BALE  
I know a few guys who make trips  
into the old world. They bring back  
some good things.

They finish eating, do the dishes, put everything away.

JESSICA  
Well its getting late. I should  
probably get back home.

BALE  
I'll walk you to your door, if  
you'd like?

JESSICA  
I would like that.

He walks her to her door.

JESSICA (CONT'D)  
I had fun today.

BALE  
I figured you were going to leave  
right after you saw how messy my  
place was.

JESSICA  
It would take more then a messy  
house to make me leave your  
company.

BALE  
Thank you, for staying. Good night.

As Bale turns to walk back home, Jessica grabs his hand.

JESSICA  
Do I get to see you again?

BALE  
I would like nothing more.

Jessica leans in, kisses Bale.

JESSICA  
Good night.

BALE  
Good night.

Bale walks home.

INT. HECTOR'S LIMO - BACK ALLEY - NIGHT

HECTOR sitting in his limo, his phone rings.

HECTOR ZANE  
This best be what I want to know  
Frank.

FRANK(V.O.)  
I got a trace. I'm sending you his  
address now.

Hector receives the information.

HECTOR ZANE  
It seems you get to live another  
day Frank. Ready a team. We're  
going to pay this fuck a visit.

Hector hangs up his phone, looks down.

HECTOR ZANE (CONT'D)  
Get off. Get out.

The girl stops sucking him off. He buzzes his driver, the  
window rolls down.

HECTOR ZANE (CONT'D)  
Take me to the military base.

GIRL  
(mad)  
You're just going to leave me here?

HECTOR ZANE  
(angered)  
I could leave you here dead!

Pauses.

HECTOR ZANE (CONT'D)  
Do you want to live?

The girl wipes her lips and opens the door. As she steps  
out Hector slams door and the limo peels off.

EXT. BALES HOUSE - MORNING

Bale walks into his garage, opens the door, walks his rebuilt/modified 1941 Harley WLA "Liberator" out to take it for a ride. His bike won't start. He checks out what is wrong. He takes his 2011 Harley vrscdx night rod special over to LARRY's (the parts guy, has a shop by his house, people come to him for parts, good honest man).

BALE

Hey Larry, how are you doing?

LARRY

Bale! I haven't seen you in forever. How have you been?

BALE

I'm good, been busy.

LARRY

When are you not busy. What can I do for you?

BALE

I need a part, for the 41 Liberator.

LARRY

I've got a few liberators in the back, pretty good condition. What part did you need?

BALE

I need the air intake shaft. Mine broke at the head. Think one of those bikes still has one?

LARRY

I'm sure they do, let's go take a look.

They walk to the back. Bale checks the bikes for the part he needs.

BALE

Perfect, this is the part. What do you want for it?

LARRY

Your boys still doing runs to the old world?

BALE

Ya.

LARRY

They still bring you Kraft Dinner?

BALE

Ya, actually I got some at home now.

LARRY

Great, could I get a couple boxes from you? The kids have never got to try anything like it. I can't get my hands on such things. I-

BALE

I can bring em tonight.

LARRY

Thanks, the kids will love it.

BALE

Anything for a friend. Thanks for the part.

LARRY

I'll see you later.

Bale rides back home. Starts working on his bike. While working he hears a familiar voice.

JESSICA

Hey!

BALE

Hey, how are you?

JESSICA

I'm good. I'm just going to get some groceries. Have you gone yet?

Looks at his bike.

BALE

I was going to. I needed a new part to fix my bike.

JESSICA

You can come with me if you'd like?

BALE

I would like to, I should get this done though.

JESSICA  
Ok. Maybe another time.

She starts to walk away.

BALE  
Jessica. What are you doing  
tonight?

JESSICA  
Nothing, probably just watch a  
movie.

BALE  
Have you ever rode a motorcycle?

JESSICA  
(smiling)  
No I would be terrified!

BALE  
If you want to give it a try, i'll  
take you for a ride.

JESSICA  
Tonight?

BALE  
When ever you want.

JESSICA  
(thinking)  
I never did like eating alone. If  
you decide to come over tonight,  
maybe you can convince me over  
dinner to go for a ride.

She begins to walk away again.

BALE  
What time is dinner!?

Still walking away looks back.

JESSICA  
Anytime after 6.

EXT. STAN2' HOUSE - LIGHTNING STORM/RAINING - NIGHT

Stan2 laying in bed sleeping. Outside his home Hector Zane  
is waiting in a van with Frank and a bunch of military men.

HECTOR ZANE

Frank, why don't you and your boys  
go see if anyone's home.

Frank and his team load their guns, get out of the van, walk up to the door and kick it in. Startled by the loud bang Stan2 wakes up to hear people running through his house, coming up the stairs to his room. He grabs his gun under his pillow, pretends to be sleeping. The first 2 military men enter his room, getting closer to his bed, Stan2 pops up shoots both of them. One of the men got a shot off and hit Stan2 in the stomach with a dart that knocks him out. Frank walks in the room.

FRANK

Tie him up, take him down stairs.

Frank grabs his radio.

FRANK (CONT'D)

We got him sir.

Hector walks inside Stan2' house.

INT. STAN1'S HOUSE - SIMULTANEOUSLY

Stan1 has picked up 2 hot girls and has taken them back to his place to party. He has a bunch of beer, a bottle of whiskey and huge bag of cocaine. The 3 of them get really drunk, wild and crazy. They are snorting lines off of each-others bodies while they make out, the girls are topless wearing only underwear. Stan1 snorts a line, looking up with a smile laughing, he stops. He feels in danger followed by a sharp pain in his stomach. He falls to the ground. He gets up to the phone, calls his brother several times, no answer.

INT. STAN2'S HOUSE - CONTINUED

Stan2 wakes up, groggy from the drug. It's dark, only flashes of lightening brighten the room. In front of him he sees a man sitting lighting a cigar.

HECTOR ZANE

Good morning sleepy, I was  
beginning to think you were never  
going to wake up.

STAN2

Who are you?

HECTOR ZANE

I am, how would you say it.  
Redemption.

STAN2

Redemption?

HECTOR ZANE

Yes. You see redemption is - The act of redeeming or the condition of having been redeemed. Due to our situation, i think the more fitting definition would be - Repayment of the principle amount of a debt or security at or before maturity; as when a corporation, that being myself in this case repurchases its own stock. That being the money you stole from me.

Hector walks over to Stan, kneels beside him, blows smoke in his face.

HECTOR ZANE (CONT'D)

I am going to repurchase my money for the price of your life plus you tack on a voluntary donation of 50% of the principle amount. In your case that would add up \$750,000.

STAN2

Do I look like the kind of guy who has \$750,000? Why the fuck would I be living where I am if I had that kind of money?

Hector smiles, stands up, walks over to the table where a few objects are laid out. He stands sorting through them.

HECTOR ZANE

(talking to himself)

Why would you be living where you are?

Hector picks a tire wrench, holding it behind his back he starts walking back towards Stan2.

HECTOR ZANE (CONT'D)

Perhaps we got off on the wrong foot. Let us start over. My name is Hector, these men are my personal guard. They are my personal guard for 2 reasons; money and power. I

(MORE)

HECTOR ZANE (CONT'D)

(Cont'd)

have both. Without power, money is nothing. People would be able to take my money whenever they please. You see, I control everything that happens in the old world. Power is my skill. I have everything I need back home. Which should lead you to ask what would bring me out here. You see having all the money and power I have wouldn't exist without order. When someone takes something that belongs to me. I use my power to take it back, at the same time instilling fear and punishment to the one who would dare steal from me. By doing this I restore order. If I don't keep the order, everything would fall apart. So please would you kindly enlighten me as to where my money is.

STAN2

Money, power, order. If you have all these things, how would a low life like me be able to steal so easily from you?

HECTOR ZANE

Human error.

STAN2

If human error lost your money, don't you think human error could have led you to the wrong person?

HECTOR ZANE

My patience is wearing thin. For your sake I suggest you choose your next words wisely when answering my question. Where is my money?

STAN2

In the last place you left it.

Hector puts leather gloves on, while standing in front of Stan2.

HECTOR ZANE

The last place I left it. You look like you've never exercised, your  
(MORE)

HECTOR ZANE (Cont'd)  
fat, out of shape. When is the last  
time you went for a run?

STAN2  
What does that matter?

HECTOR ZANE  
Legs aren't much use unless you are  
using them. Since you don't use  
yours that tells me you don't  
appreciate the opportunities your  
given!

Hector hits Stan2 in the knee with the tire wrench,  
shattering his knee. Stan2 screams in pain.

HECTOR ZANE (CONT'D)  
(yelling)  
Where is my money!?

Stan2 bent over in too much pain to answer.

HECTOR ZANE (CONT'D)  
I'm getting really fucking  
impatient asking the same question.

Hector lines the wrench up beside stan2' other knee.

HECTOR ZANE (CONT'D)  
This is the last time i'm going to  
ask. Where is my money?

Stan2 sitting in the chair bent over, hands tied behind his  
back, head by his knees he starts laughing.

HECTOR ZANE (CONT'D)  
What do you find so humorous?

Stan2 starts singing.

STAN2  
 (laughing)  
 Ooh ooh feeling fine mama  
 Painted ladies and a bottle of wine  
 mama  
 Ooh ooh Feeling good mama  
 They took my money like I knew they  
 would  
 La la la-

Hector; insulted, smashes Stan2' other knee.

HECTOR ZANE  
 Is this funny now!? Why aren't you  
 laughing anymore!? HA HA! Let me  
 hear a laugh! A second ago this was  
 fucking funny!

Hector losing control of himself, drops the wrench, lifts  
 stan2' head, starts punching him in the face.

HECTOR ZANE (CONT'D)  
 Keep singing! I want to hear more!  
 Tweet tweet little birdie!

After several punches, the military men pull Hector off  
 him, stan2 is unconscious.

HECTOR ZANE (CONT'D)  
 You stupid fuck! I should kill you!

Hector grabs one of the men's 9mm hand gun, points it at  
 stan2' head. Frank grabs the gun from Hector.

FRANK  
 Hector stop!

Hector looks at Frank with an evil stare.

FRANK (CONT'D)  
 You'll never get your money back if  
 you kill him.

HECTOR ZANE  
 Clean this piece of shit up, throw  
 him in the van, take him to the  
 station. I'll deal with this fat  
 fuck later.

The men grab stan2, throw him in the van, Hector wipes Stan2's blood from his face, walks to the van, gets in, they drive away.

EXT. BALE RIDING HIS MOTORCYCLE - EVENING

Bale arrives at Larry's house with the kraft dinner.

LARRY

Hey.

BALE

Hey Larry. Here's what you asked for.

Hands Larry 3 boxes of KD.

LARRY

You gave me one box too many.

BALE

A favor for a good friend. Your kids should get to enjoy the little things.

LARRY

I can't thank you enough.

BALE

No thanks needed. You've helped me out more than you know. Have a good night.

LARRY

You too.

Bale rides his bike home. Walks next door to Jessica's house. knocks.

JESSICA

(excited)

Hey!

BALE

I'm not too late am I?

JESSICA

No, come in. Dinner will be ready soon.

BALE

Dinner smells good.

JESSICA

I hope so, I've been cooking for the past few hours. The dining room is in here, make yourself comfortable.

BALE

Thanks.

Jessica walks into the kitchen, brings the food into the dining room.

BALE (CONT'D)

Would like a hand?

JESSICA

No thank you.

Everything is set, all the food is in the dining room, Jessica sits down.

JESSICA (CONT'D)

You can start.

They fill their plates, begin eating.

JESSICA (CONT'D)

How is it?

BALE

It's good, I can't remember the last time I had a dinner like this.

JESSICA

I was hoping you would like it.

BALE

Since the war, dinners like this have become a rarity.

JESSICA

I wouldn't know. I was born after the war.

BALE

I was 4 when it ended. I wasn't old enough to understand it at the time.

JESSICA

Understand what?

INTERCUT: Bale talking to Jessica at the dinner table. Bale remembering back to when he was a child.

BALE

All the fighting, the violence, the hate people shared for one another. My parents, lived happily as if there was no war. I can still remember it.

JESSICA

Remember what?

BALE

How the war ended. Some nights my parents would go out for dinner. They always dressed "old fashioned" as they called it. My father always said it was the style from the 1950's. They would leave me at home with the nanny. Before they would leave I would say I was going to bed, get them to tuck me in. After they said good night, I would sneak my way into the garage and sit in the back of their SUV. They would always go to the same restaurant, sit at the same table by the window.

FLASHBACK:

Bales parents sitting at the restaurant eating.

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

There was this one night I walked right up to the window. I was just tall enough that when I stood on my toes I could peek my eyes over the ledge to see inside. My mother; laughing, her long blonde hair curled and styled, her cherry red lipstick she wore to match her dress. My father; wearing a brand new black fitted suit. His Fedora always hanging on the right side of his chair. Telling my mother a funny story from work that day. I would watch the way they would socialize, and interact with each other.

BACK TO:

Bale and Jessica sitting at the dinner table.

BALE (CONT'D)  
 Sometimes I would pretend to be  
 them.

JESSICA  
 (laughing)  
 You would sit in the car pretending  
 you were on a date?

BALE  
 (laughing)  
 I would act out every detail.

FLASHBACK:

Bales parents sitting at the restaurant eating.

BALE (V.O.) (CONT'D)  
 They would stay there for hours,  
 constantly laughing, drinking,  
 playing with their food. You could  
 see they were older, but they acted  
 like teenagers. Just watching, I  
 could see how happy they made each  
 other. Even with the war crumbling  
 the world beneath their feet.

BACK TO:

Bale and Jessica at the dinner table.

BALE (CONT'D)  
 That night, I went to the window my  
 fathers phone rang. From watching  
 them I became good at reading their  
 lips. He hung up and looked at my  
 mother. He said "The war ends  
 tonight." I ran back to the car in  
 excitement to wait for them. I  
 remember thinking my father seemed  
 like a super hero on his way to  
 save the world. When we stopped,  
 they got out. I stood up to watch.  
 We were in a huge warehouse. A  
 group of people were standing  
 around a table where a little box  
 was sitting. They talked for a  
 while. Another suv pulled up. A  
 very young man stepped out and  
 walked to the table. I think I  
 heard one man call him Hector. It  
 was hard to make out. Everyone  
 reached in their pockets and pulled  
 out a key. One by one they walked  
 (MORE)

BALE (CONT'D) (Cont'd)  
 up to the box, inserted their key  
 and turned it. When everyone had  
 done this the young man walked up,  
 removed his chain. On it was his  
 key. When he inserted it, a red  
 light turned on. Then he pushed a  
 button, the light turned green.  
 That was it. Everyone was given a  
 black bag, they got into their  
 vehicles then left. When we got  
 home I ran to my room and went to  
 bed. The next day the paper read  
 "THE WAR IS OVER." There were  
 pictures under the heading. Unlike  
 anything I'd ever seen. Multiple  
 massive explosions, destroying  
 everything for miles.

JESSICA

I've heard my grandfather speak of  
 the explosions the night the war  
 ended. My grandparents once said I  
 was lucky I was born after the war.  
 When they said it, they were  
 looking through an old photo album  
 crying. I just stood there watching  
 them cry. I will never fully  
 understand the pain and suffering  
 people went through.

BALE

Your grandfather fought in the war?

JESSICA

Yes. He lost all of his friends. My  
 grandmother said when he came back  
 he was a different person. She  
 hardly knew him. Things were never  
 same she'd say.

BALE

My father had a quote above his  
 desk. "War kills a man's soul. The  
 violence drives them into a  
 madness, a breaking point. They die  
 in battle, or die inside. The man  
 who is killed before war claims his  
 soul is the lucky one." Perhaps it  
 was explaining your grandfather.

JESSICA

Perhaps. Do you still see your  
 parents?

BALE  
I haven't seen them since I was a  
boy.

JESSICA  
Why not?

BALE  
I'd rather not talk about it.

JESSICA  
Sorry, I didn't mean-

BALE  
It's ok.

JESSICA  
Why don't we change the subject.  
After all I have always been  
curious to ride a motorcycle.

EXT. BALES HOUSE - CONTINUED

Bale pulls out his 2011 Harley vrsctx night rod special,  
starts it up.

JESSICA (CONT'D)  
It's so loud!

BALE  
Here put this on!

Gives her a helmet.

JESSICA  
(excited/scared)  
I'm scared!

BALE  
There's no need to be, I'll go  
slow.

JESSICA  
Promise?

BALE  
I promise.

Jessica get's on the bike. They drive away. Driving slow he  
reaches the outskirts of town.

BALE (CONT'D)  
Hold on!

JESSICA

What!?

BALE

Hold on.

She grabs tight. Bale opens up the throttle.

JESSICA

Slow down!

He goes faster.

JESSICA (CONT'D)

Bale, slow down!

After a few miles he pulls over, turns off the bike.  
Jessica jumps off.

JESSICA (CONT'D)

(laughing)

You ass hole! You promised you  
would go slow!

Bale laughs.

JESSICA (CONT'D)

It's not funny!

BALE

Your laughing.

JESSICA

That's not the point!

BALE

You look like you enjoyed it.

JESSICA

My heart is pounding so fast right  
now. Oh my, how fast were we going?

BALE

140 MPH.

JESSICA

What!? Why would you ever go that  
fast?

BALE

Because the bike can.

JESSICA  
Don't get smart.

BALE  
Do you want to keep riding?

JESSICA  
Yes. Just not that fast.

BALE  
How fast can we go?

She looks at the speedometer.

JESSICA  
110.

BALE  
Good enough. You ready?

JESSICA  
Yes.

They drive for a while before they get back home.

EXT. BALES HOUSE - CONTINUED

JESSICA (CONT'D)  
That was fun. Thank you for taking  
me.

BALE  
Anytime. I'll walk you to your  
door.

JESSICA  
Do you want to spend the night?

BALE  
If you'd like me to.

JESSICA  
It's just that, well I don't like  
spending the night alone.

BALE  
I'd like to spend the night with  
you.

JESSICA  
(excited)  
Ok!

They walk up to Jessica's room.

Holding Bales hand on the way up, he can feel her shaking.

BALE  
Are you ok?

JESSICA  
Yes. I'm just extremely nervous.

BALE  
Alright.

They are in Jessica's room.

BALE (CONT'D)  
You're shaking like crazy.

JESSICA  
I've never been with a guy.  
Nevermind had one sleep over.

BALE  
If your uncomfortable I can leave.

JESSICA  
No, I want you to stay.

In the room still holding hands, staring into each others eyes they draw closer till their lips touch. Kissing they take each others clothes off. Bale lays her down on the bed. Tonight Jessica loses her virginity to Bale.

INT. CIA HEADQUARTERS - OLD WORLD - DAY

Hector arrives with Stan2 still unconscious. The men pull him out of the van.

HECTOR ZANE  
Fix him up, throw him in a cell.  
I'll talk to him when he is awake.  
You three. You go back to his house  
and find me something on him.

After Stan2 is cleaned up, they throw him in a cell. He remains barely conscious. They lay him on the bed, as the cell door slams shut, the sound rings through his head.

FLASHBACK:

EXT. PRYPIAT - CHERNOBYL 1986 - DAY

The city of Prypiat is being evacuated.

Reactor number 4 at the Chernobyl plant has blown up releasing poisonous radiation into the air. Chaos fills the streets. People are running and cramming onto the military buses in panic. MARCUS (the father of the Stans' Works at Chernobyl power plant, head scientist) getting home from work at the power plant barges in the front door.

MARCUS

(panic)

Amelia we must make a decision if we are to leave or stay!

AMELIA (the mother of the Stan boys, married to Marcus, newly pregnant with what is supposed to be only one child)

AMELIA

(scared)

Our lives are here. Everything we have ever done and worked for is here. If we leave now we would have to start over with nothing. How are we to raise a child when we have nothing Marcus?

MARCUS

If we stay then it is likely we will all die including our child when it arrives.

AMELIA

If we leave it is just as likely we will all die with nothing, and no home. If we stay there is a chance. If we do not make it then at least we will die at home with our child. We stand a better chance of surviving here!

MARCUS

Amelia everything here is going to die. We will not be able to eat the food or drink the water. Everything is contaminated, we stand no chance here!

Outside you can hear people yelling as they continue in panic to evacuate the city.

MARCUS (CONT'D)

The city is lost. There is no longer a home here for us. Even now we are harming the child by breathing in the radiation.

Amelia stares out the window at the people running in fear for their lives.

MARCUS (CONT'D)  
Amelia!?

AMELIA  
Alright! We shall leave!

They quickly gather what few belongings they can.

MARCUS  
Hurry the buses are leaving!

They run out the door screaming for one of the buses to stop.

MARCUS  
Wait! Stop!

AMELIA  
Please wait!

The buses keep driving away. Soon they are gone.

AMELIA (CONT'D)  
Are they going to come back?

MARCUS  
I don't think so.

AMELIA  
Marcus, what are we to do? You know more about radiation than anyone, what is going to happen?

Sitting on his knees watching the buses drive away.

MARCUS  
Quickly, back to the house. Gather what food you can and bottle as much water you can then put as much of it as you can fit in the freezer in the basement.

AMELIA  
Where are you going?

MARCUS  
I'm going to look if someone has left a vehicle behind. If there is none I must gather what we need from outside before it's too late!

Amelia gathers all the food (fruits, meats, canned goods) from the neighbor's houses. She also gathers as many bottles as she can and begins filling them. Neatly she packs everything into the freezer in the basement as to make sure she doesn't waste any space. After a few hours Marcus returns with a wagon full of equipment.

AMELIA

What is all this?

MARCUS

We must get it into the basement now. This is our only chance of surviving here.

They quickly get everything into the basement.

MARCUS (CONT'D)

Go gather more food and water.

AMELIA

There is no more room in the freezer!

MARCUS

I will get the neighbors then, keep gathering!

After loading all the equipment into the basement, Marcus sets up a few generators upstairs in their house and runs cable to the basement. He is sure to make everything's as air tight as he can.

MARCUS (CONT'D)

Come Amelia, we must get into the basement now.

Bringing the last of what she could gather she runs into the basement. Marcus closes the door behind her.

AMELIA

Marcus what are all these things?

MARCUS

These can keep us alive. This here will detect how much radiation is in the air. This piece is one I invented at work. It is a prototype ventilation system; it will filter out the radiation and give us clean air. It will have to be closely monitored as it will need to be changed and handled with great

(MORE)

AMELIA (Cont'd)  
care. The plants will help give us  
oxygen and filter the air as well.

AMELIA (CONT'D)  
What about the machines upstairs,  
what are those for?

MARCUS  
Those are for when the power runs  
out.

AMELIA  
(greatly concerned)  
How long do you think we'll be down  
here?

MARCUS  
We will stay down here until help  
arrives or our food and water  
supply run out and we are forced to  
make a decision to leave.

AMELIA  
But Marcus I've packed enough food  
to last 2 families several months.

MARCUS  
We must ration it as well. Let us  
pray that it will last just long  
enough.

AMELIA  
We can't live down here that long!  
We'll go mad!

MARCUS  
We will make quick breaks outside  
every few days to get sunlight,  
wash ourselves and to clean the  
filters that is all. We cannot risk  
much exposure to the radiation.

AMELIA  
What about when the child comes?

MARCUS  
We prepare as much as we can.

EXT. STAN2' HOUSE - THE NEXT DAY

Stan1 is driving down the road, pulls up to his brothers house. He sees a few men in suits going through his house trashing everything. He sits in his car, watches to see how many guys there is while rolling another joint. He goes inside to find out what they did to his brother.

STAN1

Hello there.

GARRY INKISNINSKI

Who are you?

STAN1

My name is Rob. I own a butcher shop a few blocks from here. Just looking for Stan he hasn't been to work.

GARRY INKISNINSKI

He ain't here, you shouldn't be either.

Garry continues searching Stan2's house.

STAN1

You know when he'll be back? I got alot of meat to get cut up.

GARRY INKISNINSKI

He ain't coming back.

STAN1

That's too bad, he was a good worker.

GARRY INKISNINSKI

He's a thief.

STAN1

He's no thief. He's never stole anything in his life. Not from my shop anyway. He knows meat like no ones else though, I'll tell you that much.

GARRY INKISNINSKI

I don't care, get out of here.

STAN1

Yup! Fast and precise. He'd have the cow cut up in minutes. See in the front you have the Chuck; The large shoulder piece, for roasts. One of my favorite parts. Below

(MORE)

STAN1 (Cont'd)  
 that you remove the foreshank; the front leg to get at the Brisket. It's boneless but requires long, slow cooking to break down the collagen in the connective muscle tissues to achieve perfect tenderness. A pain in the ass as I like to call it. Beside the Chuck is another favorite; the ribs. I love Ribs. The key to making good ribs -.

Garry pulls his gun on Stan1.

GARRY INKISNINSKI  
 I don't care! Now get the fuck out of here!

STAN1  
 Alright, no need for the gun. Mind if I just go take a quick shit. I don't think i'll be able to hold it.

GARRY INKISNINSKI  
 Be quick, then get the fuck out.

Stan1 walks away pretending to look for the bathroom. Heads upstairs.

AGENT1  
 Hey, what are you doing up here?

STAN1  
 The guy downstairs said I could use the bathroom. I got a bad case of the runs.

AGENT2  
 It's over there.

STAN1  
 Thanks.

Stan1 walks into the bathroom, closes the door. Puts a silencer on his gun. Then breaks the pipe under the sink.

STAN1 (CONT'D)  
 Hey! You got a water problem!

AGENT1  
 What's he saying?

STAN1  
There's water everywhere!

AGENT2  
Go shut him up.

Agent1 walks to the bathroom.

AGENT1  
What the fuck did you do?

STAN1  
I just came to take a shit.

Agent1 kneels down to look under the sink. Stan1 pulls out his gun, shoots him in the head. Stan1 finds Agent2 in his brothers room.

STAN1 (CONT'D)  
Hey your buddy said he needs a hand.

AGENT2  
That useless cunt.

Stan1 follows him to the bathroom. Walks in to see his partner dead.

AGENT2 (CONT'D)  
What the fuck!?

Stan1 shoots him in the head. Closes the bathroom door. Walks back downstairs.

STAN1  
Thanks for letting me use the toilet.

GARRY INKISNINSKI  
Ya, get the fuck out.

Stan1 walks up to the guy still talking.

STAN1  
You know I really appreciate it, I definitely would not of been able to hold that to the shop.

GARRY INKISNINSKI  
I told you to get the fuck-.

Stan1 kicks the guy, beats him up. Ties him up, sits him on the couch.

Reaches into his left pocket, pulls out a tightly rolled joint. Then reaches in his right pocket, pulls out his matches, lights his joint.

STAN1

What's your name?

GARRY INKISNINSKI

Fuck you.

Stan1 grabs his wallet. Searches through it.

STAN1

Garry.. inkisninski? What the fuck kind of name is inkisninski? It's fucking complicated. Even neatly written it looks like a god damn disaster. You don't even look like a Garry. Oh look at that, you have a wife and kids. And would you look at that, your address is right below your name, how convenient. I bet that's where your kids are.

GARRY INKISNINSKI

Help! Help!

STAN1

(mocking garry)

Help! Help! Shut up Twinkydinky. Your friends are dead. Now you can tell me what I want to know, or i'm going to kill you then your family then find my brother. Or you can save your family and tell me where my brother is.

GARRY INKISNINSKI

Hector took him.

STAN1

(cool/calm)

I need specifics Inkydinky. Who the fuck is Hector and why does he have my brother?

GARRY INKISNINSKI

Hector Zane. The most powerful man in the old world. Has his hands in everything, has everyone under his payroll. Nothing happens without his approval. Your brother, the fat

(MORE)

GARRY INKISNINSKI (Cont'd)  
 idiot decided to steal money from  
 Hector.

STAN1  
 Well I can't argue that he's fat.  
 He ain't no idiot though.

Stan1 punches Garry in the stomach.

STAN1 (CONT'D)  
 (cool/calm)  
 That's for calling him an idiot.  
 Where does he have my brother?

GARRY INKISNINSKI  
 The old world. The CIA  
 headquarters.

STAN1  
 Thank you Garry.

Stan1 puts his gun to Garry's head.

GARRY INKISNINSKI  
 You said you wouldn't kill me.

STAN1  
 I said you can save your family.

GARRY INKISNINSKI  
 Please don't hurt them.

STAN1  
 They will see you soon.

He pulls the trigger, killing Garry. On his way out he sees his brothers rosary necklace and takes it with him. Walks back to his car and calls THE MAN.

THE MAN (V.O.)  
 Stan my friend. What do you need?

STAN1  
 My brothers been taken. I need you  
 to get me all the information you  
 can on a guy named Hector Zane.  
 He's some big shot in the old  
 world.

THE MAN (V.O.)  
 That's going to take a few days.

STAN1  
 Just get back to me when you know.

THE MAN (V.O.)  
I'll get some guys on it right now.

STAN1  
Thanks brother.

INT. JESSICA'S HOUSE - MORNING

Bale and Jessica are sleeping in bed. They have been spending the past few nights together. Jessica is disturbed and wakes up to Bale having another night terror.

JESSICA  
Bale. Bale wake up. Are you ok babe?

Bale wakes up drenched in sweat, he doesn't answer.

JESSICA (CONT'D)  
What's wrong?

BALE  
Nothing, I'm fine.

JESSICA  
You're not fine. Why can't you tell me what's going on?

BALE  
I need to shower.

Bale goes into the shower. Jessica goes downstairs into the kitchen starts making coffee. Looking out her kitchen window, Bale comes down.

BALE (CONT'D)  
I have a few things to get done today, do you need me to pick anything up?

JESSICA  
What's going on with you?

BALE  
What?

JESSICA  
Almost every night I wake up to your night terrors. Don't tell me nothing is wrong! You wake up covered in sweat, when you're sleeping you constantly move in a  
(MORE)

JESSICA (Cont'd)  
panic, you mutter terrible things.  
It scares me!

BALE  
What do I say?

JESSICA  
What?

BALE  
In my sleep, you said I mutter.  
What do I say?

JESSICA  
You always say the same thing.

BALE  
What do I say?

JESSICA  
Please let them go. Please get up  
dad. Get up! Dad!? Then you stop.  
Nothing more, nothing less. I can't  
keep sleeping beside you, listening  
to those words, watching you  
suffer. Either tell me what is  
happening, or I can't sleep beside  
you. I can't be with someone who  
won't let me into their life.

Long pause.

BALE  
I'm haunted Jess.

JESSICA  
What do you mean?

BALE  
It was late summer 2060. I was 4  
years old. Everyday during the  
summer, my parents would get home  
from work change into their  
swimming clothes. Take me to the  
pool in our back yard while my  
father would cook on the barbeque.  
One day, they come home, I run up  
to my room to get changed. Coming  
down the stairs I saw a pool of  
blood surrounding the nanny's body.  
A man holding a gun grabbed me.  
Took me to the back by the pool.

(MORE)

BALE (Cont'd)

Down the steps on the grass I could see my mother, sitting on her knees crying. He sat me on the steps in front of her, told me not to move. He walked over to where my father was laying, grabbed him by his feet and dragged him over to my mother. He stood him on his knees beside her. They were both staring at me, crying. The man whispered something to them before he stood behind them, a gun in each hand to the back of their heads. The last thing I remember is a loud ringing sound as their bodies fell to the ground. He purposely brought me back there to make me watch him murder my parents. Every night I dream this. I have spent my whole life chasing this man so I can kill him and finally live in peace.

JESSICA

(upset)

That's why you didn't want to talk about your parents before.

Pause

JESSICA (CONT'D)

Do you not find peace when you are with me?

BALE

That's not a fair question.

JESSICA

What is fair then? I just sit by and watch the man I love suffer? Watch him go out at night searching for a murderer, constantly worrying and wondering if your going to return home to me, so I can feel your touch again? We may not have been together long but we have been neighbors for over a decade. My heart knows that it loves you.

BALE

He murdered my parents. What do you expect me to do?

JESSICA

Let it go! This infatuation, this obsession you have for finding this man is killing you! Do you not see that?

BALE

You cannot ask me to let this go.

JESSICA

I am asking you. For your own good and for us. What if we're together and you find this man and you don't make it home? You will leave me alone and in darkness?

BALE

How do you expect me to just drop this? How do you expect me find peace and treat you the way you deserve?

JESSICA

Because if you don't drop it, it will kill you. There will be no more us. When your with me and your thoughts aren't off figuring out what your going to do, you give me everything I could ever ask for.

Bale stands there silent.

JESSICA

Please trust me. Trust that you can start a new life with me. If you do that I will give you all of me. You're a good honest man. Don't destroy yourself. Please, for us. Promise me you will let your past die and you'll stay with me.

BALE

I cannot promise that so easily.

Bale leaves.

INT. PRYPIAT - 1986 - MORNING

AMELIA

Should we just try and walk to a safe place Marcus?

MARCUS

We will die if we stay outside too long. If we risk the walk we will not make it. By now the radiation has been spread over hundreds of kilometers, being carried by the high winds. Everything here including the air has become extremely poisonous and we must do everything with extreme caution.

AMELIA

Every time we go outside to clean ourselves or clean the radiation filters we risk exposure to radiation! We have been down here for months Marcus; I cannot keep living like this!

MARCUS

(yelling)

If we walk, we die! For the sake of our child as well as ourselves we must stay here!

AMELIA

How much longer must we live like this!?

MARCUS

(yelling)

You ask questions that I do not have the answers to! Radiation can affect things for many years to come. The human body can only handle exposure in small doses, this is why we clean only once a week.

Nothing left to say Amelia sits down. Marcus angered with himself for raising his voice at her, walks over to her.

MARCUS (CONT'D)

Amelia, I am here to protect you. I am here to protect our child. I will do everything I can to figure out a way for us to get out of here.

He leans in and kisses her on the forehead.

MARCUS (CONT'D)

Right now I need you to be strong and keep hope and faith alive. I promise I will get us out of here.

(MORE)

MARCUS (CONT'D) (Cont'd)  
 Our child will be born and get to  
 grow old and experience all life  
 has to offer. Please do not give up  
 faith my love.

Later that night, Marcus is sleeping in bed. Amelia is up, gathering everything and being ever so quiet. She checks what she has one last time before she leaves.

AMELIA  
 Food, water, clothes, masks.

She pauses. Marcus is stirring in bed. She waits till he stops moving to avoid the risk of waking him up. He stops, she finishes putting her things together.

AMELIA (CONT'D)  
 I am sorry my love. I cannot stay  
 any longer.

She creeps up the steps and out the door. Cold and Scared she closes the door and walks off into the night.

EXT. BALES HOUSE - AFTERNOON

Needing a drink after his argument with Jessica, Bale leaves his house, heading to the bar.

INT. OLDIE'S PUB - AFTERNOON

(Oldie's pub is designed old fashioned. They have a jukebox and only play oldie's music ex. 40's, 50's, 60's.)

Bale walks in. An old man sitting at the bar drawing on some paper. The OLD MAN (A regular at the bar is a very talented drawer, 80yrs old, long white beard wearing an old train engineer hat, fought in the war, very wise, father of Olivia, no one knows his real name) Bale walks to the bar, grabs a spot a few chairs away from the old man.

BARTENDER  
 What can I get you?

BALE  
 Whiskey, neat.

OLD MAN  
 (drawing)  
 Only one kind of man orders that  
 drink.

BALE  
 And what kind of man would that be?

The bartender sets his drink in front of him. After a long  
 pause, the old man turns his head, looks into Bales' eyes.

OLD MAN  
 A troubled one.

BALE  
 (sarcastic)  
 Your an old man and a drunk. What  
 do you know about troubled men.

OLD MAN  
 I have drank with many drunks,  
 shared many stories with old men.  
 None of which have ever ordered  
 what you just did. They would all  
 say whiskey was for a man who was  
 haunted by the devil himself.  
 Whiskey was the drink of choice for  
 men after the war. Men who had seen  
 and done terrible things. In my  
 time I have only come across 2  
 others who drink whiskey.

BALE  
 And who are these troubled men that  
 accompany the devil and myself as  
 we drink?

The bartender brings the old man his next round.

OLD MAN  
 One of them would be myself.

The old man pauses and takes a sip. Bale looks down at the  
 paper and notices he is drawing a very nice classic car.  
 Bale slides over and sits beside the old man.

BALE  
 What car is that you're drawing?

OLD MAN  
 That is a 1969 427 copo chavelle.

Bale recognizes the car.

Bale turns angry but doesn't show it.

BALE

Do you know the name of the man who drives that car?

OLD MAN

Yes, actually that would be the car of the other man who joins us. I believe he calls himself Stan.

BALE

Where about's can I find this man?

OLD MAN

Truth be told no one knows where he lives. No one knows anything about him.

Bale puts his hand on the old man's shoulder.

BALE

I need to find this man.

OLD MAN

Come to think of it, one man came in once said he saw a nice chavelle parked over on 6th street east. It's about 20 minutes-.

BALE

(urgent)

I know the street.

Bale downs his drink.

BALE (CONT'D)

Thank you!

He hastily walks out of the bar. Anxious and no weapons on him, he runs back to his place.

INT. BALES HOUSE - AFTERNOON

Bale arrives home, grabs the keys to his bike, his 9mm berretta and a baseball bat. Sets his bat in the gun rack of his rebuilt/modified 1941 Harley WLA "Liberator". Starts the bike, peels out of his driveway.

EXT. STAN1'S HOUSE - AFTERNOON

Bale goes into a blind rage.

He rips around the corner onto 6th street where he sees Stan1 getting into his car. Bale grabs his 9mm and opens fire on Stan1.

BALE (CONT'D)

You fucking piece of shit! Fuck you  
Stan!

Stan1; caught offguard, unaware who is shooting at him, jumps in his car, peels out of the driveway. Bale chases after him, shooting wildly, shattering the back window. Bullets tear into the seats, through the windshield. Stan1 stays low, trying to lose Bale.

STAN1

Fuck Sakes man! Watch the fucking  
car!

Bale continues shooting.

STAN1 (CONT'D)

Fuck! How many fucking shots do you  
fucking have!?

A bullet catches Stan in the shoulder.

STAN1 (CONT'D)

Fuck! Son of a bitch!

Bale pulls up alongside Stan1, raises his gun, Stan1 cranks the wheel and drifts his car around a corner hitting Bale's bike sending him and the bike into the wall of an old abandoned building.

Realizing Bale crashed, Stan1 slams the breaks and whips the car around at the other end of the alley. Staring down at the wrecked motorcycle, Bale lying on pavement rolling around in pain. Stan1 looks at his shoulder where he was shot.

STAN1

Fuck! Ruined my favorite fucking  
jacket!

Stan1 removes his jacket, blood is all over his shoulder.

STAN1 (CONT'D)

That crazy son of a bitch.

Off in the distance, Stan1 hears yelling.

BALE  
 You piece of shit! I'm going to  
 fucking kill you!

Stan1 jumps at the sound. Bale is on his feet; his leg  
 busted, limping towards Stan1. His bat in one hand and his  
 gun in the other, covered in blood screaming.

BALE (CONT'D)  
 You fucking murderer!

Points his gun towards the car. Stan1 ducks down behind the  
 dash for protection. Bale pulls the trigger. Nothing  
 happens. He's out of bullets.

BALE (CONT'D)  
 Fuck!

Stan1 slams the car into first and hammers the gas. Towards  
 Bale.

BALE (CONT'D)  
 Come on you coward! Face me!

Stan1 drives right at him. Bale steps aside and swings his  
 bat at the car, shattering it to pieces. Stan1 drives away.

Bale Still Standing in the alley screaming in anger, throws  
 what's left of his bat and falls to his knees. Blood  
 dripping down his face.

Bale gets to his feet, limps to his bike and hops on.  
 Barely being able to stand he tries starting it. After a  
 few kicks the bike starts.

EXT. JESSICA'S HOUSE - AFTERNOON

He pulls up to Jessica's, drops his bike in her driveway,  
 limps to her door.

BALE (CONT'D)  
 "Jessica!?"

Continuously knocking on her door repeating her name.  
 Jessica answers her door.

JESSICA  
 (shocked)  
 Come in! What happened to you Bale?

BALE  
 I crashed my bike.

JESSICA

For all the years I've been your neighbor, you have never crashed your bike. Quickly take off your clothes and get on the table.

Bale removes his shirt. There is a bad bruise over his ribs.

JESSICA (CONT'D)

It looks like you may have fractured your ribs. What were you doing?

After a long pause, he looks her in the eyes.

BALE

I found him Jess.

Gives him a shot of morphine.

JESSICA (CONT'D)

This is why I asked you to drop your past! Now you show up to my door beat up with your ankle broken and covered in blood!

BALE

Jess-.

JESSICA

Not even a day has past and you've almost gotten yourself killed because you won't let this go! If you keep going on like this then your going to be someone I-.

BALE

Someone you can't what!? I have been haunted by what this man has done to me my entire life! I can't eat, I can't sleep. I close my eyes for a mere second and all I see are the last expressions of my parents faces as they were placed on their knees and shot through the back of their heads! Day and night the thought of him being so close to me yet so far is ruining me.

JESSICA

It's also ruining us! We have started something great! You're a good honest man but you're letting your past, and this man destroy

(MORE)

JESSICA (Cont'd)

what remains of you. Day after day,  
I used to walk past your house  
watching you work endlessly.  
Praying for you to notice me.  
Finally I get your attention and  
make you mine. Already your turning  
all your focus away from us. Each  
day that passes you are becoming  
more and more self obsessed with  
finding this man. Please turn your  
thoughts back to us.

Puts her hands on his cheeks.

JESSICA (CONT'D)

I love you Bale. If you do not feel  
the same then tell me and let me  
spend my days in misery. As long as  
I don't have to suffer wondering  
and asking myself if you care for  
us anymore.

Bale breaks eye contact and looks back at his ribs. Jessica  
continues to clean the blood off him. He looks at Jessica  
the way he used to.

BALE

I do notice you. I notice you when  
you're not paying attention. The  
days you would walk past my house,  
I could not look until you were  
where sight can see but words would  
not reach. You hold the last part  
of good in me. It is so fragile  
that I dare not risk even a mere  
whisper around it for the fear it  
would shatter. It turns me into a  
coward. We live in a world that  
does not exist to most. You are the  
last piece of good and I would not  
do anything to risk putting you in  
harm's way. I thought the farther I  
kept from you the safer you would  
be.

JESSICA

The distance doesn't matter.

BALE

I realize that now.

Jessica finishes stitching one of his wounds.

JESSICA  
 Promise me you will let this go.

BALE  
 I promise.

INT. PRYPIAT - 1986 - MORNING

Marcus wakes up unaware Amelia has left. He walks over to the freezer to gather some food.

MARCUS  
 What would you like for breakfast  
 Amelia?

Rummaging through the freezer. In the background he can hear the radiation detector going off at a slow rate.

MARCUS (CONT'D)  
 You are going to have to cook  
 breakfast, I must change the  
 radiation filters before too much  
 gets down here.

Still rummaging.

MARCUS (CONT'D)  
 Amelia, what do you want for  
 breakfast?

Not getting a response, He stands up and turns around.

MARCUS (CONT'D)  
 (impatient)  
 Amel-!?"

He sees she is not there.

MARCUS (CONT'D)  
 (concerned)  
 Amelia!?

He continuously calls her name. He frantically searches the basement. Realizing she is not in the basement, He grabs his clothes, a few masks and his radiation detector, rushes up the stairs and out the door.

MARCUS (CONT'D)  
 Amelia!?

He closes the basement door then continues onto the street yelling her name. He searches some of the nearby houses.

No sign of her. He starts to run down the street looking for any signs of her. The radiation detector suddenly spikes. Marcus stops dead in his tracks. Knowing there is nothing left for him back at the house, he decides to run through it to find his wife. Runs a few more feet and the detector shuts off. He stops again. Examines the detector to make sure it's working. Begins to run again and the meter spikes. Again he stops and watches the meter. The needle reads 1,000 gray. Knowing that this dose could kill him in a short time he steps back a few feet and the needle drops to only 100 gray. Puzzled by this he temporarily loses focus. While in the lower levels of radiation he replaces his mask with a clean one and starts to run again. The detector constantly dropping and picking he ignores it as he pursues his wife. Nearly an hour goes by and he still has not found her. Beginning to lose hope he runs a little farther.

MARCUS (CONT'D)

Amelia!?

Running out of time, he pushes on. He drops to his knees, begins vomiting. When he looks up he sees what looks like a person laying on a set of steps.

Walking over he sees it's his wife. There is vomit by her head and all over her mouth.

MARCUS (CONT'D)

Amelia! Wake up! Wake up!

Marcus puts a mask on her, picks her up, carries her back to the house.

MARCUS (CONT'D)

Hang in there love, we are almost there. Please stay with me.

He gets her into the basement takes her clothes off, throws them outside. He begins checking her body for anymore signs of radiation poison. He doesn't find any, cleans her up, leaves her to sleep. He coughs into his hand, looks at it and notices blood. Later she wakes up. Marcus comes to her.

MARCUS (CONT'D)

Sit up slow.

AMELIA

What happened?

MARCUS

You took off. I went looking for you and found you unconscious.

AMELIA

Marcus I'm sorry I left. I was so scared.

MARCUS

It's ok. Your back now. Rest, gather your strength. Our child will be here in a few weeks.

Over the next week Amelia experiences diarrhea, headaches, fever, vomiting all more signs of radiation poisoning. Her stomach is also rapidly growing in size. Concerned, Marcus decides to run a few tests on her. Amelia is weak and fatigued. Soon her contractions start. Things continue to get worse. Amelia is laying on the bed screaming in pain. Marcus is looking at the test results.

AMELIA

Marcus what is happening to me!?

MARCUS

You have suffered a large dose of Radiation poisoning.

AMELIA

What about the baby? What is going to happen!?

MARCUS

Your contractions are very close together now, The baby will be here soon.

Soon after Amelia is giving birth. After hours of pain, her baby is delivered.

MARCUS (CONT'D)

It's a boy!

AMELIA

Marcus we did it! Our son has a chance.

MARCUS

What shall we name him?

AMELIA

Stanley.

Marcus cuts the umbilical cord. As he is handing their baby to Amelia, she contracts again.

AMELIA (CONT'D)  
 Marcus something is wrong.

MARCUS  
 What? What is happening?

AMELIA  
 I think another baby is coming!

MARCUS  
 That's impossible! We were only  
 supposed to have one.

Screaming another baby begins to come. Marcus quickly acts to deliver their other child. After the baby is delivered Marcus looks at Amelia.

MARCUS (CONT'D)  
 It's another boy. They aren't even  
 crying.

AMELIA  
 Is everything ok with them?

MARCUS  
 They seem to be perfectly fine.  
 Healthy weight and size. They even  
 have hair already.

Over the next few days the boys grow at an incredible rate. Showing motor skills, still never crying. Intrigued and confused by there being a second child, he runs tests on them, checking their fingerprints, their blood. When he sticks the needle in one of the babies arms, he notices they both started to cry at the exact same time. He takes the blood then waits for them to both stop. When they do he takes a blood sample from the other child. They begin to cry at the exact same time. While he runs his tests he notices everything is the exact same, from their blood work, to their fingerprints. However they aren't physically identical. Amelia is also growing more sick. Marcus tends to her while she tries to take care and feed the boys. Marcus begins to wash Amelia down.

MARCUS (CONT'D)  
 Amelia?

AMELIA  
 Yes?

MARCUS  
 Where did the name Stanley come  
 from? It is not a Ukrainian name.

AMELIA

I read it in a book when I was looking for names.

MARCUS

What does it mean?

AMELIA

"Stony Meadow" When our boys came out, neither of them cried. They were peaceful. Even after going through the pain of delivery they didn't cry. Then noticing their hair. It all reminded me of the name. They are tough; like Stone. Yet Peaceful; like a meadow.

MARCUS

You picked a fitting name, my love.

As Marcus cleans her she begins to cough. Blood comes up, soon she is vomiting blood. Her bruises from birth have not healed but grown worse.

MARCUS (CONT'D)

Amelia, we must get you inside!

AMELIA

What is happening?

Marcus gets her into bed, gets her water.

AMELIA (CONT'D)

Marcus, what is happening?

MARCUS

You have severe radiation sickness.

AMELIA

Is there anything you can do?

MARCUS

I'm trying sweet heart. Just rest  
I'll check on the boys.

Still curious about the second child, Marcus takes one of them into a different room in the basement where they cannot hear one another. He pinches the child till it cries, then runs to see the other boy. When he gets there the other boy is also crying.

Over the next few weeks Marcus and Amelia's sickness grows worse.

The boys about 4 weeks old have the motor skills and intelligence of a 1 year old. Marcus walks into the boys room one day to find them playing with his Sears exclusive 1978 Star Wars Cantina Adventure set, including the 1978 Blue Snaggletooth along with his 1978 Vinyl-cape Jawa. He rushes over to grab them from the boys.

MARCUS (CONT'D)

No boys! These are not to be played with.

Marcus sits with his sons.

MARCUS (CONT'D)

One day you will understand the importance of these items. One day they will be yours.

Marcus knowing his time is short, sets the items on a shelf with a note telling of their importance and they are not to be opened then leaves the boys to play. He goes to his desk to continue his studies on the boys. After hours of work he grow tired. He decides to write the boys names on a piece of paper then hangs it above his desk. It reads "Stanley - Stony Meadow". He stares in appreciation of the names meaning before being interrupted.

AMELIA

Marcus?

Marcus tends to Amelia.

MARCUS

Yes love?

AMELIA

Take me outside. I would like to feel the suns warmth.

MARCUS

Ok.

Both very weak and slow, they make their way outside. They lay down, Marcus' arm around her.

AMELIA

I love you Marcus.

MARCUS

I love you too Amelia.

Soon they both die, leaving the boys on their own. After a couple days, one of the boys crawls upstairs and outside.

Moments later a vehicle pulls up. An elderly lady steps out and picks him up.

ELDERLY LADY

What are you doing out here on your own? Where are your parents?

This lady and her husband have returned to prypiat to their home. They walk inside to the basement.

ELDERLY LADY (CONT'D)

Hello? Anyone here?

HUSBAND

Look, another child. Where are the parents?

They search the basement. Then decide to take the boys.

ELDERLY LADY

We cannot leave them. We will take them and raise them ourselves.

HUSBAND

What do you think their names are?

ELDERLY LADY

I haven't a clue. Quickly gather their things. We must get them home and fed.

While gathering the boys things the husband comes upon Marcus' desk and notices the name Stanley.

HUSBAND

Look dear.

ELDERLY LADY

What is it?

HUSBAND

I think their names are Stanley.

ELDERLY LADY

Both of them!? That can't be.

HUSBAND

Maybe the other name is in here. I'll bring these things home.

A year later, the boys are playing outside when Stan1 stumbles upon a dead couple (his parents) laying outside his old house.

He does not know it's them, but he recognizes the Gem stone on the ring on her hand. Stan1 takes the ring. His brother ventures into their old house where he finds the Sears exclusive 1978 Star Wars Cantina Adventure set, including the 1978 Blue Snaggletooth, beside it is a 1978 Vinyl-cape Jawa.

INT. CIA HEADQUARTERS - OLD WORLD - AFTERNOON

Prison guard bangs on Stan2' cell.

GUARD

Wake up sunshine. The boss wants to see you.

STAN2

Do you like coming to work everyday being someone's bitch?

GUARD

How about I kick your ass right now and show you who the bitch is. Now get in the fucking wheel chair.

STAN2

I'll tell you what. When my legs are better I'll pay you a visit. Then we'll see who the real bitch is.

GUARD

That day can't come soon enough.

Stan2 gets in the wheel chair, the guard takes him up to an interrogation room. Hector walks in.

HECTOR ZANE

Good morning Mr. Funny man! It's been a while since we've last spoke. How are your knees feeling?

STAN2

Pretty good actually. They've given me some nice pain killers.

HECTOR ZANE

I'm happy to hear that.

Hector sits down.

HECTOR ZANE (CONT'D)

I was hoping this arranged meeting would go better then our last.

STAN2

I wasn't aware our last meeting was an arranged one.

HECTOR ZANE

I know you stole my money. If you tell me where it is right now, I will let you go back to your shitty life and no one will harm you.

STAN2

I already told you I don't know where it is.

HECTOR ZANE

Tell me where it is.

STAN2

In your bank account.

HECTOR ZANE

Your a smart man.

Hector gets up, starts walking around the room.

HECTOR ZANE (CONT'D)

You know my guys pulled up some information on you. You apparently don't exist. You have no files no accounts no records, nothing. Your like a ghost. They did however, find one thing. After tracing your fingerprint, they found a safety deposit box in your name. That was it. Other than your house, the only thing you have a title to is a safety deposit box.

Hector looks through the portfolio about Stan2.

HECTOR ZANE (CONT'D)

Is your name really Stanley?

STAN2

I prefer Stan.

HECTOR ZANE

Well Stanley I don't think anyone is going to miss someone who doesn't exist. So I should just kill you right now.

STAN2

Then you would be killing an innocent man.

HECTOR ZANE

(mad)

Fuck innocence! Innocence is for the weak. Innocent only means you never had the balls to take a chance at something. Innocent people are the people who sit in the shadows their whole life and do what someone like me orders them to do. You Stanley, are not an innocent man. Your hands are as bloody as mine.

STAN2

I bet you I can prove I'm innocent.

HECTOR ZANE

How are you going to do that?

STAN2

When was your money stolen?

HECTOR ZANE

What does that matter?

STAN2

Maybe I can prove where I was at the time.

HECTOR ZANE

First thing in the morning on the 17th.

STAN2

First thing in the morning on the 17th I was at my safety deposit box. Maybe your boys should have checked the log book when they were doing my background check.

HECTOR ZANE

(long pause)

Let's find out if what your saying is true.

Hector leaves the room. He comes back a few minutes later.

STAN2

Now what?

HECTOR ZANE

Now we wait to see if what you say  
is true.

Frank walks in the room.

FRANK

Can I talk to you outside.

They leave the room.

FRANK (CONT'D)

The logbook shows he was at his  
safety deposit box when your money  
was stolen. The signature and  
fingerprint scanner both check out.

HECTOR ZANE

Frank, do you remember our little  
conversation in your office?

FRANK

Yes.

HECTOR ZANE

So you remember when I said, don't  
call me until you find the man who  
stole my money?

FRANK

Yes.

HECTOR ZANE

Then what the fuck is this piece of  
shit doing in my interrogation  
room?

FRANK

The trace we got came from his  
computer sir.

HECTOR ZANE

I'm starting to think that you  
aren't the right man for this job  
Frank. I have a little rodent  
sitting in there out-smarting The  
Central Intelligence Agency like  
it's a fucking game of mousetrap.  
Find me proof that its him or find  
your hand sent home in a gift  
wrapped box!

Hector walks back into the room.

HECTOR ZANE (CONT'D)  
Mr. Stanley. Do you have a last name?

STAN2  
No.

HECTOR ZANE  
Ok then Stanley. My people tell me they traced this incident to your computer. We know you have a computer because my people are searching it right now. What I'm getting at is how does it just so happen they trace it to your computer if your not around?

STAN2  
I don't know. Someone stole it.

HECTOR ZANE  
Someone broke into your house, stole your computer, stole my money, then returned your computer?

STAN2  
If they know your going to trace the computer, why not use someone else'.

HECTOR ZANE  
You know your pretty smart for a rodent. Too smart in fact for your own good. You see I can read people extremely well.

Hector walks behind Stan2' wheel chair.

HECTOR ZANE (CONT'D)  
I know you stole my money. I know you will never tell me where it is or admit that you stole it.

Hector leans down by Stans ear.

HECTOR ZANE (CONT'D)  
But there is one thing that will eventually break anyone. Do you know what that is?

STAN2  
Your ugly fucking hair cut.

Hector laughs.

HECTOR ZANE

It's fear.

Hector puts his hand on Stan2's knee.

HECTOR ZANE (CONT'D)

Now from personal experience you should know I am a man without limits.

Hector squeezes his knee causing a great deal of pain to Stan2.

HECTOR ZANE (CONT'D)

What we're gonna play is a little game of scare and tell. I am going to scare you and you're going to tell me what I want to know.

Hector grabs the wheel chair handles, leans the chair back and begins pushing Stan2 back and forth.

HECTOR ZANE (CONT'D)

I am going to break your spirit, I am going to shatter you. Slowly but surely I will crush your hope and faith and turn you upside down till you confess where you put my money. Maybe your not scared enough yet. Maybe I need to scare you some more.

Hector slams the wheel chair on it's backside. Kneels down over Stan2' face. Puts his hand around Stan2's throat. Slowly starts to squeeze.

HECTOR ZANE (CONT'D)

Maybe I should tie you to your chair, wheel you to the tippy top of the highest building and hang you over the edge until you either die or tell me what I want to know!

EXT. JESSICA'S HOUSE - AFTERNOON

Bale is in the back breaking up the dirt in the garden. He has a hitch in his step from when he broke his ankle.

Inside Mrs. Tallen is over for her regular check up.

MRS. TALLEN

So, did you make your move on your dreamy man next door?

JESSICA

(laughing)

You are very forward you know that.  
If you must know, he's actually out  
back working on the garden.

MRS. TALLEN

(excited)

Jessica! OH I have so many  
questions, where to begin? Have you  
slept with him?

JESSICA

I can't tell you that!

MRS. TALLEN

You don't even have to. I can see  
it in your eyes that you already  
have. How was it?

JESSICA

You are awfully curious for an  
older lady.

MRS. TALLEN

When you're my age you pretty well  
only have gossip left to keep you  
entertained. Mr. Tallen and I don't  
perform our bedroom duties as often  
as we used to. Now we're hopped up  
on so much medication we fall  
asleep as soon as our heads hit the  
pillow.

JESSICA

That's too much information. To be  
honest, I can't believe I waited  
this long to experience it. Just  
thinking about it drives me crazy.

MRS. TALLEN

The joys of being young. Don't let  
them go to waste my dear. I'm very  
happy for you.

JESSICA

Thank you.

Mrs. Tallen finishes her check up with Jessica. Jessica  
comes out after to see Bale.

JESSICA (CONT'D)

Hey babe. How's your ankle holding  
up?

BALE  
Getting stronger everyday. How was  
your appointment?

JESSICA  
It was good. Just a routine check  
up. Are you getting hungry?

BALE  
Starving.

JESSICA  
Why don't you put that away, come  
inside and get cleaned up. I've  
just started making lunch.

BALE  
Yes ma'am.

Jessica's making lunch. Bale goes upstairs to shower. When  
in the shower, Jessica comes in.

BALE (CONT'D)  
Hey.

JESSICA  
Hi.

BALE  
I thought you were making lunch?

JESSICA  
Everything's cooking.

BALE  
What are you making?

JESSICA  
Spaghetti and garlic bread.

BALE  
Just hearing that makes my mouth  
water.

JESSICA  
I can go back to cooking if you'd  
like. I just thought you might want  
some company.

BALE  
(joking)  
No stay. I do always have trouble  
scrubbing my back.

JESSICA  
Then I'll make sure every last spot  
of your body is clean.

Jessica leans in to kiss Bale. After they finish in the shower they are getting dressed and still fooling around.

BALE  
What's that noise?

JESSICA  
(listening)  
Oh shit!

She runs downstairs, the water is boiling over the pot. Bale comes downstairs laughing.

JESSICA (CONT'D)  
(laughing)  
It's not funny! You almost lost  
your lunch.

BALE  
I Just had lunch.

JESSICA  
You're such a smart ass. Keep it  
up, lunch will only be served at  
the kitchen table.

BALE  
(being a smart ass)  
We haven't had lunch in here yet.

Jessica stops cleaning and glares at Bale.

BALE (CONT'D)  
What would you like to drink sweet  
heart?

JESSICA  
Milk.

Bale pours them both a glass of milk. Jessica sets all the food on the table. They start eating.

JESSICA (CONT'D)  
How is it?

BALE  
Is your cooking ever bad?

JESSICA  
I've made mistakes as you just  
witnessed.

BALE  
Your cooking is the best I've ever  
had hun.

INT. JESSICA'S HOUSE - MORNING

Bale is lying awake in bed beside Jessica. He can't help thinking about the old man at the bar who knew Stan1. Filled with questions he gets up to go see him.

JESSICA  
Where are you going babe?

BALE  
Just to see a friend. I'll be back  
shortly.

EXT. OLDIE'S PUB - MORNING

Bale arrives at the Oldie's Pub in his shitty old car. He sees the Old man sitting at the bar in his usual chair. He sits beside him.

BARTENDER  
What can I get you son.

BALE  
Nothing thanks.

Bale turns to the old man.

BALE (CONT'D)  
How do you know Stan?

OLD MAN  
Your asking questions he doesn't  
want people to know the answer to.

BALE  
I need to know how you know him.

OLD MAN  
Stan and I go way back.

BALE

What does that mean, is he your son? An old friend?

OLD MAN

In a way he's both. And neither. One day, 8 years ago Stan came to pay me a visit.

BALE

Why?

OLD MAN

He was sent to kill me.

BALE

Why was he sent to kill you?

OLD MAN

Even the most unlikely of people have some blood on their hands. The summer of 2035. I was sent overseas to Japan to continue fighting in the free world war. For weeks on end we worked our way through the mountains and forests fighting, drinking, fighting drunk.

FLASHBACK:

EXT. MOUNTAINS OF JAPAN - YEAR 2035 - MIDDAY

The Old man in his younger years in the mountains of Japan.

OLD MAN(V.O.) (CONT'D)

It was a hot summers day. We were walking through this tall thick grass. Not a cloud in the sky. Just the wind cooling the sweat from on our backs. Walking along, some men cracked jokes to pass the time, others just listened and laughed.

Walking in lines the Old Man is directly behind the radio man; Jack. Jack is telling a story about back home.

JACK

I mean this girl was a 10. So she turns to me and whispers in my ear "Take me somewhere quiet so we can be alone" I'm sitting in the drivers seat thinking I'm hot shit you know, this girl really wants me  
(MORE)

JACK (Cont'd)

to give it to her. Of course I know the perfect place. There was this old run down barn a few miles out of town, covered with trees. We pull up, she jumps out of the car, runs off into the barn. I'm hobbling out of the car trying to take my shoes off all hopped up thinking I'm gonna take this girl down and boy I can't wait. So we're up in the loft, by the time I got up there I was pretty much naked. Stiffy on me the size of the Eiffel Tower.

MILITARY MAN

I bet it's just as skinny to.

The rest of the men laugh.

JACK

Ya I should whip it out right now and smack you over the head with it.

They continue walking.

JACK (CONT'D)

So this broad lays me down, starts kissing my neck moving down my body. Then she takes my belt looks at me and says "Hands behind your back" I'm thinking this is the girl of my dreams, you know. She knows how daddy likes to play. Then she blind folds me. Even better i'm thinking. She continues her trip down south, pulls my underwear down to my ankles. This is it! Daddy has hit the jack pot baby! Next thing I hear. The car starts. I was so caught up in my own thoughts I didn't even hear her leave. Now i'm trying to get up to run to my car, I got my gitch down to my ankles, shirt unbuttoned, hands tied behind my back, blind folded with little jack jr. Floppin around like a fish outta water.

A faint whistling sound nears in the background.

JACK

Well fuck me when I found the  
(MORE)

JACK (Cont'd)  
stairs. I fall all the way down,  
smash!

Bombs explode beside the men.

BACK TO:

INT. OLDIE'S PUB - CONTINUED

The Old Man talking to Bale in the bar.

OLD MAN

I woke up on my backside.  
Everything was silent. Pieces of  
dirt kept hitting me in the face. I  
went to brush them off I noticed my  
hands; violently shaking, covered  
in blood. A large piece of metal  
had struck me in the right side of  
my chest. I got myself to my feet.  
The tall thick grass was gone. All  
that remained was the bodies of my  
friends; half buried. As the  
adrenaline wore off I felt more and  
more shooting pains. There were  
shards of metal from Jacks radio  
all over my body. I woke up in a  
cave. Bandaged up. A man stood over  
me and asked one question. Who do  
you fight for. I muttered the free  
world. As weeks went by this man  
helped me get my strength back.  
When I was ready he told me I owe  
him a life debt. He told me he was  
going to teach me the lost art of  
the Samurai. I laughed when he told  
me that. He said he was going to  
teach me everything I needed to  
know to complete my task and repay  
my debt. When I finished training  
he handed me portfolios of every  
leader in the old world. He wanted  
me to kill them. As the war went on  
over the next 25 years I made my  
way from leader to leader, killing  
them one by one. I almost killed  
all of them too. When ever you kill  
a leader there is consequences. One  
of the families discovered who I  
was. When the war was over I made  
my way home. Over the next while I  
got into a routine, started to

(MORE)

OLD MAN (Cont'd)  
 settle down, stopped looking over  
 my shoulder so much. Married a  
 beautiful girl and started a  
 family. Shortly after my daughters  
 birth, my wife passed. I raised our  
 daughter the next 17 years before  
 she moved out. One day 3 years  
 later, I walked in the door and was  
 knocked out. I woke up tied up on  
 my knees in the living room. Stan  
 in front of me holding a gun to my  
 head. He said "The shwartz family  
 sends their regards". I could hear  
 his finger tightening on the  
 trigger. Before the gun went off,  
 my daughter; Olivia, walked in the  
 door. She was just stopping in to  
 say hello. Stan stopped dead in his  
 tracks.

FLASHBACK:

INT. OLD MAN'S HOUSE - YEAR 2082 - DAY

Olivia walking in the front door.

OLIVIA  
 (begging/crying)  
 Stan what are you doing!?

Stan1 looks back down at the old man. The gun shaking in  
 his hand. Olivia falls to her knees.

OLIVIA (CONT'D)  
 Stan please don't!

Stan1 drops his gun, stumbled backwards, runs out the door.

BACK TO:

INT. OLDIE'S PUB - CONTINUED

Oldie's pub, Bale sitting with the Old man.

OLD MAN  
 He's a hit man. What ever he did to  
 you it wasn't personal. Just  
 business.

BALE  
 He killed my parents in front of me  
 when I was 4. Why did he stop when  
 your daughter walked in?

OLD MAN

Because they are in love. That is something no one can control.

BALE

How do you consider him a son and a friend then?

OLD MAN

I could see how much hate and anger welled within him. How out of control he felt. Exactly how I was. Exactly how you are now. I brought it upon myself to teach him what I was taught. I taught him how to control himself and find peace, in return for letting me live.

BALE

What about the family that put the bounty on your head?

OLD MAN

Stan killed them.

BALE

What happened to the other leaders?

OLD MAN

What?

BALE

You said you almost killed all of the leaders.

OLD MAN

Oh right. When it came down to the last few, a young kid; couldn't have been older than 18, had taken over the counsel of the old world. Hector was his name. When my time came to kill him, he proved to be better with a sword than myself. Being injured and tired of war I went home.

Bale gets up to leave the bar.

OLD MAN (CONT'D)

You must learn to let go of your hate for him. It's not him who will kill you. It's your anger. Next time you'll end up with more than a  
(MORE)

OLD MAN (CONT'D) (Cont'd)  
 busted leg and a hitch in your  
 step. Next time, it will be death.

Bale walks out of the bar. He sees Stan1' car driving  
 around the corner. Bale follows him.

EXT. THE MAN'S HOUSE - CONTINUED

Stan1 pulls into the driveway of THE MANS house.

THE MAN  
 Stan how have you been?

STAN1  
 I'm getting impatient waiting for  
 news about this Hector Zane.

THE MAN  
 I have guys in the old world right  
 now looking into it. His files are  
 too secure for even my hackers.

STAN1  
 I appreciate it. Here's the money  
 for the drugs and a little on top  
 for your troubles.

THE MAN  
 Most appreciated. Your drugs are in  
 the black bag by the chair.

STAN1  
 Thanks. I'll be waiting to hear  
 from you.

Stan1 turns to leave, he notices some baseball cards on a  
 shelf.

STAN1 (CONT'D)  
 You still have these. Kept them in  
 good condition too.

THE MAN  
 You can never be too careful with  
 delicate things. Do you still think  
 about it?

STAN1  
 Everyday.

THE MAN  
 You did what had to be done. Let  
 (MORE)

THE MAN (Cont'd)  
 the past go and you will eventually  
 find peace my brother.

STAN1  
 Easier said than done. Talk to you  
 soon.

Bale; waiting outside THE MAN's house. Stan1 walks out.  
 Puts the bag of drugs in his trunk. Stan1 leaves, Bale  
 follows him to his house.

EXT. STAN1'S HOUSE - CONTINUED

Spying on Stan1 from his car, Bale falls asleep.

INT. THE MAN'S BASEMENT - THE NEXT DAY

The Man calls Stan1.

STAN1 (V.O.)  
 Hello?

THE MAN  
 Stan, I have some good and bad news  
 for you. My boys just got back,  
 they got the information on this  
 Hector Zane guy.

STAN1 (V.O.)  
 What can you tell me?

THE MAN  
 Word is everyone in the old world  
 is under his payroll. This man has  
 it all Stan. Money, power, control.  
 People on the streets say he's a  
 cold ruthless motherfucker. The  
 kind of man who kills for the  
 pleasure of it. Your brother is in  
 deep if Hector has him. I don't  
 know how you're going to get your  
 brother back.

STAN1 (V.O.)  
 Perhaps I'll go introduce myself.

THE MAN  
 What good is that going to do?

STAN1 (V.O.)  
 I need to get a closer look at him.

THE MAN

As bad of an idea as that is there is no way you'll ever get close to him.

STAN1 (V.O.)

I'll tell him I'm Stans brother.

THE MAN

That is probably the last thing you want to do.

STAN1 (V.O.)

Imagine what he's done to my brother already. I have to get close. I got to go, thanks for your help.

THE MAN

Stan -.

Stan1 hung up.

EXT. STAN1'S HOUSE - MORNING

Bale wakes up in his car outside Stan1's house. Stans car is gone, Bale decides to go back to the drug dealers house to get information about Stan1. He knocks on the door.

DEALER1

Who the fuck are you?

BALE

Just looking for a fix man.

DEALER1

I've never seen you before. Who told you we in the business?

BALE

Addicts talk man. People say you got the best shit. My regular dealer doesn't supply anymore.

Bale clenches his jaw, grinds his teeth.

BALE (CONT'D)

Help me out man. I'm hurting.

DEALER1

Our shit ain't cheap.

BALE  
I just need a bump. Please.

DEALER1  
Alright come in.

They walk down the hall into an office where THE MAN and another dealer are packing cocaine and counting money.

THE MAN  
Who the fuck is this guy?

DEALER1  
A feign looking for a fix.

Bale notices some baseball cards on a shelf.

1909 T206 White Border #366

Honus Wagner, 2B Pittsburgh Pirates

1914 E145-1 Cracker Jack #30

Ty Cobb, OF Detroit Tigers

1914 E145-1 Cracker Jack #103

Joe Jackson, OF Chicago White Sox

1933 Goudey #106

Nap Lajoie

1933 Goudey #53

Babe Ruth, OF New York Yankees

1938 Goudey Heads Up R323 #274

Joe DiMaggio, OF New York Yankees

1949 Leaf #8

Leroy "Satchel" Paige, P Cleveland Indians

1951 Bowman #305

Willie Mays, OF New York/San Francisco Giants

1952 Topps #311

Mickey Mantle, OF New York Yankees

1954 Bowman #66A

Ted Williams, OF Boston Red Sox

BALE

These are some rare cards.

THE MAN

Don't touch em. I don't like feigns, especially around my shit. Keep your hands in your pockets. I know how you fucks work.

BALE

1909 Honus Wagner. This is one of the rarest cards. This cards like 180 years old man. People would kill for this card.

THE MAN

How do you think I got the cards?

BALE

No one knows baseball anymore.

THE MAN

What does a feign like you know about baseball?

BALE

I know a little about alot. I know The last professional game was played in 2059. After that the war reached its peak and killed it.

THE MAN

Anyone could know that. That doesn't mean you know shit about Baseball?

BALE

My father was a big fan. He would tell me stories about games he had been to. He could remember the entire game pitch for pitch.

INTERCUT: Bale in THE MAN's house talking about baseball. Bales father at the Baseball games.

FLASHBACK:

Bales father sitting in the stands at a baseball game, writing each play. On his paper he has written the pitchers name. Each pitch he's thrown. What the pitch was, how fast it was, if it was a strike or a ball. If the ump made a bad call. What the count was after each pitch. He writes if the batter swings or doesn't. The Stands are packed, a home run is hit. The crowd erupts.

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

He would sit in the stands and write down everything that happened on that field in that game. Every statistic, he wrote it down. He would read me that as my bed time stories. He read it in exact order of how the game happened. He would describe how the fans would cheer and erupt on certain plays. I felt like I was at the game from the way he read it.

BACK TO:

Bale at the dealers house.

THE MAN

Sounds like your daddy needed to spend more time getting pussy then at those ball games.

The dealers laugh.

BALE

He came home one night after a ball game, drunk and upset. When he sat down then looked up at me and said "Baseball is a dying game son. Soon it won't exist anymore."

THE MAN

This sounds like some old ass Oprah Winfrey shit man. Why you bringing my mood down man?

BALE

You said I didn't know anything about baseball. I'm proving you wrong.

The next day the headline in the news paper read "BASEBALLS LAST SEASON". Even with the war going on he took the risk and took me to one

(MORE)

BALE (Cont'd)

game that season. We hopped in his black 1965 pontiac GTO and drove to the game. It was the greatest day of my life. After each game my father would come home and talk about how there were fewer and fewer fans. How baseball was slowly dying away one game at a time. Then it came. The final world series. He made it to all seven games.

THE MAN

Your dad made all seven games? Shit, I'd rather be talking to your dad than his fucked up son. People call that the ghost series. The few who saw it believe it happened. The rest of the world just looked at them like it never happened. Like someone trying to convince someone they saw a ghost. He ever tell you about game 7?

BALE

He wrote down every last detail of game 7.

FLASHBACK:

Bales dad sitting in the stands watching game seven of the last world series.

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

The game was played at Wrigley field where the Chicago Cubs played the Oakland Athletics. No one was working, you didn't need a ticket to get in. My father along with 2 other men he didn't know were the only people in the stands watching the game.

Bales father goes to both benches, chats with the player for a bit. Gets a few autographs, then sits behind home plate and watches the game.

BACK TO:

Bale at the dealers house.

BALE (CONT'D)

He said it was the greatest game he  
(MORE)

BALE (CONT'D) (Cont'd)  
had ever seen. The players played  
their hearts out for the love of  
the game.

FLASHBACK:

Bales' father sitting in the stands at the baseball game.

BALE (V.O.) (CONT'D)  
Jersey Mackland; the pitcher for  
Oakland has pitched a perfect game  
up to this point. It came to the  
bottom of the 14th inning. The 23  
year old John Stepher comes up to  
bat. This kid was one of a kind.  
Had baseball written all over him.  
In the post season he hit .317, 7  
home runs, 13 rbi'. Played second  
base with a great glove. This kid  
walks up to the plate, 2 out no  
runners on, score tied 0-0.

The first pitch comes fastball high and outside.

ANNOUNCER  
Ball one.

The second pitch fastball low and inside.

ANNOUNCER (CONT'D)  
Ball 2.

3rd pitch curve ball.

ANNOUNCER (CONT'D)  
Strike one.

4th pitch change up low and inside.

ANNOUNCER (CONT'D)  
Foul Ball. Strike 2.

5th pitch curveball.

ANNOUNCER (CONT'D)  
Foul ball. counts 2-2.

6th pitch fastball outside just missing the corner of the  
plate.

ANNOUNCER (CONT'D)  
Ball 3 full count.

7th pitch fastball low and away. With a picture perfect swing the kid hits a Walk off home run over the left field wall.

ANNOUNCER (CONT'D)

Home run! Home run! Cubs win! Cubs win! John Stepher the 23 year old kid hits a walk off home run in the bottom of the 14th inning to ruin Jersey Mackland's perfect game and beat the Oakland Athletics to win the world series!

BALE (V.O.)

The ball cleared the wall by 50 feet. The atmosphere he said no game in history rivaled it.

When the game was over Bale's father sat and watched all the players clear out and everyone left the field. John; who hit the walk off to win the game sits down beside him looks out onto the field.

JOHN STEPHER

I'm going to miss this.

Then hands him the baseball he hit out of the park to win the final game. On the ball he wrote "Baseballs last true fan" then signed his name below.

BACK TO:

Bale in the Dealers house.

BALE

To him baseball wasn't just a game. We would sit at the table for hours and study the stats of every player to ever play the game. "The flying Dutchmen" was one of his favorites.

Bale picks the card up.

BALE (CONT'D)

I know I've seen this card before.

THE MAN

You ain't never seen that card before. Some rich fuck owned it before. Then one of my business associates got his hands on it. Now, put my fucking card down and pay for Your shit. Your dad may

(MORE)

THE MAN (Cont'd)  
have known baseball but I still  
doubt your dumb ass knows jack  
shit.

BALE  
I know more about baseball than you  
do. What can I give you for it?

THE MAN  
The card? I wouldn't give you that  
card for a million dollars. I  
especially ain't gonna give it to  
some fucking feign.

Dealer1 finishes packing Bales cocaine.

DEALER1  
What you got on you to pay for this  
shit?

Searching his pockets.

BALE  
I got a knife and a lighter.

THE MAN  
What the fuck you thinking comin in  
here with only a knife and a  
lighter? You trying to fuck me?

BALE  
I'm not trying to fuck you man.  
It's a good knife.

Bale hands him the knife.

DEALER1  
You know I'm sick of you fucking  
feigns trying to get shit for free.  
Maybe I should do this world a  
favor and kill your dumb ass.

The dealer pushes Bale up against the wall holding the  
knife to his throat.

BALE  
Wait man, wait! Ask me something  
about ball, anything. I answer  
right, I walk.

The Man looks at Bale with a long pause.

THE MAN

Wait. This motherfucker thinks he knows more about ball than me. I'll give him a chance. I'll ask you some questions, you get them right we'll let you live and keep the cocaine. You get one wrong your brains are gonna end up all over the floor. Deal?

BALE

Deal.

THE MAN

Sit down.

Bale sits down, THE MAN nods his head at dealer1. Dealer1 holds his gun to Bale's head.

THE MAN (CONT'D)

How much does an official baseball weigh?

BALE

5 ounces.

THE MAN

What year was the required number of strikes 4 instead of 3? It was only for that season.

BALE

1887.

THE MAN

Which pitcher and when, pitched back to back no hitters for the Cincinnati Reds?

BALE

Johnny Vander Meer. June 11th and 15th, 1938.

Dealer2 leaves the room.

THE MAN

Who was the only player in MLB history to be killed by a pitch.

BALE

Now your making this easy. It was August 16, 1920. Cleveland Indians shortstop Ray Chapman was hit by a  
(MORE)

BALE (Cont'd)  
submarine pitch from Yankee Carl  
Mays. Chapman even took a few steps  
toward first base before  
collapsing. He died in the hospital  
the next day.

THE MAN  
(irritated)  
Alright, you gonna get cocky now.  
You say Honus Wagner was your dads  
favorite ball player. Let's see  
what he taught you about him. What  
title did He win 8 times?

BALE  
The NL batting title with a  
lifetime average of .328.

THE MAN  
What year was he inducted into the  
hall of fame?

BALE  
1936. He was one of the first five  
inducted.

THE MAN  
When was his MLB debut?

BALE  
July 19, 1897 for the Louisville  
Colonels.

THE MAN  
Ok, last question. In 1900 Honus  
Wagner won his first NL batting  
title. 4 of his stats for that year  
were all career highs. What were  
these stats?

BALE  
(thinking)  
That would have been the year his  
batting average was .381. That year  
he also hit his career high 45  
doubles and 22 triples. The 4th was  
his slugging percentage.

THE MAN  
What was his slugging percentage?

Dealer1 presses his gun against Bales head.

BALE  
 (stuttering)  
 It was .5 something. .573.

THE MAN  
 Your one smart fucking guy you know  
 that.

BALE  
 Can you tell your boy to lower his  
 piece?

THE MAN  
 No. I got one more question for  
 you.

BALE  
 I answered all your fucking  
 questions.

THE MAN  
 This ain't a baseball question.  
 Only 4 guys know what we do outside  
 this house. 4 loyal trusted guys.  
 Guys who would never tell a feign  
 where the fuck we move our shit out  
 of. You show up here, with only a  
 knife and a lighter which would  
 lead me to believe you never  
 intended on buying drugs. Also a  
 feign wouldn't know the first rule  
 of baseball. So Who the fuck are  
 you and how the fuck did you find  
 out what we do here?

BALE  
 We had a deal.

THE MAN  
 Now we have a new deal. Tell me  
 what the fuck you are doing here  
 and maybe I let you live.

Bale freezes and doesn't answer.

THE MAN (CONT'D)  
 Kill him.

Bale grabs the gun from dealer1. THE MAN pulls his gun to  
 shoot Bale. Dealer1 is pulled between them. THE MAN shoots,  
 killing dealer1. Bale returns fire hitting THE MAN in the  
 chest multiple times. Dealer2 runs in the room. Sees his  
 friends dead, fumbles around to pull his gun out. Bale  
 shoots him multiple times. Bale searches the house. He  
 finds a bag full of money.

He grabs the bag and the baseball cards. About to leave he finds keys by the front door. He looks out at his old beat up car, grabs the keys walks to the garage in the back where he finds his dad's mint condition gloss black 1965 Pontiac GTO. He throws the money in and turns the car on.

RAVE ON - BUDDY HOLLY - RADIO

Bale peels out of the garage.

INT. BALE'S HOUSE - AFTERNOON

When he gets home, he sits down at the dining room table sorting through the baseball cards. He starts to have flashbacks of his dad putting him to bed reading the stats off of the same baseball cards.

BALE  
(lost/confused)  
What is happening to me?

Bale showers then heads over to Jessica's.

EXT. JESSICA'S HOUSE - CONTINUED

Bale walks into Jessica's house.

BALE  
Jess come outside.

JESSICA  
Why what happened? Where were you last night?

BALE  
Just come outside, I have something to show you.

They walk outside. Bale shows her the 65 Pontiac GTO.

BALE (CONT'D)  
What do you think?

JESSICA  
It's gorgeous. I've never seen anything like it. What is it?

BALE  
That is a 1965 Pontiac GTO. The last one of its kind.

JESSICA  
Where did you get it?

BALE  
An old storage my father had. After all these years she's still in perfect condition. Want to go for a drive?

JESSICA (CONT'D)  
Yes!

They drive off.

JESSICA (CONT'D)  
Where are we going?

BALE  
I want to show you something.

EXT. BLUEBERRY HILL - NIGHT

Bale drives up to a cliff point overlooking the city.

BALE (CONT'D)  
They call this place Blueberry hill.

They get out and sit on the hood of the car. Bale puts in an old mix tape his father made.

BLUEBERRY HILL - FATS DOMINO.

JESSICA  
It's beautiful. I had no idea places like this even existed.

BALE  
Not many people do.

JESSICA  
You can even see the stars.

BALE  
You can see everything out here.

Long pause.

BALE (CONT'D)  
Jess?

JESSICA  
Yes?

BALE

You asked me about my parents but I never asked you about yours.

JESSICA

I don't know much about them. I never knew my father or mother. I asked my grandparents about them once. All they said was my mother died at birth, my father couldn't raise me on his own. So one day he dropped me off at their house and took off to live in the old world. That was all they ever said about him.

BALE

They never told you his name or his address, nothing?

JESSICA

No, nothing. Wait. Actually they did tell me his name.

BALE

What is it?

JESSICA

(laughs to herself)

Oddly enough it's Hector. I guess that was a popular name back then.

They listen to the tape and look at the stars all night. Jessica takes Bales hand.

JESSICA

Come with me.

Jessica takes Bale into the backseat of the Pontiac. She climbs on top of Bale. She kisses him softly, slowly.

DON'T WORRY BABY - BEACH BOYS.

They stay at Blueberry Hill all night making love.

INT. HECTORS OFFICE - CIA HEADQUARTERS - AFTERNOON

Frank walks in the Hectors office.

FRANK

There's a man at the front gate who  
(MORE)

FRANK (Cont'd)  
wants to speak to you. He says  
Stans his brother.

HECTOR ZANE  
Brother? Let him in. I'll meet him  
downstairs.

Hector goes downstairs to meet Stan1.

HECTOR ZANE (CONT'D)  
Hello young man. My name is Hector.  
What can I help you with.

STAN1  
I'm looking for my brother Stan. I  
was told you have him.

HECTOR ZANE  
I'm sorry To hear that. However we  
don't have anyone here by that  
name. I didn't catch your name  
either.

STAN1  
My name is irrelevant. You have my  
brother, I'd like for you to let  
him go.

HECTOR ZANE  
There is no one here by that name.

STAN1  
That's not what the 3 men  
destroying his house told me.

HECTOR ZANE  
What 3 men would that be?

STAN1  
The first 2 never got a chance to  
give me their names. Frankly I  
don't give a fuck. What I did care  
for however, was what the 3rd man  
had to say. Garry Inphintski was  
his name or something fucking  
stupid.

HECTOR ZANE  
What did this Garry Inphintski have  
to say?

STAN1  
He told me to come here and ask for  
the guy with stupid hair cut.  
(MORE)

STAN1 (Cont'd)  
Clearly he wasn't wrong since your lady friend at the front gate knew exactly who I was talking about.

HECTOR ZANE  
My name is Hect-.

STAN1  
I know your name. It's a dumb fucking name.

HECTOR ZANE  
Your skills in negotiation aren't that well groomed.

STAN1  
I'm not here to negotiate.

Hector steps up to Stan to talk quietly.

HECTOR ZANE  
(angered)  
Then what are you here to do, give orders? You are in the lions den and you have challenged the leader of the pride. Did you think I would just let you come in here mark your scent over mine and I would simply leave my territory? I did not get to where I am by so easily laying down like a fucking coward whenever a young pussy cat hissed in my face. No, I go to the tree, I sharpen my claws and prepare for war.

STAN1  
You're no leader. You may have everyone here fooled and blinded to the real truth.

HECTOR ZANE  
What is the truth?

STAN1  
You're just an old man. Flesh and Bones. Let my brother go and i'll leave you to live as such.

HECTOR ZANE  
I have built everything you see. One man cannot crumble an empire. Especially some nobody like you.

STAN1

You forget. The foundations of your empire were built by nobodies. No empire can stand upon crumbling pillars.

Hector looks deep into Stan1' eyes.

HECTOR ZANE

You come in here. To my sanctuary and threaten me. I will find out who you are. I will find out who you lay with at night. I will tear your world down around you.

STAN1

Why not just kill me now?

HECTOR ZANE

I would not feel satisfied giving you the pleasure of a quick death. No. For your rude tone and insults on this day, I am going to make you suffer before you earn a death by my hand.

STAN1

You wont get a better opportunity. Take your revolver and plant one in my head. Right here.

HECTOR ZANE

I create all opportunities. In the old world and the free. You have my word, a better opportunity is rising. I suggest you prepare while you can.

a long pause.

HECTOR ZANE (CONT'D)

It was very nice to meet you. I will tell your brother you said hi.

Hector walks away from Stan1.

EXT. CIA HEADQUARTERS - OLD WORLD - THE NEXT DAY

Frank figures out who Stan1 is. Visits Hector in his office.

FRANK

Hector I got the information on Stans' brother.

HECTOR ZANE  
Bring it here.

FRANK  
He's just like him. No records of  
him have ever existed. They're like  
fucking ghosts.

HECTOR ZANE  
Everyone has left a bread crumb  
lying around Frank.

FRANK  
The only bread crumb he has left  
around is his cell phone. It's not  
even assigned to him. We got it  
through voice identification. There  
is no file that has ever existed on  
this guy.

HECTOR ZANE  
Track every call he makes. Find out  
who he talks to, what he talks  
about. Then find out where our  
little rodent has made his nest. In  
the mean time, I'll have another  
chat with his brother.

FRANK  
I'll get him in the interrogation  
room.

HECTOR ZANE  
No. Bring him here.

FRANK  
To your office?

HECTOR ZANE  
No, to my fucking secretaries  
office so I can stare at her  
breasts while we chat.

Hector pauses.

HECTOR ZANE (CONT'D)  
Bring him here Frank.

Frank Brings Stan2 to Hector's office.

HECTOR ZANE (CONT'D)  
How have you been keeping Stanley?

STAN2

Getting better as we speak.

HECTOR ZANE

That's good. I like good news. It's cheery and brightens my day.

STAN2

What's this about? You didn't bring me to your office for a therapy session. I told you I don't know where your money is.

HECTOR ZANE

You are here because your story checks out. My men have looked into it. What you told me proves to be true. Also your brother came by to see you. You were asleep at the time. I told him to come by again later. He seems like a gentleman. I suggest you call him to come pick you up.

STAN2

After everything you've done, your going to just let me go?

HECTOR ZANE

I never said the world was fair. Maybe now when your legs are better you'll appreciate them more.

Hector buzzes his secretary.

HECTOR ZANE (CONT'D)

Send someone to take Stanley back to his cell. First he has to make a phone call. Also send Frank to my office.

An agent walks in to take Stan2. Hector looks at the print off from the bank.

HECTOR ZANE (CONT'D)

That's a long way for you to travel. There must have been something important for you to take out of that box.

STAN2

It's very important.

HECTOR ZANE  
What was it that you so desperately  
needed get out of that box?

STAN2  
Nothing that concerns you.

HECTOR ZANE  
I hope your stay here wasn't too  
uncomfortable Stanley.

Frank comes into Hectors office.

FRANK  
What do you need sir?

HECTOR ZANE  
When Stans brother comes to pick  
him up, come and get me before you  
release him.

FRANK  
Yes sir.

Stan2 is downstairs calling his brother.

STAN1  
Who is it?

STAN2  
It's me.

STAN1  
What the fuck happened? How did  
these guys catch you?

STAN2  
I'll tell you later. I need you to  
come pick me up.

STAN1  
They're letting you go?

STAN2  
Yes.

STAN1  
That doesn't make sense. There is  
no way Hector is going to just let  
you go.

STAN2  
I don't like it either. We need to  
(MORE)

STAN2 (Cont'd)  
be very cautious. Be ready when you  
come and get me.

STAN1  
I'm on my way.

Stan2 hangs up the phone.

INT. STAN1 DRIVING - CONTINUOUS

Stan1 is on his way to pick his brother up. His phone  
rings.

INTERCUT: Stan1 driving to pick his brother up. Olivia at  
home talking on the phone with Stan1.

STAN1  
Hey.

OLIVIA  
Hey, what are you doing?

STAN1  
On my way to pick up Stan.

OLIVIA  
Ok, can I see you when you're back?

STAN1  
Yes. I won't be back for another  
day.

OLIVIA  
That's fine. I can wait. Where is  
your brother?

STAN1  
It's a long story. I'll talk to you  
later.

OLIVIA  
Stan, I miss you.

STAN1  
I'll see you when I'm back.

Stan1 hangs up the phone.

CUT TO:

INT. CIA HEADQUARTERS - CONTROL ROOM

Frank tapped into Stan1' phone calls.

He heard the conversation between Stan1 and Olivia. He runs down to Hectors office.

FRANK  
Hector I just traced a call of  
Stans brother.. I got his name.

HECTOR ZANE  
Are you going to tell me or just  
stand there all fucking day?

FRANK  
His name is Stan, sir.

Hector thinks to himself for a minute.

HECTOR ZANE  
Good job Frank.

FRANK  
What do you want to do?

HECTOR ZANE  
Nothing. We're going to let him go.  
Let me know when his brother is  
here to pick him up.

EXT. CIA HEADQUARTERS - FRONT GATE - CONTINUED

Later that day Stan1 arrives to pick up his brother. He talks to the lady at the front gate.

STAN1  
I'm here to pick up my brother  
Stan.

The lady calls up to Frank's office. Upstairs Frank alerts Hector.

FRANK  
His brother is here.

HECTOR ZANE  
Good. Tell him to wait at the gate.  
We'll bring his brother out to him.

The receptionist gets the call back from Frank.

RECEPTIONIST  
Ok I'll let him know. They will  
bring him out to you shortly sir.

STAN1  
Why can't I just drive up to the  
(MORE)

STAN1 (Cont'd)  
front like last time and pick him  
up?

RECEPTIONIST  
Standard procedure sir. We cannot  
let you take custody of him while  
on the property. Someone will bring  
him to the front gate. You can take  
him from here.

STAN1  
That's bullshit.

RECEPTIONIST  
I don't make the rules sir. I just  
follow them.

Stan1 sits in his car, waits for his brother to come out.  
In the distance he can see Hector bringing his brother out.  
The front gate opens. 2 guards stand at the gate. Hector  
pushes him about half way to the gate.

HECTOR ZANE  
I told you I was going to set you  
free. Can you wheel yourself the  
rest of the way?

STAN2  
(on edge)  
Yes.

HECTOR ZANE  
Good. Give my regards to Stanley,  
your brother.

Hector gives Stan2 a push. Stan2 realizes Hector knows who  
they are and rushes to his brother. Stan1 is outside his  
car waiting for his brother. He begins walking towards the  
gate as Stan2 arrives. Only a few feet from each other.

CU - STAN2'S FACE

STAN2  
He knows who we a-.

A gun shot rings in the background. Stan2' head falls  
forward. His wheel chair rolls past the gate to his  
brother. Stan1 drops to his knees. Feeling the pain of the  
gun shot he manages to get to his brother; Stan2. Hector is  
standing with his 6-shooter revolver still aimed at Stan2,  
smoke rising from the barrel.

STAN1

Stan! Stan! Wake up!

Grabbing his head hugging him, crying. His anger takes over. Stan1 pulls his gun.

STAN1 (CONT'D)

You motherfucker!

The 2 guards point their guns at Stan1. With Hector in his sites he draws closer to pulling the trigger.

HECTOR ZANE

(taunting/crazy)

Pull the fucking trigger! Pull it!

Avenge your brother!

Stan1' hand begins to shake. He puts his gun down. He gets his brother into the car.

STAN1

Come on Stan, stay with me.

Hector continues to taunt Stan1.

HECTOR ZANE

I told you I was going to tear your world down Stanley!

Stan1 rips away in his car. His brother in the back seat. Overwhelmed by emotions and pain he stops the car not far from the gate. He gets out with his gun, yelling and shooting at Hector. Hector begins dancing/spinning, laughing at Stan1 while he sings. Bullets ricochet past him.

HECTOR ZANE (CONT'D)

(singing loudly to Stan1)

Your brother is dead, what can you do? Your brother is dead, soon I will come for you! Down down your walls will come! I will crumble them all! Until there is none!

STAN1

You want a war!? I'll give you a fucking war!

Injuring the 2 guards he empties his clip.

STAN1 (CONT'D)

I'm going to fucking kill you!

Stan1 throws his gun at the gate.

HECTOR ZANE  
(to himself)  
That's the side I wanted to see.

Stan1 gets back into his car.

STAN1  
Stan! your gonna be ok brother.  
Your gonna be ok! Fuck, fuck, fuck!

SILENT

Stomping the floor, punching the wheel. Looks back at his brother. Stan2 is dead.

INT. STAN1' HOUSE - NIGHT

Stan1 finishes burying his brothers body in his backyard. Goes inside drinks a 26 of whiskey then passes out in his bed. A few days later Olivia comes over. She knocks for a while then walks in when Stan doesn't answer. She finds him sitting on the couch staring out the window. He doesn't notice her.

OLIVIA  
Stan? Stan where have you been?

Still no answer she sits beside him. Puts her hand on his cheek. Snapping out of his thoughts he looks her.

OLIVIA (CONT'D)  
Stan what happened?

Looking in his hand she sees the rosary necklace his brother used to wear.

OLIVIA (CONT'D)  
Why do you have your brothers  
necklace?

She notices the dried blood on his hands.

OLIVIA (CONT'D)  
Have you been shot!?

Worried she opens his jacket. His shirt is completely covered in dried blood.

STAN1  
No.

OLIVIA  
This isn't your blood is it? Stan  
where is your brother?

STAN1  
He's dead.

OLIVIA  
What? Last time I talked to you,  
you said you were going to pick him  
up.

STAN1  
I was.

OLIVIA  
I don't understand. What went  
wrong?

STAN1  
He was shot in the back by a man  
named Hector. The last thing I  
remember was losing control.

OLIVIA  
Why did Hector kill your brother?

STAN1  
We stole his money. He wants it  
back. Now my brothers dead and he's  
coming for me.

OLIVIA  
What are you going to do?

STAN1  
I'm going to kill him.

Pauses.

STAN1 (CONT'D)  
You should leave. It wont be long  
before he finds out where I live  
and who I know.

OLIVIA  
I'm not going anywhere.

STAN1  
He'll kill you if you stay.

OLIVIA  
I am not leaving you. I'd rather  
die by your side then live not  
knowing what has happened to you.

STAN1  
I'll be alright. You must leave.

OLIVIA  
No!

STAN1  
Olivia! You must go. After I kill  
him I will find you. For now I need  
you to run away from here.

OLIVIA  
Promise you'll come back to me.

STAN1  
I promise. Take my brothers  
necklace, keep it close.

Olivia takes the necklace then leaves his house.

EXT. GOOD TIMES PUB - CONTINUOUS

Bale pulls up to the Pub in the 65 GTO to see the old man.  
He finds him sitting at the bar in his same chair.

OLD MAN  
You still alive. Perhaps you took  
some of my advice.

BALE  
You said you trained Stan. You  
taught him how to control himself,  
how to find peace. I was wondering  
if you could teach me.

OLD MAN  
If your plan is to fight Stan after  
then no.

BALE  
I made a girl a promise. To be the  
man she deserves.

OLD MAN  
(thinking)  
Love. Powerful and rare. I suppose  
if your intentions are to find  
peace for a loved one, that would  
make the most sense of all.

BALE  
You will teach me then?

OLD MAN

There is an old warehouse on 13th.

BALE

I know the place.

OLD MAN

Meet me there tonight at 8.

BALE

Thank you.

Bale arrives at the warehouse just before 8. He goes inside where the Old Man is waiting.

OLD MAN

I am going to teach you 3 things. First I will teach you the art of swordsmanship. I want you to learn to engage your energy and focus it into your sword. You must learn to respect it. Swordsmanship is not just about who is better with a blade. It teaches you discipline and honor as well. We will train endlessly, until you are mentally and physically drained and can fight no more. You will find when you have no energy to fight yourself anymore, your thoughts will set free. This is when I will teach you Zen. Zen is the process to calm ones mind. Through this you will learn how to focus your energy away from your rage and into something else. Find a place of peace and train with your sword. Burn your energy, then meditate to learn more self control. The 3rd will be Buddhism. It teaches respect for nature, cleanliness, love for simple things, and good manners. You will learn the paramitas: Generosity, Charity, Morality, Tolerance, Wisdom, Discipline, Perseverance, Meditation. The first three concern doing good for others. The others concern doing good for oneself. I want you to take this book. I have marked the pages I want you to study. Read this on your own time.

(MORE)

OLD MAN (Cont'd)  
But first we will work on how to  
handle the sword.

The Old Man gives Bale a samurai sword and begins to teach him swordsmanship. Through the night they train. Repeating the basics of handling the blade.

OLD MAN (CONT'D)  
Good Bale. You learn fast but there  
is much to learn. Go home now,  
rest, regain your strength. Meet me  
here again tonight.

BALE  
Thank you. I appreciate you helping  
me. I have a question though.

OLD MAN  
What is it?

BALE  
What is your name?

OLD MAN  
Everyone calls me Old Man. Just  
call me that.

Bale gives him the sword back then returns to Jessica's.

INT. JESSICA'S HOUSE - SUNRISE

When he gets there he sits at the kitchen table and reads the book the old man gave him.

Jessica comes downstairs.

JESSICA  
Where were you?

BALE  
With a friend.

She sits down on his lap.

JESSICA  
What are you reading?

BALE  
A book he gave me.

JESSICA  
What's it about?

BALE  
Buddhism.

JESSICA  
I never knew you were religious.

BALE  
I'm not. He just thought it would give me alot of insight on how to get over my past and change my ways. I made a promise to you. I'll do what ever it takes to keep it.

Jessica reads a part of the book. Smiles then gives Bale a kiss.

JESSICA (CONT'D)  
What would you like for breakfast?

BALE  
What ever your having. I need a shower first.

JESSICA  
(laughing)  
You do smell really bad.

BALE  
Smart ass.

Bale goes to shower, Jessica cooks breakfast.

INT. WAREHOUSE - NIGHT

The next night Bale meets the old man at the warehouse.

OLD MAN  
Did you read the book?

BALE  
I read the pages you marked.

OLD MAN  
Good. Read them again when you get home. Grab your sword, lets begin.

Bale begins his training.

INT. STAN1 DRIVING - AFTERNOON

A few days after Olivia has left Stan1 gets a phone call from Hector.

HECTOR ZANE

How is the invincible man?

STAN1

How did you get my number?

HECTOR ZANE

I have many tricks. That is one of the many perks of being me.

STAN1

How about you make yourself disappear. I have a trick for you. Stand on the roof of your building at the edge, put a gun in your mouth and pull the fucking trigger.

HECTOR ZANE

I can't do that before the main part of my act. Everyone would be very upset. That would be selfish and they would not get their money's worth. I'm going to make it very easy for you to find me. Soon I will know where you live and I will be paying you a nice visit. First I have to go see your friend Olivia. After I find her I'm going to bring her to your house. I am going to tie you up and sit you on your knees and make you watch me fuck her relentlessly as I put a gun to the back of her head and blow her fucking brains all over your floor!

STAN1

Touch her and I am going to slowly tear you to pieces! Bringing her into this won't do a thing!

HECTOR ZANE

Oh but it will! You 2 little unicorns are no longer going to live such happy peaceful lives in your stupid fucking fairy land. Darkness is coming to your world Stanley. Slowly creeping up behind you, waiting quietly in the shadows. Waiting for the opportune moment to strike and cut your little horns off!

Hector hangs up leaving Stan angry. Stan1 breaks his phone.

INT. CIA HEADQUARTERS - OLD WORLD - AFTERNOON

Frank walks into Hectors office. Hector is standing by the window looking out. Frank knocks.

HECTOR ZANE  
Oh look the good news bird has  
showed up to my door.

FRANK  
We've found where Stan lives. When  
do you want to leave?

CU - HECTORS FACE

HECTOR ZANE  
Not for a while. I want him to  
suffer as much as possible. I want  
to leave him looking over his  
shoulder. When he is good and  
comfortable, then we will fill the  
tub with his blood.

EXT. OLDIE'S PUB - AFTERNOON

Stan1 walks into the bar to see the Old Man. Stan1 sits  
down beside him.

STAN1  
It's been a long time.

OLD MAN  
Too long.

BARTENDER  
What can I get you?

STAN1  
Whiskey Neat.

STAN1 (CONT'D)  
How have you been keeping?

OLD MAN  
A man my age doesn't change much.  
Maybe more wrinkly since the last  
time we talked. Yourself?

STAN1  
I've been better. Have you made any  
new friends?

OLD MAN

I don't make friends. I sit at the bar and get drunk. No one minds me any attention and I don't bother them none.

STAN1

I was paid an unpleasant visit not too long ago.

OLD MAN

Is that so.

STAN1

I was walking out to my car. He came ripping around the corner on his old motorcycle shooting at me. Caught me in the shoulder.

Takes a sip of his Whiskey.

STAN1 (CONT'D)

It never occurred to me until yesterday that the man knew my name. There is only a handful of people who know my name. You and your daughter are the only ones around here who know it.

Long pause.

OLD MAN

There was a young fella in here. I was drawing your car on a napkin when he started asking questions. Me being the old drunk bastard I am, I didn't realize I had given him your name.

STAN1

I told you to never tell anyone my name. That night I was supposed to kill you, when your daughter walked in-.

OLD MAN

My daughter is the only reason I am alive. If she's not around then to you I am just a liability. A loose end as they used to call it.

STAN1

Your daughter did save you that  
(MORE)

STAN1 (Cont'd)  
 night. But we made a deal. A deal  
 to save both of us. I kill the  
 family that hired me and you never  
 speak my name to anyone. I made  
 that very clear.

OLD MAN  
 I have made many mistakes in my  
 time. I wish I could change them  
 but I can't. That's the hard truth.

The bartender brings another couple shots.

STAN1  
 The truth is by telling one man my  
 name you almost got me killed.

OLD MAN  
 I owed you a life debt. I cleared  
 that when I taught you how to save  
 your own.

STAN1  
 That doesn't mean you turn your  
 back on our deal.

They sit in silence and calm down for a minute.

OLD MAN  
 He's just like you were when you  
 came to me. He's lost. His world is  
 turned upside down because of  
 something you did to him. Maybe I  
 can save him and do one last good  
 thing with my life.

STAN1  
 Where does he live?

OLD MAN  
 Don't do this.

STAN1  
 Don't make me break my end of our  
 deal. Where does he live?

OLD MAN  
 Other side of town. 23rd street.

STAN1  
 You need to get out of town.

OLD MAN

Why?

STAN1

Because if you don't someone other  
then myself will kill you. A man  
you never want to meet. Leave town  
live your remaining days elsewhere.  
Otherwise I will have to visit you.  
I don't want it to come to that.

Taking his last shot he gets up to leave.

STAN1 (CONT'D)

Good bye old friend.

EXT. BALE'S HOUSE - EVENING

Stan1 sits in his car outside Bale's house. When Bale comes outside, Jessica is at the door giving him a kiss goodbye. Bale walks to his driveway, gets in his GTO to leave. Stan1 follows him. Bale pulls up to the warehouse. Stan waits in the parking lot for a while then decides to see what he is doing inside. He finds a quiet way in, he sees the old man training Bale. The way he trained Stan.

STAN1

(whispering)

I hope you decide to leave when you  
are done you old fool.

Stan watches for a while before he leaves.

INT. HECTOR'S OFFICE - CIA HEADQUARTERS - AFTERNOON

Hector buzzes his secretary.

HECTOR ZANE

Send Frank to my office.

Frank knocks then enters.

FRANK

What do you need sir?

HECTOR ZANE

Assemble a team. We're going to see  
our friend.

FRANK

Yes sir.

Frank assembles a team.

INT. OLDIE'S PUB - - EVENING

JUKE BOX - ONLY THE LONELY - ROY ORBISON

Stan1 sitting at the bar having a drink of whiskey. Olivia walks in sees Stan sits beside him, turns her chair and stares at him; he turns his head and looks at her.

BARTENDER

What can I get you miss?

OLIVIA

Cranberry vodka.

STAN1

I told you to leave. It's not safe here for you.

OLIVIA

Why? Hector coming after you is no different then how you've lived your entire life. Your lifestyle has always kept us from being together. From letting you let me get close to you.

Bartender sets down Olivia's drink.

OLIVIA (CONT'D)

I have loved you my whole life Stan. I know you love me. If you don't, you would have never let my father live or stuck around this run down town. You would have never looked out for me all these years.

STAN1

Hector is coming for more then to just kill me. He knows about us. He knows who you are and where you live. After he finds you, he will come for me. He will set you down in front of me and make me watch as he tortures you slowly before killing you. I cannot let that happen.

OLIVIA

Then we won't give him the opportunity. Let us enjoy one last night together.

He looks back at his drink. Staring deeply at the bottom as if he's going to find something he's been looking for.

STAN1

Hector is different than the others. Tonight is different than the others.

OLIVIA

Tonight your going to help me find peace. Forever.

STAN1

I have given you many things. Shared things with you others would kill to know. Peace will never be one of those things.

OLIVIA

We both tear at the heart when were not together. When you are done running and hiding your secrets from the world and your standing at the edge of your life, staring down into the pit of darkness we know as death. I will walk up from behind you, wrap my arms around you squeeze you tightly and pray that you jump. When you jump I will be falling with you. I will never let go. Even in death; holding you. That is my peace. Death cannot separate such love. I will be waiting at that edge long before your time to walk upon it comes.

She stands up, rests her purse on her chair.

OLIVIA (CONT'D)

Finish your drink Stan.

Olivia steps behind his chair, puts her hands on his shoulders and whispers in his ear.

OLIVIA (CONT'D)

Dance with me, for a moment let me remove the weight from your heavy heart.

Stan finishes his drink. Olivia takes his hand, walks him to the dance floor.

JUKE BOX - RUNAWAY - DEL SHANNON

They Dance very close and passionate.

CU - Stan1 dancing with Olivia.

Finishing their dance, Olivia looks into Stan's eyes.

OLIVIA  
Walk me home.

She takes his hand; they grab their jackets and walk out of the bar. Only a short walk, they are at Olivia's place. Stan removes Olivia's jacket. Olivia leans in, kisses Stan's lips once.

STAN1  
(whisper)  
Don't stop.

Kissing, slowly removing each piece of clothing down the hallway to her bedroom. Stan lays her down on the bed. Climbs on top of her, they begin to make love. Stan turns her over and has her from behind. He can feel how close she is to climax. She sits upward on her knees as they continue.

CU - Her wetness dripping down her legs.

She reaches back grabbing his head.

OLIVIA  
(whispers)  
I will be waiting for you.

Stan moves his hand slowly around her mouth. She is about to climax.

OLIVIA (CONT'D)  
I love you Stan.

Stan fights his emotions.

CU - STAN'S FACE.

STAN1  
I love you Olivia.

With all his strength, he snaps her neck.

SOUNDS OF SILENCE - SIMON AND GARFUNKLE

CU - OLIVIA'S FACE - SLOWED DOWN

Olivia falls to the bed lifeless. Her face hits the pillow eyes shut, smiling.

SILENT: SOUNDS OF SILENCE PLAYS OVER THE SCENE

Stan; Heartbroken, sitting on the bed can no longer fight his feelings. He loses control, begins throwing things, yelling, cursing.

Stan carries Olivia to his car, lays her in the back seat. He drives to her fathers place.

EXT. OLD MAN'S HOUSE - NIGHT

Stan1 looking through the window of Olivia's dad's house. The old man is sitting there reading. Stan1 walks in the front door holding his sword. The old man looks at him.

OLD MAN  
It is time then.

STAN1  
I told you to leave.

The Old Man pulls out a bottle of whiskey from his cabinet beside his chair with 2 shot glasses. Pours a shot in both, gives one to Stan1. They cheers, take their shot.

OLD MAN  
A clean death.

The old man turns his back to Stan1, his lips quivering. His hands, arms shaking as he get's on his knees. Stan1 raises his sword, presses the tip against the back of the old mans neck.

OLD MAN (POV)

Lowers his head, his vision is blurred by his tears. He can see his tear drops fall on the floor. Stan1 thrusts his sword through, then removes it. The Old Man falls to his side. Stan1 picks him up and takes him to the back. He digs 2 graves and buries Olivia beside her father. He makes 2 wooden cross, sticks them at the head of the graves. Hangs Stan2' Rosary necklace on the Old Mans cross. Then his on Olivia's.

INT. WAREHOUSE - NIGHT

Bale pulls up to the warehouse to train with the old man. The old man never shows up. Bale decides to find him. First he checks the Bar. He is not there. Bale goes to his house. When he gets there he sees the blood trail, follows it outside where he finds the graves. He sees the Rosary necklace hanging on the cross.

FLASHBACK: to Stan1 killing his parents. He sees Stan1 wearing that same necklace.

BACK TO:

Bale turns into a blind rage. He returns to the warehouse to grab the samurai sword and find Stan. He spends all night looking for Stan.

EXT. STAN1'S HOUSE - NIGHT

Finally he parks outside his house and waits for him to return home.

The next day Bale wakes up, Stans car is in his driveway. Bale runs to his house and kicks in the door.

BALE

Stan!

Stan comes down the stairs.

STAN1

I don't know what your quarrel is with me. I suggest you leave it alone.

BALE

This is something one does not simply let go.

STAN1

Your angry. This is no time to fight me.

BALE

You have destroyed my life once. Now you've killed the one man who could have saved it. This is a perfect time to fight you.

STAN1

I don't want to fight you. The Old Man set you on the right path. Leave now and continue to follow it.

BALE

I cannot leave this! You have taken everything from me and killed an innocent man!

STAN1

He was a fool! I told him to leave town and he chose to stay.

BALE  
So you kill him, for training me?

STAN1  
No. I did what needed to be done.

BALE  
That is no excuse!

STAN1  
He would have been tortured for days before he was killed. Maybe longer. I warned him the consequences of staying.

BALE  
If anyone should have left it should have been you.

STAN1  
You followed me here. Go home. Be with your woman. Let her hold you again while your heart still beats.

Bale pulls his sword out.

BALE  
Only your heart will stop today.

STAN1  
So be it.

Stan grabs his sword off the table. They draw close then begin exchanging attacks. Bale madly charges at Stan. Stan takes up defensive actions then counters Bale eventually slightly cutting his shoulder. Bale attacks again. Swinging wildly backing Stan down. Knocking his sword sideways then punching him in the face. Bale attacks again, throwing his best combinations at Stan finally catching Stan in the arm. A small cut. After a long fight Bale is growing tired. He attacks high with his sword. Stan kicks in his knee, dropping Bale to one knee, Swings low blocking Bales high attack, knocking his sword from his hands, turns into a spin bringing his sword to his side stabbing his blade behind him into Bales stomach. Stan removes his blade. Looks back at Bale.

STAN1 (CONT'D)  
(mad/yelling)  
I told you to leave! I told you I didn't want to fight you! But you let your anger blind you! This is  
(MORE)

STAN1 (CONT'D) (Cont'd)  
 what the Old Man was trying to  
 teach you!

Bale falls to the floor. He hits the ground his Honus Wagner baseball card falls out. Stan sees it then picks it up. Looking at it he remembers the day he took it.

INSERT: Flashback of Stan killing Bales parents then taking the Baseball cards.

Stan remembers looking into the boys eyes before he killed his parents. He looks back at Bale and sees the eyes are the same. Realizing Bale was the little boy from that day he takes Bale to Jessica's house lays him down, knocks loudly. Jessica comes to the door. She sees Bale, falls to her knees, grabbing his head.

JESSICA  
 (crying)  
 Bale! No! Please Bale, don't leave  
 me!

Stan kneels down.

STAN1  
 We have to get him inside.

Stan carries him to Jessica's table where she tries to save Bale. Stan leaves her house and heads back home.

INT. STAN1' HOUSE - THE NEXT DAY

Stan is lying in bed wide awake. Unable to sleep.

FLASHBACK: STAN1 - POV

Stan1 remembering the day he killed Bales parents.

BACK TO:

He begins writing a letter. When he finishes writing he seals it in an envelope then drops it off in Bales mail box. He returns home. He is upstairs washing his face, hears vehicles pulling up and a bunch of guys talking. He looks out the window to see Hector with a bunch of his men coming into his house.

HECTOR ZANE  
 Bring him to me alive.

Stan grabs one of the guns he has laid out on his bed, opens fire from the window killing a few of the men.

They break in his house from the back and start coming upstairs. Stan grabs his shot gun, the men come running up shooting wildly. Stan fires a couple rounds into the first few guys.

STAN1

Keep sending them up!

Stan reloads. The men return fire. Outside Hector is getting angry and impatient.

HECTOR ZANE

You, what is that on your belt?

MILITARY MAN

A grenade sir.

HECTOR ZANE

Instead of running up a narrow corridor making things difficult why don't you use it!? Give it to me!

Hector takes his grenade and throws it through Stans bedroom window. It explodes causing Stan to become disoriented.

HECTOR ZANE (CONT'D)

Now get in there and bring him to me!

Stan slowly comes to. The room filled with smoke and still somewhat disoriented he manages to find his sword. The men start coming up the stairs. Through the smoke Stan uses it to his advantage, quietly killing the men with his sword. He becomes overwhelmed by their numbers, they beat him up then take him down to the living room.

Hector comes in.

HECTOR ZANE (CONT'D)

Move away from him.

Stan on his knees. Hector kneels down in front of him holding his revolver to Stan1' chest.

HECTOR ZANE (CONT'D)

See this gun. This is the gun I killed your brother with. I told you I was going to tear your world down. You tried to fuck with me and now you must suffer the consequences of your actions.

Hector Stands up.

HECTOR ZANE (CONT'D)

But as I told you before I am not a coward. Therefore I am not going to let my men kill you.

Hector sees Stans sword on the ground.

HECTOR ZANE (CONT'D)

I see your skilled with a blade.  
Are you a fan of history, Stanley?

Hector picks up Stans sword.

HECTOR ZANE (CONT'D)

Maybe you know this and maybe you don't. Around the time of the first century BCE, there were men called gladiators. They were the most fierce warriors in the entire world. They were slaves, trained day and night how to fight, how to be a champion and eventually earn their freedom. Thousands of these gladiators fought in enormous arenas. Their purpose was to entertain. To die if they were not strong enough. Or to live and kill everyone who stood between them and their freedom. How the audience would roar every time blood was spilled upon the sands. For the victors, they would live to fight another day. For the champions; the gladiators who won the crowd. They would hear their names echo through eternity. Then there were their masters. The men who set up the games to make money and gain favor from the crowd. Evil dark twisted men controlling the lives of the innocent. You, Stanley. You are a gladiator. Over years gladiators would grow tired and angry with their masters. Till one day a man named Spartacus, rose against his masters and helped rid Rome of slavery. I am your master. I own every breath you take. I am going to give you the opportunity to earn your freedom. Let us; Master and Gladiator, fight. This place, your house will be our arena. These men

(MORE)

HECTOR ZANE (CONT'D)

(Cont'd)  
our crowd. Kill me and you are  
free. Or die at my hand.

Hector turns to Frank.

HECTOR ZANE

Frank, find me another sword. I'm  
sure if he has one there will be  
another.

FRANK

Yes sir.

HECTOR ZANE

We will even fight with swords, as  
the gladiators did.

Frank finds the sword Bale had used to fight Stan. Hands it  
to Hector.

FRANK

Here you go sir.

HECTOR ZANE

Untie him. Clear this area. Then  
make a circle.

Stan and Hector are given a sword. Hector hands his gun  
over to Frank to hold. The men back away. Hector attacks  
Stan first to his right then high backing Stan up. Hector  
continues to attack. Stan keeps backing up, blocking and  
evading everything Hector is throwing at him. Hector  
attacks high Stan blocks it, kicks his knee, Hector falls  
to one knee, Stan spins around bringing his blade behind  
him to stab Hector in the stomach (as he did to Bale)  
Hector quickly brings his sword across blocking Stans,  
brings his sword back across at Stans head. Stan leans  
backward dodging it. They exchange several more attacks.  
Hector attacks Stan straight on, trying to thrust his sword  
through Stan. Stan steps to the side grabbing Hectors sword  
under his arm, spinning ripping it out of Hectors hand. As  
he spins he brings his sword around to Hectors head. Hector  
falls to the ground to dodge it. Stan cuts Hectors arm.  
Beaten Hector stares up at Stan. Points to his chest.

HECTOR ZANE (CONT'D)

Through the heart.

Standing above him, Stan brings his sword directly over  
Hectors heart. Stan brings it up quickly to thrust down  
into Hector.

Before his sword comes down a gun shot goes off. Stan drops immediately to his knees, dropping his sword to the side missing Hector completely. The shot hit Stan in the lower Spine paralyzing him. Hector looks behind Stan to see Frank holding his revolver. Hector doesn't show how infuriated he is with what Frank has just done. He gets to his feet, walks over to Frank.

HECTOR ZANE (CONT'D)  
(calm/softly)  
Why did you intervene?

FRANK  
He had you beat sir.

HECTOR ZANE  
I know he had me fucking beat. I was the one fighting. I was supposed to die like an honorable man. Why did you intervene?

FRANK  
I thought you would've-.

HECTOR ZANE  
(yelling)  
You are not supposed to think! You were supposed to let me fucking die! If anyone was going to kill him it was going to be me! Give me my gun.

Frank hands Hector his gun.

HECTOR ZANE (CONT'D)  
Pass me that cloth on the table for my arm.

Frank turns to pick the cloth up. Hector puts his gun to Frank's head and pulls the trigger killing Frank.

HECTOR ZANE (CONT'D)  
Does anyone else feel like intervening?

The men don't say a word. Hector walks back over to Stan, still upright on his knees, unable to move. Hector kneels down in front of him, pulls out his knife.

HECTOR ZANE (CONT'D)  
I'll make this quick and clean. A proper death.

Hector puts his arm around Stan's head holding him close.

STAN1  
 (whispers)  
 Olivia.

Hector thrusts his knife into Stan1's heart. Removes his knife, stands up and looks at his men.

HECTOR ZANE  
 Go dig a grave in the back. Give  
 this man a proper burial.

The men leave to dig his grave. Hector Stares at Stans dead body. Then leaves.

INT. JESSICA'S HOUSE - MORNING

A few weeks after Stans death, Bale wakes up in Jessica's bed. Weak and hardly able to move or talk he looks down to see bandages around his stomach. Jessica walks in the room to find him awake. She sits beside him on the bed.

JESSICA  
 I was worried you weren't going to  
 come back to me.

Bale tries to get a few words out.

JESSICA (CONT'D)  
 Don't speak. Just rest. I will  
 bring you a shake I made. It will  
 be hard to swallow down but your  
 body needs it until you can eat  
 real food again.

Jessica leaves the room.

INT. JESSICA'S HOUSE - A FEW WEEKS LATER

Bale is on his feet, walking with a roller. He makes his way downstairs where Jessica is cleaning.

JESSICA (CONT'D)  
 Your finally out of bed.

BALE  
 How long have I been recovering?

JESSICA  
 Nearly 2 months. Here sit at the  
 table.

Jessica pulls a chair out. Bale sits down.

JESSICA (CONT'D)

I made you another shake. You should be able to eat real food again soon.

BALE

Thank you.

She sits at the table with him.

JESSICA

What happened?

BALE

Jess-.

JESSICA

You've broken your promise and almost ended up dead twice now. I have cared for you for 2 months wondering everyday if you were going to live. I deserve to know.

INTERCUT: Bale at Jessica's table explaining what happened. The vision he saw when he was laying on the floor dying.

BALE

The friend that I told you about, the one who was teaching me how to be a better man. As every night, I went to meet him at a warehouse we trained at. He never showed up so I went looking for him. When I got to his house I found a trail of blood leading to the back. Outside was his grave with a necklace hanging on his cross. It was Stans necklace. It was the necklace of the man who murdered my parents. Seeing it there I lost control. I drove to Stans house and confronted him. He didn't want to fight, he tried telling me to leave. You were right. My anger is going to be the death of me. I didn't see it until now. I remember arguing with him, telling him the pain he caused me. I wanted him to suffer the way he has made me suffer. The rage that came over me was so powerful. I couldn't control it and I attacked him. The last thing I remember was laying on the floor and how clearly I could see your face.

SILENT:

CU - Jessica's face; smiling, lying in her bed.

BACK TO:

Bale at the table talking to Jessica.

BALE

We were in your bed, you rolled  
over and looked at me the same way  
you do every morning.

SILENT:

Jessica rolls on top of Bale smiling.

BACK TO:

Bale at the table talking to Jessica.

BALE (CONT'D)

You rolled onto me, smiled. Then  
looked down.

SILENT:

Jessica sitting on Bale in her bed. She looks down, she has  
Bales blood on her, her smile fades. Her bed is covered in  
it. She looks up at Bale with a blank look.

BACK TO:

Bale at the table talking to Jessica.

BALE (CONT'D)

Your bed was covered in my blood.  
You looked back up at me and you  
started crying.

SILENT:

Jessica staring at bale with a blank look. Tears run down  
her face.

BACK TO:

Bale at the table talking to Jessica.

BALE (CONT'D)

I reached out for you.

SILENT:

Bale reaches out to Jessica, puts his hand on her arm. She shakes her head and pulls it away.

BACK TO:

Bale at the table talking to Jessica.

BALE (CONT'D)

You shook your head and turned away. I have never felt my heart tear in such a way before that point. It finally became clear what you were trying to tell me.

Long pause.

JESSICA

(upset/thinking)

Have you let go of your past?

BALE

I have let go of everything. I know how much I have hurt and betrayed you. I was blind. If you want me to leave and be out of your life I can try. I don't know if I can live another day without you in mine.

JESSICA

No. I do want you to leave. I need you in my life though. Now more than ever.

BALE

What do you mean?

JESSICA

I asked you to promise me something and you broke it. Now I realize I was asking the impossible. Still you tried to keep it. I can never understand how difficult it was for you. Especially after the man who killed your parents also killed your friend. No more promises. If you say you have let your past go then I believe you. I need you in my life not only out of my love for you but I don't want to raise a family by myself or with another man.

BALE

You want us to have a child?

JESSICA

Bale. I'm pregnant. Don't leave me a widow and your child without a father. You would understand that more then anyone.

Overwhelmed Bale gets to his feet, walks over to Jessica and hugs her.

BALE

I will never leave you again.

EXT. BALE'S HOUSE - AFTERNOON

A few days later Bale is next door at his house. He notices an envelope in his mailbox. On the envelope it reads Bale. He opens it. Inside the letter reads.

STAN1 (V.O)

If you are reading this, I am either dead or I have gone to a place you will never be able to find me. Do not chase me anymore. Take what the old man has taught you and use it. Do not let your anger for me stop you from living a good life. You are missing all the beautiful things life is setting in front of you. You have a girl who you mean the world to. Spend your days with her and live them well. She will guide you back to the happiness I ripped from your life when you were a boy.

In the hopes you are reading this I wanted you to know that the memories from the day I killed your parents have always haunted me. Not a day has gone by I haven't felt the regret for what I have done to you. Nothing will never make up for the horrors I brought upon you. Perhaps you will find comfort knowing I have more then likely been killed by a man named Hector Zane.

I have lived my entire life walking down a dark endless path. Only thinking inward about myself and never caring for the wrongs I brought upon others. It isn't too late for you to move on and have a good life. Since mine is at an end

(MORE)

STAN1 (V.O) (Cont'd)  
I will try and get the last thing I  
do right. Inside your house is a  
bag with \$250,000 and your fathers  
Honus Wagner baseball card. Also I  
parked his 65' GTO in the back. Do  
what you can to be a good honest  
man, for yourself and others around  
you. Try and live the life I stole  
from you many years ago.  
Stan.

Bale continues to look at the letter.

BALE  
Hector. I know that name.

FADE OUT:

THE END