

THE LONG HALLOWEEN

Written by

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EXT. TARMAC - NIGHT

Large Airplane. Red carpet treatment. Glitz and glamour. Flashing of hundreds of cameras. A wealthy QUEEN in expensive clothes pose for the cameras.

PHOTOGRAPHERS

Over here! Over here! You look marvelous.

She takes out orange peels from her pocket and throws them to ground. Dirty peasants. They fight one another for the peels.

INT. HALL - NIGHT

TWO THUGS and NOLAN/MR. PERFECT whose face obscured by shadows walk into a bathroom. We only see the Nolan/Mr. He burst through the doors.

INT. BATHROOM - CONTINUOUS

SENIOR, a magician and his talented crew get dressed. The room silences when Nolan/Mr.Perfect bursts in.

SENIOR

Well how may I help you?

Nolan/Mr. Perfect takes out a hammer from his back pocket. His two thugs whip out guns.

NOLAN/MR. PERFECT

I want your skin. How much does it cost?

Nolan/Mr. Perfect lunges for the crew.

EXT. GRAND ENTRANCE - MOMENTS LATER

Lights. Flashing Cameras. Paparazzi behind velvet rope. The Queen walks the entrance waving. A POOR LADY with torn clothes with their hand out.

The Queen spits gum in Poor Lady's hand.

THE QUEEN

Sell it, it'll make you rich.

She nudges the poor hand away and continues to stroll down the hall.

INT. BATHROOM - CONTINUOUS

Chaos. Fights. Nolan/Mr. Perfect smashes people in the head with hammer.

Senior, crawls away the chaos. Nolan/Mr. Perfect spots him crawling. He runs to him.

Senior shocked grabs a knife on the floor, turns and stabs Nolan in the shoulder. Nolan screams. He smashes Senior in the face.

Two Thugs rush over. Senior lays bloodied on a fur coat.

NOLAN/MR. PERFECT

Killing animals to make a fashion statement. That's just a sick.

INT. DINNING ROOM - MOMENTS LATER

Queen stands in the center of the room. People in elegant clothes surround her.

QUEEN

And this over here I croaked "is a fossil 4 million and 69 years old, on it's left you can see another fossil that's 2 million and 69 years old." Wow!, a young kid asked, 'how can you age it so accurately to the year?" Well, I said, It was two million years old when I started working here 69 years ago.

The crowd dies in laughter.

But there's a cold sarcastic laugh in the background. Nolan/Mr. Perfect, bloodied and with a knife stuck in his shoulder, enters through the room with his two guards.

The room gradually quiets down.

NOLAN/MR. PERFECT

Ha...Ha...Ha. Way. To. Bring. Down. The House.

He pauses and looks around at the stunned crowd. Hundreds of people.

NOLAN/MR. PERFECT (CONT'D)

Where's my applause...

As Nolan/Mr. Perfect guns down few with a quick squirt of his machine gun.

The slowly crowd claps..

NOLAN/MR. PERFECT (CONT'D)
...Thank you! Thank you! Louder.

Nolan/Mr. Perfect fires again. People fall. The crowd claps louder. He blows kisses. The Queen rises in the distance.

QUEEN
Stop...

The crowd silences.

Nolan/Mr. Perfect stops. Tilts his head with question. He walks to the Queen.

The Queen's face red, chin high. Noisy breathing.

QUEEN (CONT'D)
...Great intro. I bet you're a hit at all the parties.

NOLAN/MR. PERFECT
My parties are drug and alcohol free. We keep the radio at an acceptable volume and never exceed maximum capacity. But ma'am. This is no party.

RANDOM GUEST
They're all dead.

The crowd reacts with shock. The Queen alarmed.

QUEEN
Listen to me. You're in violation of your royal code.

RED
Being a whiny bitch is a violation also.

QUEEN
Have you forgotten who I am? I am the queen.

He stops in front of her face, breathing heavily.

NOLAN/MR. PERFECT
The queen? I Almost gave a fuck.

QUEEN

You're not Senior at all. Arrest him.

She turns to get away. Nolan/Mr. Perfect grabs her by the throat.

THE KING

Stop?

Shocked. Nolan/Mr. Perfect releases The Queen. He takes two steps in the King's directions and stops. He steps back and slaps the The queen. She falls.

Guards move towards him but are stopped by thugs dressed as servers holding guns.

NOLAN/MR. PERFECT

I'll take this.

He picks up her crown and puts it on.

THE KING

What problem have do you with us?

Mr. Perfect skips to the king.

NOLAN/MR. PERFECT

Your company goes bankrupt you receive a massive bailout from the government yet you walk away with a severance package of twenty million dollars, and I'm the one with the problem? For now on you'll do as I say.

A hammer drops from the shirt of Mr. Perfect's sleeve he catches it by the handle.

THE KING

Do as you say? Do I look as if I should be listening to you?

NOLAN/MR. PERFECT

You don't have to listen to me, but you will respect my authority.

Nolan/Mr. Perfect smacks the King in the face with the hammer. The King falls.

He takes a detonator out the pocket and walks around the room.

NOLAN/MR. PERFECT (CONT'D)

Before I give each and everyone one of you a drastic makeover, let me leave you with a parting quote for those who may survive. I killed yesterday, I killed today and I'll kill tomorrow. Until the world economy is wrecked, my killing spree will continue. Starting with you all. Anybody have any last wishes?

The crowd silenced.

Nolan/Mr. Perfect picks up a glass a wine and chugs it.

NOLAN/MR. PERFECT (CONT'D)

Well then, here's to fine wine and chard remains.

He presses a button on the detonator.

KABOOM! A wall of the room explodes. Dozens sucked out into the red sky. The plane shakes

Gunfire. Men shoot one another. Nolan/Mr. Perfect and his thugs run through the crowd of reach people.

PLANE CORRIDOR

The plane shakes. People fall to the ceiling. Anti-gravity gun fight starts.

Nolan/Mr. Perfect runs on the walls, leaps into the air, grabs a guards gun from his waist and shoots other guards floating through the doors.

He turns in mid-air, as gunfire wails past and impale floating bodies. He steps off the floor, flips forward and punches a floating guard in the face. A fight struggles ensues.

The anti-gravity stops. Both fall to the ground. Struggling. Punches, and kicks thrown. Two regular guards and a SWORD GUARD enter.

Nolan/Mr. Perfect disposes of the two one. He fights Sword Guardsman and regular guard simultaneously. Kicks, punches, blocks and dodging. Nolan/Mr. Perfect takes the sword away from Sword Guardsman and slices both of men across the face.

Multiple men run into the area. They shoot.

Nolan/Mr. Perfect hides behind a wall. He presses a button on his wrist.

BOOM! Explosion. The plane shakes. Anti-gravity.

Nolan/Mr. Perfect leaps from cover. No gravity as he somersaults in the air, slices men and deflects bullets with the sword. Each one.

The plane stabilizes. Bodies fall to the ground. Nolan/Mr. Perfect lands on his feet.

WALLINE crawls on the floor in intense pain. Nolan/Mr. Perfect approaches her slowly.

Walline crawls away from him.

WALLINE

Take it my money. Whatever you want
you can have it all.

Nolan/Mr. Perfect stands over her.

NOLAN/MR. PERFECT

Ma'am I swiped the millions from
your bank account this morning.
I'll leave you with a gift of fire
works.

Nolan/Mr. Perfect steps back. He presses a button on his wrist.

Explosion. The fusel lodge separates behind him.

His parachute deploys and snatches him into the air with bodies, fire and debris.

He floats away from the broken plane.

EXT. FOOTBALL FIELD - CONTINUOUS

Thousands fill the seats. In the distant sky, and explosion is seen along with a sea of firework explosions. Multiple men float down onto field.

The crowd cheers.

ANNOUNCER

Halftime performance is about to
begin.

CROWD

MARIA! MARIA! MARIA!

ANNOUNCER ONE

...Everyone, please welcome, Maria!

Nolan/Mr. Perfect lands in the center of the field. He unhooks his parachute. He looks around at the screaming crowd. He takes a deep breath. Men stand behind him load their guns. He looks to them.

MYSTERIOUS MAN

Gentlemen, are you ready for round two?

I/E. POLICE CAR - NIGHT

DETECTIVE CARTER speeds down the streets towards a massive fire. Other police cars follow.

DETECTIVE CARTER

Thought the days of terrorism were behind us!

EXT. CRIME SCENE - NIGHT

Reporters, police tape, flashing lights, sirens. Detective Carter walks through with ease. DETECTIVE SELENA approaches him and walks alongside.

DETECTIVE CARTER

What do we have?

DETECTIVE SELENA

Witnesses say they descended from an airplane.

DETECTIVE CARTER

Have we researched the flights records to see who took off around that time.

DETECTIVE SELENA

There was only one luxury airline to be flying tonight. That's the King and Queen's Dinner.

Both stop walking. They stand face to face.

DETECTIVE CARTER

Who's claiming responsibility?

DETECTIVE SELENA

No one, except there is one in particular who took interest.

She hands a photo to Detective Carter. A picture of the Mr. Perfect.

DETECTIVE CARTER

Looks like we're making a trip to the Asylum.

INT. EASTERN STATE HOSPITAL - CONTINUOUS

Freezing. Inmates shiver. Rowdy. Detective Thomas and Detective Selena walk through the prison together.

DETECTIVE SELENA

Commissioner really wants to see if we can release him to go back out there in the field? Why not just give him a nuke for God's sake and tell us to finish the entire city like they did before.

DETECTIVE CARTER

Because he won't.

DETECTIVE SELENA

Why?

DETECTIVE CARTER

He renounced the league and gave us the location of other criminals. If he wanted to kill us off, he wouldn't have sold them out.

DETECTIVE SELENA

Whose to say he's changed. He's capable of coordinating this attack behind this cell.

DETECTIVE CARTER

He hasn't had outside communications in the past 15 years and all of next to kin is dead. Including his wife.

DETECTIVE SELENA

Nothing to gain. Nothing to lose. Maybe he just wants to see the world scream.

DETECTIVE CARTER

No, he wouldn't kill the poor...

The two stop in front of a cell.

RED, Tall, stocky but built, late forties fifties, confident, rebellious and nonconformist, talks a crucifix on the wall while he is in a chair. Two brightly colored teddy bears beside him. He snuggles one in his arms

RED

My father left my mother alone to raise me and my sister. She couldn't afford to take care of home so we became homeless and my mom turned to heroin to ease the pain. She died a year later to an overdose. My sister and I were left to wonder the streets, sleeping in abandoned houses and graveyards. We ate from trash cans. Never went to school. My sister turned to prostitution to support us, but I found her dismembered in a blanket some months later. Many months I I prayed and you never responded. Many. You never came to the rescue. And now all I am left with are two mementos that belong to my sister and son.

Angry and weeping, Red reaches for the crucifix and breaks it in half.

DETECTIVE CARTER

Mr. Perfect. Time to come with us.

INT. EASTERN STATE HOSPITAL/SMALL ROOM - MOMENTS LATER

Dark room. Door opens. Oscar enters. He turns on the light. Large empty room with just one chair.

Red in the chair.

Detective Selena and Detective Carter against the wall look at him with question.

DETECTIVE CARTER

Do you know why you've been called for release?

RED

I saw the news.

DETECTIVE CARTER

We know you didn't do it.

DETECTIVE SELENA
Speak for yourself.

Detective Selena tucks further behind Carter.

RED
Murder is beneath me.

DETECTIVE SELENA
But you got your son murdered!

DETECTIVE CARTER
What Detective Selena meant to say,
is that since this new version of
you has murdered hundreds already,
we wanted to know if you're willing
to work with the us to bring this
new League down.

Red silent.

DETECTIVE CARTER (CONT'D)
There are incentives. No more days
of solitary confinement.

RED
That's it?

Detective Carter and Selena stand silent.

RED (CONT'D)
Listen, don't tickle my balls and
charge me for B.J.

DETECTIVE SELENA
We'll move you into to a nicer
facility?

RED
I'll pass.

DETECTIVE CARTER
You mean moving out of this nut
house wouldn't be a good deal for
you?

RED
Nut house? This is my house...

Detective Carter looks to Selena.

RED (CONT'D)
...besides, I work better in the
field. Alone.

Red looks down at a picture in his hand. It's a picture of a teenage boy.

DETECTIVE CARTER

We know you have cancer and that the law prohibits tax payer dollars to pay for your health cost. See where we're getting at?

RED

Hmm...It would be nice to get a flu shot.

BOOM! An explosion rocks the room and tosses Detective Carter, Selena and Red against the wall. A big crumbling hole in the wall.

The dust and debris settle as all three struggle to regain their footing.

Three shots. One hits Red in the shoulder, and the other hits Selena in the leg. Both go down.

On the floor, a laser moves to Red's head. Red rolls out the way, just as a bullet whistles past. He rolls behind a slab wall and kicks a storage cabinet in front Detective Selena and Carter.

The cabinet stops in front of the two detectives. Bullets impale cabinet keeping the two from harm.

DETECTIVE CARTER

Where's it coming from?

Carter slides Red binoculars.

Red peeps through. From his point of view, he sees Nolan, in an office dressed as Mr. Perfect pack up his sniper rifle and run away.

Red rises and runs to the edge of the room. A massive hand grabs the ledge of the floor causing Red to slide to a stop.

A big Fifteen-foot tall GARGOYLE like creature climbs into the room. It roars at Red.

Red balls up his fist and pulls his fist back to throw a punch.

Detective Carter drags Selena run away and exit into...

INT. EASTERN STATE HOSPITAL/CORRIDOR - CONTINUOUS

Mayhem. Gunshots, explosions. The building shakes. Patients and workers run from the gun fire.

A thug from the corner ambushes Carter and Selena. The two tag team him and knock him out.

Another thug with a gun comes from around the corner. Detective Selena shoots him.

DETECTIVE CARTER

Let's move!

INT. EASTERN STATE HOSPITAL/SMALL ROOM - CONTINUOUS

Red dodges the Gargoyle's attacks jumping from one room's end to the other. He punches the beast in the face and rams him in the chin.

The Gargoyle stumbles back to the edge of the building. It's balance holds on one foot.

Mr. Perfect runs to and on top of it's chest. He jumps, knees it in the chin leaps into the open air of the city as Gargoyle falls towards cars that drive by below.

EXT. EASTERN STATE HOSPITAL - CONTINUOUS

Red grabs hold of a power line and slides to the opposite end of the building.

The Gargoyle smashes into the ground. Cars swerve and crash into it and nearby scenery.

The power line snaps. Red hangs on coming fast to the building. He slams against a window and falls down on a small vender's canopy.

Red weak rises and observes the Nolan/Mr. Perfect get into a red car and speed off.

Red jogs cautious into a dark alley.

INT. RED'S HOME - MOMENTS LATER

Knock at the door.

LATOYA (O.S.)

Who is it?

Sounds of footsteps against wood.

Knock at the door.

LATOYA (CONT'D)
Okay, I'm coming. Hold on!

Door opens. Red stands before her.

Latoya, a beautiful, brown skin woman, slim with strong cheekbones stands shocked as the door.

A long beat. The two stare into one another's eyes.

The two embrace one another with a passionate kiss. The two enter the house. The door closes.

INT. RED'S HOME/BEDROOM - MOMENTS LATER

A fire blazes in the fire place.

Red shirtless in bed grabs the remote and turns on the television.

Latoya naked walks around the bed to the bathroom. She grabs a robe from the door and puts in on.

LATOYA
They let you out and you're back to your old tricks.

RED
You know I don't kill.

Water runs. Latoya brushes her teeth.

LATOYA
It wasn't you in the bedroom a few moments ago either. Got better proof?

RED
What reason do I have to kill? You know me better than that.

LATOYA
Do I?

RED
They want me to go out there find this new me.

A very long silence.

Latoya stops brushing her teeth.

LATOYA

But...

Disappointed she lowers the toothbrush away from her mouth and slouches her shoulders.

LATOYA (CONT'D)

...You've got to be kidding me?

RED

I could use the money--

LATOYA

We had the money, the cars, the white picket fence remember? Guess who lost it.

RED

You're still blaming me?

Latoya comes to the bathroom doorway and leans against the wall with her arms folded.

LATOYA

Is the sky still blue?

RED

But it's been fifteen years?

LATOYA

So!

RED

So?

LATOYA

What do they teach you in that jail or nut house--

RED

--It's rehabilitation center.

LATOYA

I don't care what it is--

RED

--It's a rehabilitation center they fix me, they fix me my mind like they do a car or a house. Wh-what you gettin' at?

LATOYA

Really, what am I gettin' at?

RED

Let's not play this game.

LATOYA

Okay console's off controller down.
Every time you had the slightest
emotional urge just you.

(shakes head)

You and the damn money--

RED

--The money. It's always about the
money.

LATOYA

You took from out son's cancer
treatment fund and brought a luxury
car that you never drove.
Who does that?

RED

You know what...

Red rises from the bed. He opens up a drawer and pulls out a
wad of cash. He holds it up.

RED (CONT'D)

...you see this...

Red tosses the wad of cash in the fire place with fire
blazing.

RED (CONT'D)

...There you go. What I just did,
the old me wouldn't do.

Latoya shakes her head.

The television blares. On the screen people run down the
street screaming as Mr. Perfects terrorizes the people with
gunfire.

LATOYA

You know they'll be coming here
looking for you.

RED

Everyone knows you're already dead.

LATOYA

Doesn't matter. We both know where
you need to be. Lock my door behind
you.

She enters the bathroom. Back to brushing.

Red in deep thought.

EXT. EASTERN STATE HOSPITAL - MOMENTS LATER

Pouring rain. The Gargoyle dead in the streets. Police tape
and police officers surround the area.

A FIGURE in a fire raincoat walks calmly to the back of an
open door ambulance. His face not seen to the audience.

DETECTIVE SELENA (O.C.)

Where the hell is he?

DETECTIVE CARTER (O.C.)

Don't worry about him now. We'll
handle that later.

Detective Selena on the bed in the back of a ambulance with
Carter.

DETECTIVE SELENA

No, no I don't want to hear it.
He's gone. He's probably back in
the arms of his group.

The figure approaches. Looking to the ground, their head
covered by the hood. A chart in his hand.

FIGURE

How's she holding?

DETECTIVE CARTER

She's well. Just shook up.

DETECTIVE SELENA

Damn, right I got a right to be
shaken up. We lost the cargo.

DETECTIVE CARTER

I told you to shut up!

FIGURE

Yes follow his orders.

Carter and Selena slowly glare in anguish to the figure.

DETECTIVE CARTER
And who the hell are you?

The figure lifts up the hood, revealing himself as Red.

RED
Mr. Perfect reporting for duty.

DETECTIVE SELENA
The hell you been?

RED
Chasing the mouse who stole my
cheese.

DETECTIVE CARTER
So that was you causing all that
damage we heard on the radio?

RED
No. Him. He got away.

DETECTIVE SELENA
You probably let him.

DETECTIVE CARTER
Hey--

RED
We clear on my goals for this? I
want my money.

DETECTIVE CARTER
Unfortunately, yes. You'll be
debriefed and declared fit for
active service.

RED
Good, in the meantime Carter, you
wife on a short leash.

Red turns around and walks away. Detective Selena fights to
get past Carter, as he holds her back.

RED (CONT'D)
I may not be into real estate but I
know how to put a bitch in her
place.

I/E. SUV/CITY STREETS - DAY

Red, Selena and Carter reside in the back seat of an SUV. Selena, across from Red and beside Carter, reads the Holy Bible.

DETECTIVE CARTER

We'll pay you in installments. For every person or mission you complete you'll get a small amount for your work. You bring us in the number one guy you'll receive a large lump sum To buy your place in Tahiti.

RED

A man can never have too much money. He can only have too little wisdom to manage it.

DETECTIVE CARTER

Is that why this new you would target millionaires?

RED

Who ever this is wants to continue on with the same mission I let go of.

DETECTIVE SELENA

Like Farrakahn to Malcolm X?

RED

With more bloodshed.

DETECTIVE CARTER

Why are you not for it?

RED

It's not part of my original story.

DETECTIVE SELENA

Then what is your original story.

RED

After being orphaned and finding my sister dead, other kids and I began to steal from the rich to survive. The more we were able to steal, the more we were able to bring back to the communities and protect ourselves. They called us the League.

(MORE)

RED (CONT'D)

For years I was a champion of the poor because of my life as a child. My sympathies, however stop at the radicals. Mob madness within the League set in and they massacred hundreds including those I sought to protect.

DETECTIVE SELENA

Who?

RED

Children. I realized, poor people and rich people are the same. Greed and deceit knows them both.

DETECTIVE SELENA

God help us all.

RED

God? No wonder you're so backwards.

DETECTIVE SELENA

Hey, I'm bilingual. I speak bitch too.

Red shakes his head.

INT. STORAGE - MOMENTS LATER

Red enters with Carter. Clapping of footsteps.

RED

If I am to start today, I'd need to call a friend for supplies.

DETECTIVE CARTER

We found him. Got'em here in this room. Been buried down here for quite a few weeks now.

The two arrive at the center of floor surrounded by an armory of weapons, gear and tanks. Deep silence. The two look around.

RED

Well, where is he?

Sounds of a loud crash.

CHOPPER, mid-fifties, black bandana, black a-shirt, loads of tatoos, long white beard, tight denim jeans and biker boots falls from the ceiling with glass. He lands on a table.

CHOPPER

Look who in hells kitchen it is.

RED

It damn sure isn't your mother....

Red smiles. Chopper smiles.

INT. BACK STORAGE - MOMENTS LATER

Red and Chopper walk through the garage of armored tanks gear and planes.

CHOPPER

They say they recruited me for my safety.

RED

I never knew mother Teresa needed protection.

CHOPPER

The new you. The other Mr. Perfect. They took me in because they didn't want the equipment to fall into the wrong hands.

RED

So they brought you in to help me so we can bring down the new me.

CHOPPER

Yup.

RED

So, what'chu got for me?

CHOPPER

Take a look.

TABLE

Chopper at the table with Red. Chopper picks up.

CHOPPER (CONT'D)

I got your standard suit, this time with upgrades. You got your standard kevlar black vest. Capable of withstanding knife attacks, bullets...

Picks up massive sword.

CHOPPER (CONT'D)
...you have your sword, Angel. Can
cut through steel like a hot knife
through butter...

Picks up boots.

RED
I remember these. They failed on me
as I was trying to make an escape.

CHOPPER
I value your opinion to disapprove
things, but these are an upgrade.
Watch.

Chopper sets the boots down. The two stand back.

CHOPPER (CONT'D)
Projects on!

The boots up in the air like a rocket. Red jumps.

CHOPPER (CONT'D)
That's five thousands pound of
thrust.

RED
I bet the ladies like the sound of
that..

CHOPPER
Not if she enjoys pain. I'll
program them to be voice activated
so they aren't easily triggered.
Follow me.

Chopper walks away.

Red follows. Something obscure catches his eye. He approaches
it.

RED
What's this?

CHOPPER
Just a time machine, I'm not done
with it yet.

RED
Why would you need it?

CHOPPER

Fail safe in case the present gets to hectic for the future. They don't know about it. I'm trying to move it back to you know where.

RED

Oh. They don't need all your goods I see.

CHOPPER

They confiscated it without me knowing. This way. I got something to show you.

Moments later.

Chopper pulls off a big curtain. He reveals a very sleek, black, slender vehicle that hovers over air.

CHOPPER (CONT'D)

It's called The Charger. It can function as a hover car, airplane, boat you name. It's nuclear powered and contains enough balls to wipe out an entire state.

RED

Here! Shut up and take my money!

Red hands Chopper a stack of bills.

RED (CONT'D)

Give me three.

CHOPPER

You only need one to get from A to B. These things are sturdy.

RED

Yeah I know. In fact give me four.

Selena enters.

DETECTIVE SELENA

Guys come this way. We got something.

CHOPPER

Damn shame you ain't conquered it yet.

The two men walk away.

INT. NERVE CRNTER - MOMENTS LATER

Selena, Red and Chopper enter into the busy room.

DETECTIVE SELENA

Carter, we got found a tape online showing Mr. Perfect was in Roswell. Play it.

The tape plays. Mr. Perfect jacks up a man.

CHOPPER

The sick bastards who rob people and videotape it.

Red lights up a cigarette.

DETECTIVE SELENA

You're not supposed to light up in here.

RED

So.

DETECTIVE SELENA

We follow the rules here.

Red gives her the finger. Detective Carter turns around Red.

DETECTIVE CARTER

Red.

Red tosses it. Detective Carter turns around. Red takes out another one and lights it.

DETECTIVE CARTER (CONT'D)

Two dozen more of these on the web.

RED

They're smart enough not to show their faces or any landmarks. But too stupid to realize how smart their cell phone camera is. Did you check the geotag?

DETECTIVE SELENA

Yup. Near Wabash and Main.

CHOPPER

You're old stomping ground. Why would he be there?

Red's eyebrows raise at the screen. His lips slightly parted he steps forward.

RED

A haven for the poor. That's where
he would be most embraced as you
were.

DETECTIVE SELENA

Something wrong?

A very long beat.

RED

No! Does The Charger handle steady.

CHOPPER

Sure does--

Chopper turns around.

Red already headed for the exit.

CHOPPER (CONT'D)

Hey wait we're coming with you.

RED

Not on my watch.

CHOPPER

Still the same'ol Perfect.

MONTAGE

INT. STORAGE - MOMENTS LATER - RED GRABS THE SUIT AND MASK

INT. STORAGE - MOMENTS LATER - RED SUITS UP.

INT. CHARGER - MOMENTS LATER - RED ENTERS AND POWERS THE
ENGINES. THE CHARGER EXITS THE BUILDING.

INT/EXT. CHARGER/SKY - AERIAL

The Charger speeds through the beautiful buildings. It clips
one.

Red dressed as Mr. Perfect

CHOPPER

Hey be careful with that thing.
Took a lot time to build.

RED/MR. PERFECT
I've got three more. I can afford
to experiment and wreck one.

CHOPPER (V.O.)
True, but calamity can easily
destroy your abundance.

RED/MR. PERFECT
You only live once Chopper.

CHOPPER (V.O.)
That's the problem, you only live
once.

Red/Mr. Perfect observes the beautiful city below.

The buildings sleek and slender. Feminine. Some with
waterfalls from the rooftops and palm trees on the roof.
Colorful birds fly between them.

RED/MR. PERFECT
When did the city become like this?

CHOPPER
What wealthy?

RED/MR. PERFECT
No, a pile of dog shit.

CHOPPER (V.O.)
Like your life. Ha! After you went
to jail congress gave the rich
permanent tax breaks and cut
multiple programs for the poor.

RED/MR. PERFECT
Such as?

CHOPPER
Public housing, food assistance,
health insurance, social security.

RED/MR. PERFECT
So if you're not born with a silver
spoon there's pretty much no way
out.

CHOPPER
If you make excuses. People have to
get up off their ass and work.
Look your old home is just is
fifteen out. Stay tight.

RED/MR. PERFECT
 (whispering)
 Yeah, just get up off their ass.
 Not just that easy in some cases.

The Charger speeds ahead.

POOR SLUMS

Shanty town. People toss and turn sleepless in old graveyards. Children drank from a pool of dirty water. A dead body nearby.

Robbers run down a street with a purse. A dog chases them. A woman chases the dog.

EXT. ROSEWELL STREETS - MOMENTS LATER

Sunset. The Charger comes to a soft landing in the slums of trash. Goats and little kids runs away.

Red hops out.

RED/MR. PERFECT
 Charger. Camo.

THE CHARGER
 Yes sir, Mr. Perfect.

The Charger blends into the trash.

Red walks down the street.

An abandoned elementary school overrun with weeds, broken windows and old brick. Statues broken. Murals defaced.

FLASHBACK:

INT. ROSEWELL STREETS - DAY (YEARS EARLIER)

Statue in perfect shape. Beautiful mural.

A group of poor people in ragged clothes stand around Mr. Perfect with hands out begging. Mr. Perfect hands them money.

RED/MR. PERFECT
 Hold on I only have but so much.
 Here take this.

The people take the money.

EXT. ROSEWELL STREETS - CONTINUOUS (PRESENT)

Statues broken. Murals defaced.

RED/MR. PERFECT

Nice to know they put it to good use.

Dirt roads. Trash a plenty. Shanty houses. Dirty kids. Dirty people. Kids point at Red/Mr. Perfect they react with joy.

Red walks off. A building awaits him ahead.

EXT. WAREHOUSE - MOMENTS LATER

Night sky. MARCOS and four other thugs load boxes into a truck. RELUCTANT THIEF, opens up a box.

MARCOS

Don't open that.

Reluctant Thief looks inside.

A dead cat rest inside the box.

RELUCTANT THIEF

This what we stealing? How dead cats gonna make us rich.

The four laugh.

MARCOS

Just shut up and load the box. In fact go the back and make sure we got them all. Idiot!

Reluctant Thief walks away.

TRAILERS

Reluctant Thief walks around the trailers. Dead silence. He stops. Something has caught his attention. The trailer's doors open. He walks to it. Observes it. Nothing but blackness. Something snatches him in.

A loud scream.

TRUCK

Echo of scream. The men freeze.

MARCOS (CONT'D)

The hell was that?

The men look around clueless.

MARCOS (CONT'D)
Go check it out! Standing around
for.

Two men leave.

TRAILERS

Moments later the two men search the area. Dead silence. One man leads. The other follows.

The man trailing behind snatched into the shadows.

The lead man searches on without noticing.

Sound of footsteps.

He stops and looks behind him. His face ashen. Shoulders tight. Eye damp and overly bright. Nothing in sight.

Red/Mr. Perfect explodes from the floor and snatches the man under. Gunshots.

TRUCK

Echo of gunshots. The men freeze.

MARCOS (CONT'D)
Gotta be the beast.

Marcos grabs his gun. The two others that are left grab their's as well.

RED/MR. PERFECT
Don't worry. You won't need them.

Marcos looks behind them.

Red/Mr. Perfect knelt down watches them high on a ledge.

MARCOS
Oh it's you. You're not going to
arrest us.

RED/MR. PERFECT
That's what you think.

Red/Mr. Perfect leaps to him. Gunshots and screams.

INT. INTERROGATION ROOM - MOMENTS LATER

Marcos at the table. Red/Mr. Perfect stands across from him.

MARCOS

You used to be one of us? What happened to you?

Red silent. Arms folded.

MARCOS (CONT'D)

You're working for the pigs now. Wait till the boys here about this?

RED/MR. PERFECT

The mn, why were you stealing from him?

MARCOS

Asks the guy who taught me. Look, when someone you love loses their entire life savings from those wealthy scumbags, you get a vote.

RED/MR. PERFECT

What do you mean?

MARCOS

Last year my father got laid off from his factory job. The company goes bankrupt and walks away with twenty million dollars. My dad committed suicide because he couldn't take care of the family.

RED/MR. PERFECT

Which gives you probable cause for that mass murder last night.

MARCOS

I never murdered anyone man. I was like you, you know me better than that. In fact, I'm confused. Why did you blow up the airliner and yet you're here interrogating me?

RED/MR. PERFECT

Where were you last night?

MARCOS

Oh I get it. You guys trying to frame me for that ish. Ain't gone happen me and my guys were at the bar having drinks.

Detective Selena enters with a file at hand.

DETECTIVE SELENA
He's telling the truth.
Surveillance tapes shows him and
his crew were at the bar around the
same time last night...

Detective Selena drops a file on the table.

MARCOS
Told'cha!

DETECTIVE SELENA
This guy works for Los Santos, the
drug cartel we've been trying to
catch.

RED/MR. PERFECT
Los Santos. That was our rival at
one point.

MARCOS
You gotta do what you gotta do.

Detective Selena and Red lean to one another. Whispering.

DETECTIVE SELENA
But we got something else. Another
group of millionaires murdered.

Detective Selena hands Mr. Perfect a file.

DETECTIVE SELENA (CONT'D)
We just got a message from a victim
of the stadium massacre. A lady
said she was raped by one of the
shooters as others looked on. They
performed a rape kit and it was
linked to someone named Bruce
Silva.

RED/MR. PERFECT
Bruce Silva. He was my former
number four. Where is he?

DETECTIVE SELENA
His last known location was
Jefferson and J. Clyde.

INT. APARTMENT - NIGHT

Red/Mr. Perfect kicks in the door. He enters. Dark room.
Detective Selena and Detective Carter follow with guns drawn.

Red/Mr. Perfect stops. Two dead bodies lie on the floor in a pool of blood. He walks to the bodies and knells to them.

Detective Selena and Carter stop behind him. Selena pulls out her cell phone.

DETECTIVE SELENA

Mel, call C.S.I. To my location.
We've got two homicides.

RED/MR. PERFECT

It's Silva and our number three.

Red/Mr. Perfect knells down to a body and presses a button on his glove. Computer screens pop up in the air. He slowly hovers his hand across the body. The computer data runs crazy.

DETECTIVE CARTER

What are you doing?

RED/MR. PERFECT

Collecting evidence.

DETECTIVE SELENA

You'll contaminate the evidence.

RED/MR. PERFECT

I'll do a better job than you.

Detective Selena Charges to him, only to be held back
Detective Carter.

DETECTIVE CARTER

Let him do it.

Skin sags from the person's finger tips. Red/Mr. Perfect uses his free hand to peel skin from the bone.

MR. PERFECT

This person was immersed in water.

DETECTIVE CARTER

How do you know?

The computer data disappears.

Mr. Perfect rises. Turns to the two.

MR. PERFECT

Skin on the palms and soles are white and wrinkled. After a week, it will peel off from the body. I'll need to go back to the lab to analyze what I've found. I'll let you know when it's finished.

Mr. Perfect walks past and away from the two detectives in one move.

INT. LAB - DAY

Red in normal clothes inserts a computer chip into the computer. Pictures and data flash across the screen.

Chopper walks up behind him.

The computer screens stop loading. A picture of an old man appears.

RED

Who ever this is, they are taking out the men that were under me.

CHOPPER

And we still have no clue who?

RED

No, but they're doing me a favor by taking out those who would start this up again. It's like they're eliminating scenarios. Want to be found. Look diatoms in the body.

CHOPPER

Meaning?

RED

Diatoms are algae found in water. If a person is alive when entering the water, diatoms will enter the lungs if the person inhales water and drowns. The diatoms are then carried to distant parts of the body such as the brain, kidneys, and bone marrow by circulation.

CHOPPER

And if the person is dead upon entering the water, then there is no circulation.

RED
Right and check this...

Red presses a button on the keyboard. Four screens pop up on the screen.

RED (CONT'D)
...water entered the circulation rapidly and dramatically increased the blood volume, creating great strain on the heart. The massive dilution of the blood also causes substantial disruption and breaks down red blood cells.

CHOPPER
Which means what?

RED
Sea water has an opposite effect. It draws fluid from the blood plasma into the lungs and doesn't increase the workload on the heart, allowing people to survive for longer before drown in salt water.

CHOPPER
Meaning this person was drowned in fresh water.

RED
Only one fresh water pond around here. Lake Pierre in Beijing in that upscale neighborhood.

RED (CONT'D)
Where Hood resides. He may be our next victim.

CHOPPER
Or mastermind. He is murderous you know...

Red walks off.

The computer screen flashes more images.

CHOPPER (CONT'D)
...There something else?

Red retreats back to the desk. Chopper and Red, investigate.

RED
It's picking up someone else's DNA.

On the screen, beside the picture of Latoya pops up with her name that reads:

LATOYA HARPER

Red's eyes sprout bigger.

CHOPPER

Your wife. Isn't she--

RED

Dead already. Yes. But only one other person besides you and I knew she was still alive.

CHOPPER & RED

Hood!

Red dashes off.

INT. RED'S HOME - NIGHT

Latoya brushes her hair. She puts the comb down slow. A blank stare she gives in the mirror. She jogs out.

INT. RED'S BASEMENT - MOMENTS LATER

Door opens. Latoya walks down the creaky steps.

Red dressed as Mr. Perfect stands in the shadows.

Latoya turns on a switch. A faint light illuminates over Red as he stands in front of a glass casket with a body dressed in a black suit inside.

Red grabs a teddy bear off the casket.

LATOYA

What are you doing back here?

RED/MR. PERFECT

Remembering our son's wish to build schools. We found your DNA tied to a dead body.

LATOYA

How? Who knows that I'm still alive I changed my name.

RED/MR. PERFECT

Don't know. A restaurant, maybe you invited some guest in.

LATOYA

I cheated on you once. Are you ever gonna forget that?

She walks to Red. Arriving beside him.

RED/MR. PERFECT

No, either way you're not safe here. I think Hood may be behind all this.

LATOYA

How do you know?

RED/MR. PERFECT

Long story.

LATOYA

I'm not leaving my son. Not without proper burial.

RED/MR. PERFECT

When this clears we will.

LATOYA

Well what do you think would happen if we leave? I can't have someone desecrate his grave again.

RED/MR. PERFECT

I'm not arguing with you this time--

LATOYA

Arguing?

RED

Toya, I have cancer.

Latoya looks up at Red/Mr. Perfect in his eyes. Their eyes sparkle. Latoya pushes Red away.

A very long beat.

Latoya teary eyed.

A crashing noise upstairs, startles the two. Latoya and Red/Mr. Perfect freeze.

Red breathes hard.

A very long beat.

Red with Latoya following, approach the open door slowly. Their footsteps and floor creaking the only noise.

He stops on the side of the door and pulls out his massive sword slowly.

The lights go out.

Red and Latoya covered in shadows.

Latoya sprints to the bedroom across the hall.

Shocked, Red follows.

BEDROOM

He enters and shushes her quietly with gesture.

Latoya slowly reaches into the dresser and pulls out a gun. She clicks to revolver. The clicking extremely loud.

Red looks down to the floor.

The floor creaks outside the bedroom. A shadow moves.

A door creaks open.

A very long beat.

A door slams shut. Silence.

A very long beat.

Red looks to the floor. More movement. His breathing audible.

Footsteps approach the bed room. It stops.

A very long beat.

Red tightens his grip on the sword. The sound of leather squeezing. His breathing slows down.

He looks up and through the mirror in a hallway observes figure with a shotgun raised.

Blast of the shotgun. Latoya fires as she goes down. Red spins into the hallway.

INT. RED'S HOME/HALLWAY - CONTINUOUS

Red slices the shotgun in half. Two figures in the shadows fight. The two fight and stumble into the living room.

Figures in black silhouette fight in the dark room softly lit by and outside light.

A second figure enters from behind. Three men, presumably men fight in the shadows.

Furniture, pictures, knocked over and fall to the floor.

One figure draws a gun.

Shot fired.

The three continue to fight. Two on one.

Another shot fired. One falls. Dead.

Two continue to fight. Each punch and kick.

Another shot.

One falls to the ground.

The other gets on top and punches him three times.

The lone figure rises and runs to the back room. Footsteps thumping.

RED/MR. PERFECT

Latoya!

The injured figure shuffles on the floor.

Latoya screams.

Window breaks.

RED/MR. PERFECT (CONT'D)

Toya!

Red/Mr. Perfect stumbles as he rises and runs to the back room.

BEDROOM

Red/Mr. Perfect in the doorway, looks at the window. Wind blows through the shattered glass. Latoya missing.

EXT. RED'S HOME - NIGHT

Red/Mr. Perfect runs outside. A car speeds off in the dust.

He chases after the car and presses a button on his belt.

The Charger flies above with a rope deployed from bottom.

He grabs the rope. Pulled up into the canopy. The Charger pursues the car.

INT./EXT. THE CHARGER/SKY - CONTINUOUS

Red/Mr. Perfect steers the Charger.

INT./EXT. CAR/CITY STREETS - CONTINUOUS

Latoya covered in blood and weak. Terrified in the passenger seat. Nolan dressed as Mr. Perfect drives.

LATOYA

Who are you? What do you want with me?

NOLAN/MR. PERFECT

The eyes mean nothing to you?

Latoya looks into the Nolan's eyes. Her eyes grow wider.

INT./EXT. THE CHARGER/SKY - CONTINUOUS

As The Charger chases, two pterodactyl like birds approach it from behind.

RED/MR. PERFECT

I've got trouble. They animal or electronic?

CHOPPER (V.O.)

Makeup say's their animal.

On bird shoots missile from its mouth.

The missile warning inside the Charger alerts.

The Charger turns in between two buildings. The missile smashes and explodes into the side.

RED/MR. PERFECT

Don't loose'em keep the satellite on the car.

The birds chase The Charger through the city firing missiles non-stop. Explosions galore.

Red struggles with the Charger.

RED/MR. PERFECT (CONT'D)
This thing doesn't take corners
well. Got any suggestions?

CHOPPER (V.O.)
Drive better.

RED/MR. PERFECT
Chopper?

CHOPPER (V.O.)
There's a transformer switch near
the eject.

RED/MR. PERFECT
What does it do?

CHOPPER (V.O.)
Push it and you'll find out.

Red pushes the button.

The Charger dodges missile, and releases flares from the bay.

The Charger transforms into a BLACK MECH suit, with arms and legs.

Red/Mr. Perfect rests in the chest of the machine.

One bird rams the Mech the chest with it's head forcing the Mech onto a freeway of traffic.

Red/Mr. Perfect rattles in the cockpit.

RED/MR. PERFECT
How do I control this thing.

CHOPPER (V.O.)
Just like you would control
yourself.

Red/Mr. Perfect uses the arms and legs on the Mech. The Mech slams onto cars traveling in both directions.

The Bird drags the Mech over cars. The mouth opens up. A missile ready.

The Mech punches the Bird in the mouth. The missile launches and smashes into a building.

The Mech rolls on its back and kicks the Bird into the entrance of the tunnel. The Mech lands on its feet and runs to it smashing cars along the way. It jumps ready pound the bird.

The damaged bird opens up its mouth exposing another missile.

Inside the Mech the missile alert goes off. The Mech dodges the blast of the missile that impacts and destroys the second bird.

The Mech falls down against other highways and buildings.

Red/Mr. Perfect disoriented, presses the switch button.

The Mech transforms back into the Charger and blast off like a rocket.

Red/Mr. Perfect stable in the cockpit.

RED/MR. PERFECT
Gotta get it away from civilians.
Where is their location?

CHOPPER (V.O.)
Five miles out. But don't forget
the Bird behind you?

RED/MR. PERFECT
Where?

The Bird hops on top of the Charger and transforms in a BROWN MECH.

Red losses control of The Charger.

The Brown Mech, utilizes a laser to cut through the cockpit.

Red spots The car driving into a forest of baby blue bark trees below. He pulls the controller up.

The Charger transforms into the Mech.

Both Mech fights in the air and crash into floating mountains.

The Brown Mech knocks the Mech down the earth. The brown Mech smashes rocks, and the skyscrapers on the floating island.

Red in the Mech suit levels out. As buildings debris, and dirt fall towards him. He punches them, smashing them into smithereens.

A Bright light shines from the brown Mech.

The Mech hops from one falling rock to another ascending to the Brown Mech.

BROWN MECH
Self-destruct in three, two, one...

As the Mech approaches with fist balled. BOOM!

Loud and bright explosion.

The Mech falls helplessly back to the earth.

He pushes multiple buttons. Sparks fly from the control.
System fried.

The Mech transforms back into the Charger smoking as it falls
towards earth.

Red/Mr. Perfect fights for control.

The ground and forest approach fast.

Red ejects.

The Charger crashes into the ground.

EXT. ABANDONED TREATMENT PLANT - CONTINUOUS

He lands hard and rolls on the dirt. He rolls to a stop.

A very long beat.

He stumbles to his feet. Coughs.

Red/Mr. Perfect walks down the barren street. No one in
sight.

CHOPPER (V.O.)
Less than a quarter smile from your
area.

RED/MR. PERFECT
Where am I?

CHOPPER (V.O.)
Looks like an old treatment plant
outside Charlotte.

RED/MR. PERFECT
Can you download a map of the area
to me.

CHOPPER
Sure can. Give me a sec.

A rattle in the area.

Red stops walking.

RED/MR. PERFECT
Something else is here.

CHOPPER (V.O.)
Like what?

A shadow of a beast sprints against the walls.

RED/MR. PERFECT
I don't think it's human.

A dog barks. It comes from the shadows and attacks Red.
Bloody. Ragged teeth. Red eyes.

Red falls on his back. Wrestles with dog. He takes it back
the mouth and breaks it. Tosses it aside.

More dogs from the shadows rush him. The gang up on him. Red
fights them off.

A sound of a woman loud scream.

In the distance the red car reverses into the scene with
something on fire in backseat. The door opens. A victims
engulfed in flames runs to Red.

RED/MR. PERFECT (CONT'D)
No! No!

Red fights the last of the dogs off, gets up and runs to the
victim.

The victim falls to the ground.

Red takes of his jacket, waves it over the victim and
extinguishes the fire. All that is left are charred remains.
Red falls to his knees.

INT. LAB - NIGHT

Red, in a chair, dazes off in empty space. In front of him,
multiple charred remains on tables.

Chopper enters. Stops and observes red. Walks over and sits
beside him.

CHOPPER
Have you started the autopsies yet?

Red takes a deep breath.

CHOPPER (CONT'D)

Well, you will never know which one is your wife until you find out.

RED

Take this.

Red hands Chopper money. Chopper rises.

CHOPPER

Not this again. C'mon get up.

RED

Buy me something, clothes, food whatever.

CHOPPER

C'mon man get up.

RED

No.

CHOPPER

Get Up!

RED/MR. PERFECT

Damnit just take the damn money. I'm not like you. I can't just read some bible and be at peace with things like this I just can't.

CHOPPER

Look compared to me I know you're not a spiritual person, but you're not going to find your killer moping around.

RED

You're not much of a mourner are we?

CHOPPER

(sarcastically)

Yeah Red, I'm that cold where I don't mourn at all. Look you're our top C.S.I get on your job before he kills again. Think logical for once.

Red rises. He holds out a wad of cash to give to Chopper.

RED

You never experienced loss like I have. You still have your family.

CHOPPER

No. But I know that justice and
peace aren't tangible.

Chopper pushes the money away.

A body shifts on the table. Glass tube falls over and cracks
on the floor. Frightened the two men jump.

RED

I thought you said they were all
dead?

CHOPPER

They were. Which one moved?

RED

Don't know.

Both men sprint to the bodies. Chopper stands over one.

CHOPPER

No burns on this one. He has
petechia in his eyes. Died from
asphyxiation.

Red stands over a charred body. Female. Resembles Latoya.

A very long beat.

Chopper moves to the next body.

CHOPPER (CONT'D)

Judging by skin lesions, this one
died from carbon monoxide poisons.
What do you got?

RED

The body is badly damaged. I need
to juice'em up. The problem with
fire damaged tissue is loss of
fluids...

Red takes a needle and injects the finger with fluid. Finger
comes back to the natural shape.

RED (CONT'D)

...Rehydration restores. If
slightly.

He scans on the finger on a small machine. On a computer
screen Latoya's face pops up.

Chopper looks at the screen. Red stares it. Speechless.

CHOPPER

Guess the twitching was from bodies
nerves. Decomposition.

RED

Yeah. Robin Hood did all this. Why?

Detective Carter burst through the doors.

DETECTIVE CARTER

Guys we've found on Hood and his
number two Little John. But they're
in separate locations.

Red gathers his materials around the room and runs to the
door in one move.

CHOPPER

Who are you going after?

RED

Hood.

CHOPPER

You need help.

RED

I work alone. Concentrate your men
on Little John. He loves an
entourage.

Red exits.

EXT. WHITE FOREST - MOMENTS LATER

Red, on a motorcycle drives down the barren path, surrounded
by trees that glow a baby blue.

RED/MR. PERFECT

How far am I away from him?

CHOPPER (V.O.)

You should be coming up soon. Just
stay tight.

Red drives. Lights on the motorcycle illuminate trees. The
path ends. Red skids to a stop. No one in sight. The roar of
the cycle.

RED/MR. PERFECT

Chopper. He's not here.

CHOPPER (V.O.)
I saw him on tape myself. He's
there.

RED/MR. PERFECT
Listen to me, I am telling you he's
not here.

CHOPPER (V.O.)
Who the hell made the mistake then.
Do I have the wrong feed?

INT. WAREHOUSE - MOMENTS LATER

Police officers storm a warehouse. They arrive in the center
of the room. Empty. Flashlight and guns wave.

EXT. WHITE FOREST - CONTINUOUS

Red stands looking around. Emptiness. The glow of blue trees.

RED/MR. PERFECT
It's a setup. Tell them to pull
back.

A dead man dressed in green drops behind Red, hung with a
noose around his neck.

INT. WAREHOUSE - CONTINUOUS

A SWAT OFFICER shines his light to LITTLE JOHN who is tied up
and bleeding.

SWAT OFFICER
We found Little John.

A timer beeps above Little John. Counting down to zero with
two seconds left.

The room explodes.

EXT. WHITE FOREST - CONTINUOUS

Red turns around. Shocked he studies the dead man, hanging by
the noose from a tree.

RED/MR. PERFECT
Chopper.

CHOPPER (V.O.)
 Good news. They found Little John,
 but their feed just went dead.

RED/MR. PERFECT
 And we got bad news. Robin Hood is
 dead.

INT. AGENCY - CONTINUOUS

Chopper, confused, questions the screen. The agency room
 filled with workers.

CHOPPER
 Then if that's the case then who
 the hell...

Chopper turns to Detective Carter. Detective Carter slamming
 down the phone.

DETECTIVE CARTER
 There was an explosion at the
 warehouse.

The screen surveillance on Red disappears.

DETECTIVE SELENA
 What the hell just happened?

CHOPPER
 Oh on...

Chopper runs to the nearest exit.

CHOPPER (CONT'D)
 ...Tell Red I'm on the way. Keep
 the feed up.

Door slams shut.

EXT. WHITE FOREST - CONTINUOUS

A rattle in the bushes. Red spins around.

NOLAN/MR. PERFECT
 Did you like my distraction?

Nolan approaches Red. Both in the same Mr. Perfect clothing.
 HAZAYZEL approaches Red from the side. Behind the trees
 children with guns appear visible.

RED/MR. PERFECT
Who the hell are you?

NOLAN/MR. PERFECT
This man is a traitor to us all. On
your knees.

Nolan/Mr. Perfect kicks Red in the stomach. Red falls to his
knees in pain.

RED/MR. PERFECT
Leave the goddamn kids out of it.
What do you want?

Nolan/Mr. Perfect pulls out a long sword and holds it to
Red's neck.

NOLAN/MR. PERFECT
You used to be one of us. Now look
at you. Fed us like sheep to
slaughter to the police. You're
gonna pay for your actions, but it
won't cost money.

RED/MR. PERFECT
You bring innocent kids into this
and don't expect me to put up a
fight.

NOLAN/MR. PERFECT
If you do, you'll make my day.

RED/MR. PERFECT
Then bitch, you'll about to have
the best day of your life.

Red equips his sword and swipes at Nolan. Nolan leaps out of
the way.

Hazayzel shoots at Red.

Red deflects each oncoming bullet with the twirl of his
sword. TING! TING! TING!

Nolan runs to Red. He jumps with fist clinch ready to fight
as bullets whiz pass.

Red blocks and dodges Nolan punches and jump kicks.

Nolan kicks Red in the stomach. Red tossed back.

Red rise, runs to and jumps to Nolan.

Nolan does a back handspring, throwing Red behind him.

Red lands face first. His Sword drops. Reaching for it, he looks up. Hazayzel charges with a fist.

Hazayzel uppercuts Red.

Red somersaults backwards.

Hazayzel shoots his gun.

Red deflects bullets with his sword as he lands on his feet. He does aerial cartwheel to the side still deflecting bullets. TING! TING! Red charges to him.

Hazayzel dodges each sword swipe from Red. Red's sword stuck in the ground.

Hazayzel runs on the sword. Somersaults above Red, kicks Red in the head.

Red's head smashes into the handle of the sword.

In the distance, Nolan stands with arms open like Jesus on the cross. He claps his hands. A massive sound wave rips the ground into shreds heading to Red.

Red fights to take the sword from the ground. The wave, rippled like a mirage in the desert approaches Red fast with shredded dirt and rocks.

Red snatches the sword out of the ground. He holds it above his head and swipes it into the ground.

A counter-wave meets the oncoming wave and disperses the dirt and rocks into the nearby trees.

As the dirt settles, Nolan followed Hazayzel fly through the dirt.

Red kicks Nolan aside. A small fight of sword swipes and kicks with Hazayzel.

From behind, Nolan charges to Red with a sword. He swipes at Red.

Red ducks.

RED/MR. PERFECT (CONT'D)
Projects on!

Red blast off into the sky.

Nolan with a boost from Hazayzel jumps into the air after Red.

Gunfire. Red deflects the bullets as he ascends. TING! TING!
TING!

Nolan meets Red face to face. A clashing of swords. Nolan
kicks Red away.

Gunfire. Red spins around and deflects bullets with his sword
as he sails towards a tree.

Red lands feet first, skidding across the branch of tree.

The tree angry turns a bright red. Vines shoot from the bark
and subdue Red.

At the bottom of the pole, Hazayzel punches the tree ripping
a hole all the way through. The tree slowly falls to the
ground.

Nolan lands on the tree as it falls, charging to Red.

Red rips off the vines.

Hazayzel leaps into the sky.

The tree smashes into pieces.

Red, in the middle, swords fight the two men front and back
as all three ascend into the sky. Clashing and sparks of
metal.

Nolan pulls out a shotgun. He blasts Red.

Red plummets to the ground. He crashes into tree branches.
Flip flops like a rag doll and smashes into the ground. Dust
rises.

Nolan lands in front of him.

INT. SECRET LAIR - NIGHT

Nolan still dressed as Mr. Perfect.

NOLAN/MR. PERFECT

Wake up!

RED

AH!

NOLAN/MR. PERFECT

I said wake up!

Water thrown on a naked Red and weak, tied to chains on both
arms.

Hazayzel shocks him.

Red screams.

RED

Why don't you just kill me already?

NOLAN/MR. PERFECT

Because I appreciate the finer things in life. Killing is ugly. Torture is beautiful.

RED

Who are you?

NOLAN/MR. PERFECT

Who the hell am I...

Nolan/Mr. Perfect takes off his mask. His face badly disfigured.

NOLAN

...Look into my eyes and tell me who I am...

Red too weak to look up.

NOLAN (CONT'D)

...Look at me!

Red looks up. Both stare into the others eyes. Red tears up.

RED

Nolan. Son?

NOLAN

Took you long enough.

RED

I watched you die.

Nolan steps back.

NOLAN

Unchain him.

Guards unchain Red.

INT. SUITE ROOM - MOMENTS LATER

Nolan dressed a expensive robe pours himself some red wine in a wine glass.

Red, bloodied and wrapped in a white sheet rest in a chair. Two guards stand behind him with guns.

NOLAN

You remember our last adventure.

RED

I wanted to show you the ropes of my day job in hope that you would take over one day. We were planning to rob the oil tycoon.

NOLAN

Right...

EXT. MOUNTAINS - NIGHT

Pouring rain. Soft wind.

YOUNG RED and YOUNG NOLAN with a group of men behind him.

Young Nolan looks to Young Red. Red smiles at him..

ROBIN HOOD, dressed in green, blonde beard, strong and stoic steps onto the scene. He's accompanied by men.

NOLAN (V.O.)

...You had teamed up with Robin Hood and his Merry Men. Our organization was loosing ground from their stealing and we decided to partner to double profits...

Robin Hood smiles. Thunder strike.

INT. OIL TYCOON MANSION - DAY

Thugs clear out a safe. Millions of dollars they throw into duffle bags.

BEDROOM

Old man and wife in bed, beg for cover under the sheets. Guards stand at the door.

Gunfire. Bullets shred through the door killing the guards. Wife screams.

Thugs burst through the doors. A dozen of them storm the room and search around.

Young Red and Young Nolan enter the room.

NOLAN (V.O.)
We were only supposed to rob him
millions. Harm no one...

The two thugs drag out children. They beat them. Other guards
come over and help.

NOLAN (V.O.)
...But some of us had a different
ideas.

Red and Young Nolan stand appalled.

EXT. EUROPEAN CITY - NIGHT

Pouring rain. Loud thunder.

Thugs toss money into a truck.

Loud Boom. The world turns orange. The thugs turn around.

A mushroom cloud. The earth shakes. Dirt, debris, trees rush
toward the men.

NOLAN (V.O.)
...Robin Hood and his Merry Man
became mad, killing millions for
the sake of stealing millions...

Young Nolan and thugs knocked on the ground.

EXT. EUROPEAN CITY - MOMENTS LATER

Young Nolan pants heavily on the ground. Curled up in a fetal
position.

NOLAN (V.O.)
...the explosion gave me a lethal
dose of radiation...

INT. HOSPITAL BED - DAY

Young Nolan curled up in a fetal position in a hospital bed.
A long note on the heart beat monitor.

Young Red and Young Latoya stand over him crying.

NOLAN (V.O.)
...I developed cancer. And died.

INT. SUITE ROOM - CONTINUOUS

Nolan sadden looks to the ground.

NOLAN

...According to Hood, my death
grieved you so much that you turned
in your own people, including him
and his men to the authorities. He
never sought revenge as he too lost
his only son years earlier to
violence. He sought to compensate
for your lost.

Red's eyes sprout bigger.

EXT. FOUNTAIN OF YOUTH - DAY

Growing vines. Bright green world of colorful flowers and
birds. The moon bright.

NOLAN (V.O.)

...The Fountain of Youth, a
legendary spring, is thought to
restore youth of anyone who drinks
or bathe in its waters.

Robin Hood walks up to the spring and takes a sample of water
in a vile.

NOLAN (V.O.)

...It is also rumored that when
harvested well, it can be used to
raise the dead.

Robin Hood caps the vile. He jumps off the cliff.

And overlook of a bright city. The vines close.

EXT. CEMETERY - DAY

Young Red and Young Latoya stand sadden over a glass casket.
Mourners wearing black stand behind them.

NOLAN (V.O.)

Stealing my remains was not hard
according to Hood...

Robin Hood, covered in black observes in the distance.

EXT. CEMETERY - NIGHT

Same stance as previous, Robin Hood covered in black observes the grave site in the distance. The site now covered in dirt. Robin Hood runs to it.

NOLAN (V.O.)
...All it took was a darkly lit sky
to retake my body.

Robin Hood and two other men dressed in black arrive at the grave site simultaneously.

The men, moments later dig up the grave site with shovels.

INT. SUITE ROOM - CONTINUOUS

Nolan at the window overlooks the city. His back facing Red.

NOLAN
He was extremely confident that I
would be returned to you in one
peace. But just like any city
covered in wealth and millions of
people--

RED
--There's trouble that lies
beneath.

INT. SECRET LAIR - NIGHT

A scientist pours in the sample into a large tank. The water turns a light green.

Young Nolan's body, dressed in a suit, slides down into water off a ramp.

The water bubbles.

A very long beat.

Robin Hood looks on with anticipation.

The water bubbles.

A very long beat.

The water bubbles violently. Arms flutter around.

Robin hood alert.

Young Nolan emerges from the pool screaming in agonizing pain.

NOLAN (V.O.)

He said I came back. But returned,
mad.

Young Nolan hops out of the pit, runs to the first guard and punches him. He reaches for the guard's knife.

The shadows against the wall shows a figure stabbing and beheading others that come to help.

Robin Hood shocked.

Young Nolan runs down the hall corridor huffing and puffing.

A window with a city background awaits him.

EXT. LAIR CORRIDOR - CONTINUOUS

Young Nolan jumps through the window. He screams as he falls into the city below.

INT. SUITE ROOM - CONTINUOUS

Nolan in the chair.

Red sadden. Tears flood his eyes.

NOLAN

The solution from the resurrection
caused me to age ten times faster.
Hence the reason why I died young
but look old. Come I want something
to show you.

Nolan rises from the chair. He walks away.

Guard grab Red and drag in away.

EXT. BALCONY - MOMENTS LATER

Night sky. A cool breeze. The city well lit as water falls dazzle from the rooftops of buildings.

Two guards drag Red, bound by chains behind Nolan who stands looking to the sky.

NOLAN

We have two things in common. Our lack of trust for others and a disbelief in a higher authority...

Nolan looks to the city.

NOLAN (CONT'D)

...While innocents like you and I are harmed we are forbidden to take matters into our own hands.

RED

It's tragic and pathetic.

NOLAN

Yes. See we are father and son, and we shouldn't be murdering one another. We should take over the city and rule together. Based on our ideals not some political or theological myth. Imagine the reckoning we can bring just by doing giving everyone and equal opportunity to, succeed.

RED

No.

NOLAN

Excuse me? I didn't hear that right?

RED

I can't take that personal anguish or pain in order to get what I want. That's how I lost...

NOLAN

Me. You lost me, because you have no self-control over your love for money,

RED

No--

NOLAN

Success.

RED

No--

NOLAN

--Freedom, wealth and power. You're just like all those other millionaires.

RED

No, no, I don't have a problem. I got this under control don't nothing control me. I've been on my own since I was six, provided for my own, protected my own and overcame a lot of my own. Nothing controls me without me knowing and if I did, I'm strong enough to beat it on my own. I got this alone.

NOLAN

You've never needed anyone. Hmph. You could've destroyed the world economy with me. No worries. I'm just getting started.

Nolan turns and walks to the exit.

Red disappointed.

RED

Wait. Wait. I can help you...

An armed guard stands Red up and drags his off.

RED (CONT'D)

...Nolan! Nolan!

EXT. CITY STREETS - DAY

Red's last words echo across the city. Dusk. A calm before the storm. The horns and lights of the city.

INT. CONGRESS BUILDING - DAY

CHECK IN

Politicians in formal wear talk. The room filled with lots of chit chatter. Most of it frantic.

SENATOR and REPRESENTATIVE walk through the metal detectors. A female guard in a suit, stops them and pats them down.

SENATOR

You think the president will state
the return of Mr. Perfect in his
speech.

REPRESENTATIVE

As long as I remain an incumbent I
could care less.

The two walk on.

Female Guard lifts her risk to her mouth.

FEMALE GUARD

All Clear.

Sound of a knock on the door.

INT. PRESIDENT'S ROOM - DAY

Knock at the door.

MALE SECRET SERVICE

Mr. President...

OUTSIDE THE ROOM

MALE SECRET SERVICE knocks at the door. FEMALE SERVICE
OFFICER stands behind him

MALE SECRET SERVICE (CONT'D)

...Mr. President are you in there?

You okay...

(to Female Service
Officer)

...you sure he's in here.?

FEMALE SERVICE OFFICER

He hasn't left the office all day.

INT. CONGRESS - CONTINUOUS

Senator and Representative walk into the main chamber room.
The rest of the politicians frantic with conversation.

REPRESENTATIVE

Idiot president was supposed to
start five minutes ago.

SENATOR

What do expect. He's black. They
use C.P. time.

REPRESENTATIVE

What is that?

SENATOR

Colored people.

Senator sits in his chair.

Representative offended.

INT. PRESIDENT'S ROOM - DAY

Knock at the door.

MALE SECRETE SERVICE (O.C.)

Mr. President are you in there?

A hand falls over the chair.

Nolan/Mr. Perfect puts on the Mr. Perfect mask. Back in uniform he straightens his gloves.

NOLAN/MR. PERFECT

The champ has finally arrived.

INT. CONGRESS BUILDING - DAY

The crowd still frantic. PRESIDENT ANNOUNCER walks in the door way.

PRESIDENT ANNOUNCER

Everyone please welcome the president of the Acirema.

President Announcer walks forward.

The crowd stands still. Everyone silent.

A very long beat.

The crowd looks to the door. No one there. Not even a sound.

Some politicians look to one another in confusion.

A very long beat.

Nolan/Mr. Perfect walks through the doors. Guards follow him.

The crowd in awe.

His guards open fire into the air. Sparks fly. Television screens burst.

The crowd ducks for cover as Nolan/Mr. Perfect walks casually through. His men follow.

Gunfire. Destruction.

His guards kill the Vice-President and Speaker of the House as they hide behind the chairs.

Nolan/Mr. Perfect walks to the podium. The crowd silenced. He taps on the microphone. His speakers shrieked.

NOLAN/MR. PERFECT
Holas, mi amigos.

INT. SECRET LAIR - DAY

Red struggles in the chains. He looks to the television.

Nolan/Mr. Perfect talks on television. Under him a breaking news banner reads:

MR. PERFECT'S COUP D'ETAT

Red looks defeated.

EXT. CONGRESS BUILDING - DAY

Police cars pull up by the dozen. Swat trucks pulls up too. One by one police officers get out of their cars, whip out their guns and take cover behind the car doors.

Detective Selena gets out of the vehicle.

FOREMAN runs down the steps to her.

FOREMAN
We have a hostage situation.

DETECTIVE SELENA
Thank you Captain Obvious. Where's the president?

FOREMAN
He's been killed. And so has the VP and chairman of the house.

DETECTIVE SELENA
Who is behind this?

FOREMAN
Take one good guess.

INT. THE AGENCY - DAY

Detective Carter watches Nolan/Mr. Perfect talk on a large screen television.

DETECTIVE SELENA (V.O.)
You got an ID on who it is?

DETECTIVE CARTER
It's our one and only.

DETECTIVE SELENA
I don't believe it.

DETECTIVE CARTER
We can't confirm just yet. We're going to let him talk and compare the wavelengths of their voice.

DETECTIVE SELENA
How far is the military.

DETECTIVE CARTER
Fifteen minutes out.

INT. SECRET LAIR - DAY

Red struggles in the chains.

RED
I got money. I can give you anything you want.

Hazayzel looks to Red. He shuffles himself and looks away ignoring him.

HAZAYZEL
Money perverts justice.

RED
But money buys freedom.

Red takes a deep breath. He looks away, but quickly look back at the Hazayzel. There's a flag on his shoulder.

RED (CONT'D)
You know I lived in Seareavo once. I rolled with Manhantan during the uprising. We hadn't had sex for weeks since we had to kill those thousands of people...

Hazayzel struggles for comfort.

Red smiles looking to the floor.

RED (CONT'D)
 ...driving them out of town. But
 you know when we did get some good
 from the villagers...

Hazayzel stares at Red.

RED (CONT'D)
 ...I'm still having trouble
 deciding who was tighter. The
 adults...

Red looks to the Hazayzel with disdain.

RED (CONT'D)
 ...or the children.

Hazayzel balls up his fist and cracks his knuckles.

HAZAYZEL
 Oh I'm going to enjoy this.

Hazayzel approaches Red. Red smiles.

INT. CONGRESS BUILDING - CONTINUOUS

Nolan/Mr. Perfect at the podium.

NOLAN/MR. PERFECT
 Today, is a new day. No longer will
 we be dictated by congressman who
 lust for power, who can't seem to
 cross party lines for the sake of
 the compromise. No more Super-Pac's
 or lobbyist buying them off. In
 fact no more cutting the spending
 for food stamps, unemployment,
 education or robbing social
 security. We can no longer stand
 back while the banks receive
 bailouts and foreign aid is wasted
 on countries who are our enemies.
 No. Now is the time to introduce a
 new government. One not controlled
 by the federal reserve. Combined
 efforts of socialism and communism
 where there is no middle cast or
 poor. Just one even playing field
 that doesn't feed our lust for
 materialism, prestige, wealth and
 power.

(MORE)

NOLAN/MR. PERFECT (CONT'D)

The time of laying on our backs
while the government screws us over
with our legs wide open is an old
position. We want to be on top. As
I speak...

EXT. EXPENSIVE NEIGHBOORHOOD - DAY

Expensive Mansions. Pink, orange and yellow sunset.

Armed men rush down the street. They shoot bullets into the
air.

Home dwellers run back into their homes.

NOLAN/MR. PERFECT (V.O.)

...my men. Are marching to the
homes of the rich...

INT. MANSION - DAY

An old woman dragged from under his bed into the arms of
thuggish guards.

NOLAN/MR. PERFECT (V.O.)

...stealing from them, their banks,
their jewelry, their power..

INT. SOUP KITCHEN - DAY

Dirty children hold out their hands receiving diamonds,
rubies, gold and gems.

NOLAN/MR. PERFECT (V.O.)

...to share with the poor...

EXT. SLUMS - NIGHT

Poor dirty people, push a family, wearing expensive clean
clothes of four into the mouth of a hungry beast.

NOLAN/MR. PERFECT (V.O.)

...No longer will the poor be fed
to hungry beast when they fail to
pay off debt. No. It will be the
other way around...

One final push sends the entire family into the mouth of the
beast.

INT. CONGRESS BUILDING - CONTINUOUS

Nolan/Mr. Perfect a the podium.

The crowd of politicians watch in silence.

NOLAN/MR. PERFECT
Education will not go to the
highest bidder and health care will
be affordable to all.

SENATOR
Stop!

Senator rises from the crowd.

Guards aim their guns at him.

NOLAN/MR. PERFECT
No let him speak.

Senator walks to the podium. He snatches a microphone from a stand marches right to the bottom of the podium.

SENATOR
The poor don't deserve help. They
got themselves into poverty let
them get themselves out.

CROWD
Yeah!

SENATOR
Any money we give to charity will
be wasted, stolen or spent. The
poor will never see it.

CROWD
Yeah!

SENATOR
Many of us don't have the time, we
don't know where to start and our
little bit won't make any
difference.

CROWD
Yeah! Amen!

SENATOR

So before you get out and lecture
to us on how to take care of the
poor, take into account that we
don't want to be the victim
ourselves and that there are
government programs that already
help them.

The crowd cheers.

Nolan/Mr. Perfect looks around the cheering crowd. He leaps
down to the Senator.

The crowd silence. The Senator terrified.

Nolan/Mr. Perfect approaches calm, investigating the Senator.
He stops.

Senator drops the microphone. It echoes on the speakers.

Nolan/Mr. Perfect punches the Senator in the neck.

Senator falls to the ground and coughs up blood. The crowd
reacts in awe.

EXT. CONGRESS BUILDING - CONTINUOUS

Detective Selena looks to the horizon.

The cops make a move on the steps.

DETECTIVE SELENA

Hey, I didn't say move. Get back
down now. Now!

POLICER OFFICER

We were to storm the building.

DETECTIVE SELENA

By what command?

The officers stands silent.

INT. CONGRESS BUILDING - CONTINUOUS

Nolan in same spot as before. He holds out his hand. The
microphone handed to him.

NOLAN/MR. PERFECT

This land is my land, this land is
my land.

(MORE)

NOLAN/MR. PERFECT (CONT'D)

From Malicornia, to the New Sun
Island. From the redwood forest, to
the gulf stream waters, This land
was made for only me. That's our
que boys.

Nolan/Mr. Perfect pulls out a detonator and presses a button.

EXT. CONGRESS BUILDING - DAY

Detective Selena stands watching the building with other
officers.

The officers turn on one another and kill.

Explosion. Boom! Fire tosses Detective Selena and officers
tossed back.

Politicians rush out of the building into the crowd of police
cars. Living officers nervous of what to do.

Roar of motorcycle. Dozens of motorcycles rush out. One
Nolan/Mr. Perfect rides.

INT. SECRET LAIR - CONTINUOUS

Red, with the guard in a choke hold, drags the guard. The man
falls.

Red looks to the television.

On the television the camera follows Nolan/Mr. Perfect as he
rides on the motorcycle.

Red grabs the wine glass and rushes out the room.

INT. CORRIDOR - CONTINUOUS

Red enters. Two guards, guarding the door surprised.

Red deposes of them both.

A guard walking in the near distance raises his rifle to
shoot.

Red takes a gun and shoots the rifle out of the guards hands.
The gun breaks in two.

The guard pulls out a vending machine, pushes it and charges
towards Red.

Red runs to the oncoming vending machine. A door close by. He jumps off the doorknob and rolls on top of the vending machine.

The guard surprised.

Red runs to and jumps out the window. He catches a phone wire and zip lines across the chasm into another building.

INT. GARAGE - DAY

Red crashes through the window rolling on the floor. He rises. His suit, sword and motorcycle await him.

EXT. CITY STREETS - NIGHT

Dusk. Red dressed as Mr. Perfect roars down the street on his motorcycle.

RED/MR. PERFECT
Chopper, Detective Carter.

INT. AGENCY - NIGHT

Detective Carter stands in front of the large screen.

DETECTIVE CARTER
This is Carter, where have you
been?

INTERCUT - TELEPHONE CONVERSATION

RED/MR. PERFECT
Captured.

DETECTIVE CARTER
Have you seen the news?

RED/MR. PERFECT
I saw myself out there. Where is my
son?

DETECTIVE CARTER
Our satellite shows he's not far
from you but we need to call you
back.

RED/MR. PERFECT
My son was dead ya know.

DETECTIVE CARTER

We know.

RED/MR. PERFECT

And you kept it secret?

DETECTIVE CARTER

We knew it was him, we just didn't tell you.

RED/MR. PERFECT

Why?

DETECTIVE CARTER

Red come back to base. You'll jeopardize our attempt to catch him.

RED/MR. PERFECT

Go to hell.

DETECTIVE CARTER

You leave me no choice. All units be aware that there are two Mr. Perfect's on the street. Apprehend both of them as both are armed and extremely dangerous.

Police car pulls behind Red. Sirens blare.

Red turns the corner.

One by one police cars add to the mix. A little over a dozen follow him now.

Up ahead nearly four dozen police cars, sirens, are oncoming.

COP OVER SPEAKER

Mr. Perfect. Pull over there is nowhere to turn.

Red slides the motorcycle into the intersection and speeds down the streets.

The police cars in both directions meet. Some crash into the other. Others make it and pursue Red.

Red looks behind him. He's some distance.

Up ahead, Nolan/Mr. Perfect turns into the corner on his motorcycle speeding away from Red.

Red speeds on. The police still in pursuit of him.

As Red heads to the intersection. Police cars swerve and skid meet turning in. They speed to catch Mysterious Man.

At the intersection Red speeds in between the cars. Some crash and collide.

The officers notice him. The cars try to ram him. Red speeds away from each one. The cars collide and veer onto the sidewalk into store.

Red dodges the cars with little effort. He pulls ahead of the cars.

Nolan/Mr. Perfect turns into a parking garage. Red follows.

INT. PARKING GARAGE - CONTINUOUS

Nolan/Mr. Perfect looks in the rear view mirror. Red tails him on the bike.

NOLAN/MR. PERFECT

Look who decided to join. Hope you like heights.

EXT. PARKING GARAGE - CONTINUOUS

Nolan/Mr. Perfect speeds on the motorcycle to a ramp at the edge.

Red pulls onto the top. He stops, pulls out a gun with a grapple and shoots. POW!

Nolan/Mr. Perfect speeds off the ramp. Airborne. The grapple impales in the arm wraps around him. The bike flies from under him.

Red pulls.

Nolan/Mr. Perfect pulled back lands hard on his back.

Red runs to Nolan/Mr. Perfect just as the police arrive. Helicopters soar above. The spotlight on the men.

Red pulls him up.

RED

It's over.

Nolan/Mr. Perfect head butts Red. He breaks from the rope with one strong stretch. The two fight.

One by one the police circle them as they fight.

Punches, kicks, parry's. The two in a dire fight as the light shines above them.

Fight continues. Red knocks him to the ground.

Red punches him. Nolan/Mr. Perfect on his back kicks Red. His mask flies off.

Red rises.

Nolan/Mr. Perfect rises. He pulls out a knife and lunges.

Red dodges the attack. Punches him in the back.

Nolan/Mr. Perfect helmet flies off. He lands on the knife. Red pulls him up.

NOLAN/MR. PERFECT
Looks like we go down together.

RED/MR. PERFECT
No, only you.

Red raises one hand above his head.

Nolan/Mr. Perfect raises both hands. Bleeding from the mouth. He laughs hysterically.

The chopper circles above.

INT. THE AGENCY - NIGHT

Cheering crowd. Detective Carter calm. Champagne bottles popped.

Red enters unmasked. He struggles for freedom as he is brought in with handcuffs by officers.

DETECTIVE CARTER
Let him go...

Red walks through straight face. He's displeased.

DETECTIVE CARTER (CONT'D)
...Don't do anything stupid.

RED
You'd do anything. Anything.

DETECTIVE CARTER
Says the man who thinks he's above the law.

RED
Bitch I am the law.

DETECTIVE CARTER
I am trying to maintain the well being for my fellow officers and the people of this city and I don't need someone messing up stuff when things don't go their way.

RED
Oh so you like your cake and eat it too huh?.

DETECTIVE CARTER
Everyday is my birthday. But my gift was keeping your son alive.

Red goes to charge Carter. He's held back officers.

RED
He's still alive.

DETECTIVE CARTER
You're son needs a man. Not some boy. Take your money...

Detective Carter shoves Red a suitcase filled with money.

DETECTIVE CARTER (CONT'D)
...I would like to thank this man right here for helping us bring down our biggest threat since Hitler. On behalf of the Agency we just want to say thank you. You're free to go.

Red shrugs the officers off. He takes the money, turns around and walks away.

DETECTIVE CARTER (CONT'D)
There's a AA meeting two days from now you should go!

RED
Go to hell.

Door slams shut.

INT. RED'S BASEMENT - DAY

Red smashes the glass coffin. He grabs Young Nolan's body by the collars.

A glass eye pops out.

Red touches the skin gently. The skin peels. Red rips the skin off. It tears like paper.

Under the broken skin is a decorated mask.

Red drops the body back in the casket. Shocked and bewildered.

INT. LAB - DAY

Red swabs the wine glass. He puts the swab in a DNA reader.

Red at the table, watches the computer screen. Screens flash back and forth. The screen reads:

DNA ANALYSIS 90% LOADING.

A picture of Young Nolan and Old Nolan side by side.

The screen reads:

ANALYSIS COMPLETE DNA 100% MATCH.

Red shuts his eyes in despair.

INT. MEETING - NIGHT

WILL, at podium. Red, wearing a suit in the audience surrounded by others.

WILL

Hello, everyone my name is Will and I'm addicted to money.

CROWD

Hello Will.

Red silent.

WILL

It's good to be here in front of all of you. No I'm not lying, although I have my share of compulsive lying to my family. I've spent years in secrecy, guilt and shame. And similar to gambling-my family are destroyed by going into debt, and by the use of family resources that should be going for other things.

(MORE)

WILL (CONT'D)

Constant craving for more and/or newer things. My spending exceeded my income, even as income increases. I shopped frequently and returning frequently. Purchased duplicates. Stole money from friends and family. Ha even children sometimes. Yeah I took candy from a baby also.

Red rises from the chair and leaves.

An AA GUARD stands by on the wall talk into his sleeve.

AA GUARD

Yeah he's leaving.

INT. STORE - DAY

Red strolls with a basket in arms. He throws objects into the cart.

Red depressed.

EXT. MAUI - DAY

Bright sunny day. Beautiful palm trees. Blue ocean. The waves crashing. A soft breeze.

A man walks on the green grass into a house.

INT. TROPICAL MANSION - DAY

Red, dressed in a Hawaiian shirt, enters. The house beautiful.

Red grabs a remote and picture and sits in the chair.

HIS POV:

A picture of him, Young Nolan and Latoya smile as a happy family.

BACK TO SCENE:

A tear comes from his eye. He looks around.

In one chair a stack a clothes rest with the tags still on them. In the other four flat screen televisions.

Red turns on the television. A commercial on the television.

ON TELEVISION:

A hungry kid looks at the screen. Depressed, dirty and sad. The channels turn. On television another commercial comes out.

A boy crying.

CRYING BOY

All I want is my family and school.
I can't find neither.

BACK TO SCENE:

Red shuts off the television. He gets up and walks to the patio.

A father, son, wife and daughter laugh and play on the beach. All are happy.

RED

God help me!

Just in the horizon of the ocean a city burns in flames.

INT. HOSPITAL - DAY

Detective Carter stands at the end of the bed. Nolan on his side, breathes through the hospital respirator. He's weak. Arm amputated.

NOLAN

You people like hiding behind that badge don't you? What are you without it?

DETECTIVE CARTER

You don't amuse me.

MYSTERIOUS MAN

I don't amuse you? Then why are you here? Did you come to watch me die.

DETECTIVE CARTER

That sounds like a good show to watch.

Nolan tosses aside the respirator. He inhales the air. Refreshing and calm, he exhales.

NOLAN

Old Spice. Conservative. Your values don't hold up well with your liberal colleagues. You've become outspoken than the rest to prove that you sir can stand in the face of opposition and not give a damn. Didn't you?

Detective Carter swallows and looks down.

NOLAN (CONT'D)

You capturing me. I bet this you're hoping that your colleagues will like you...

Detective Carter takes a step back.

NOLAN (CONT'D)

...But they won't. Judging by your over abundance of mouth wash you'll drown yourself in your sorrows when they reject you. But don't worry, you'll die...again. Someday.

Detective Carter uncomfortable.

DETECTIVE CARTER

Bring in the gift.

The lights go up. Red walks up from behind Detective Carter. He steps until he stands beside him.

Nolan swallows. Timid like a child to be scolded.

Red searches for words. He looks to the ceiling. He bites his lip.

NOLAN

I've been such a bad boy haven't I?

Red transitions from the ceiling to looking towards M Nolan/Mr. Perfect disdain.

NOLAN (CONT'D)

Say it, I've been really bad. A really bad boy. Did you know what they did to me.

Red silent. Perturbed.

NOLAN (CONT'D)

(yelling)
Do you know what they did to me?

Red unflinching studies Nolan.

Nolan breathes hard.

NOLAN (CONT'D)

After I was reborn, villagers took me in until I regained my memory and aged fast. One day, this country that you now fight for killed my entire family in a genocide for oil. They took me as collateral. Taught me how to kill. Injected me with heroin and taught me to fear no one...

Red swallows. The information hard to digest, yet he maintains.

NOLAN (CONT'D)

...They let me sleep in a hole in the ground in a shed by myself for months until the voice in my head became too loud. When I got freed I killed everyone. Everyone. I knew they'd send you after me. I never meant to hurt you. I just wanted--

RED

--Success and equality. Yeah. I know.

NOLAN

You don't get it. What would you know you were never around.

Nolan slightly smirks.

Red disappointed walks away.

NOLAN (CONT'D)

(quietly)
Don't leave me.
(louder)
Don't leave me
(louder and angry)
Don't you leave me!

Door slams shut.

Nolan looks off sadden. He begins to cry.

NOLAN (CONT'D)
(crying)
Why my father don't love me. Why he
don't love me man.

INT. AGENCY - MOMENTS LATER

Red and Detective Carter in front of the television screen that shows multiple feeds of city violence playing out. Red distraught. Carter types on the computer.

RED
That boy joining the league. That
was my greatest failure.

DETECTIVE CARTER
No matter how well you raise your
kids they ultimately make their own
choices.

RED
Like you would know.

Detective Carter turns around in the chair to Red.

A very long beat.

DETECTIVE CARTER
...I had a son. Got with the wrong
crowd in his teens. Died from drug
overdose...

A dead silence.

Detective Carter turns back around in the chair. Typing away he goes.

DETECTIVE CARTER (CONT'D)
...So why did you let him join
anyway. Robbing from the rich you
know?

RED
Means of survival I guess.

DETECTIVE CARTER
You guess?

RED
Yeah? Something wrong?

DETECTIVE CARTER

Nothing, I'm just from a privileged household. Gotta keep telling myself that sometime, stop it Carter.

RED

I wanted to protect him. Always knew as long as he was under my wing he was watched over. Didn't want him to wonder into something I couldn't control.

DETECTIVE CARTER

Again, I graduated at the top of my class. I can't relate.

RED

Everything I taught him he's turned it on me. Hell of my own making.

Detective Carter turns around again. Red stares at the ground.

DETECTIVE CARTER

Why don't you go home and enjoy what's left of your wealth. Travel the world. What's done is done.

Red stares off into the distance of the ground uncertain.

RED

It's not the same, not what I want.

DETECTIVE CARTER

Suit yourself.

Detective Carter turns to the computer.

RED

Thanks for your sympathy.

DETECTIVE CARTER

Eh, you're fine. Wait What?

Detective Carter turns around in the chair to Red.

Red already walking away.

Detective Carter shakes his head. He turns back around and types on the computer.

INT/EXT. AIRPLANE/AIRPORT TARMAC - DAY

Red boards an airplane with a few passengers. People say hello with smiles. He ignores them.

INT. HOSPITAL - MOMENTS LATER

Nolan rises from lying down. Weak.

GUARD

You going somewhere?

Nolan looks at the guard and winks.

INT. AGENCY - CONTINUOUS

Detective Carter types on the computer. Concerned.

The computer screens starts to fill with danger signs.

Detective Carter surprised. He turns to the crowd of workers.

DETECTIVE CARTER

We've been hacked. Everyone on lock
down.

He gets up in a hurry. The room panics.

INT. AIRPLANE - CONTINUOUS

Red makes himself comfortable in the chair.

A KILLER in front of him, turned around in his chair stares at him.

Red snatches off his glasses. He shrugs his shoulders in question.

RED

You want an autograph what I got
something you want?

The Killer smiles turning back around in his seat.

Red relaxes.

EXT. AGENCY - CONTINUOUS

Guards dressed in black with assault rifles shoot and kill the outdoor guards. The guards in black storm in.

INT. AGENCY - CONTINUOUS

Sirens blaring. Mass panic. Detective Carter burns the files.
Gunshots. Screams.

DETECTIVE CARTER

Nolan.

Detective Carter drops the paper and runs towards the heaviest commotion.

Gunshots. Glass shatters. Sparks fly. Carter dodges them.

INT. AIRPLANE - CONTINUOUS

The plane ascending. The passengers comfortable including Red.

PILOT

We are now ascending at ten-thousand feet. We will let you know when it's safe to unbuckle.

The Killer unbuckles his seat belt.

Red raises his nose with suspicion.

INT. AGENCY - CONTINUOUS

Detective Carter runs through the dark halls of chaos. He sprints upstairs.

INT. HOSPITAL - CONTINUOUS

Detective Carter runs down the halls. He enters the hospital room.

The bed empty.

The door behind him slams shut.

Detective Carter turns around.

Nolan well suited, accompanied with guards, aims a gun at him. He shakes his head.

INT. AIRPLANE - CONTINUOUS

The Killer unbuckles his seat belt and rises. He walks to the front of the cabin.

The passengers confused mumbled to himself. A STEWARDESS comes forward.

STEWARDESS

I'm sorry sir you're going to have to take a seat.

The Killer pulls out a knife and stabs the lady. She falls.

Red rises and rushes to the killer. He deposes of him, knocking him unconscious.

The passengers applaud.

EXT. AGENCY - CONTINUOUS

Nolan in front of the building as guards exit and pass him by. He pulls out a cell phone, presses a button and places the phone to his ear.

The phone rings.

INT. AIRPLANE - CONTINUOUS

Red's phone rings as the crowd still cheers.

He pulls out the phone and looks at it. On the screen:

DETECTIVE CARTER (757) 555- 8533

Red answers it.

RED

Yeah?

EXT. AGENCY - CONTINUOUS

Nolan on the phone. Still in the same spot from before.

NOLAN

You think I was dumb enough to put only one on that plane. Think again.

Nolan hangs up and walks away.

INT. AIRPLANE - CONTINUOUS

Red hangs up the phone slowly. He looks around the plane. Everything calm insight.

PILOT KILLER, from in front of Red, rises from his seat and enters the cockpit. He stabs the pilot.

Red sprints to the cockpit.

The Pilot Killer stabs the captain and seizes the controls.

The CO-PILOT panics and attacks the Pilot Killer.

A sudden drop in altitude.

Red thrown back into the cockpit. Together the Co-Pilot and fight the Pilot Killer.

Coffee spills on the controls.

The Pilot Killer's head smashes into the windshield. The windshield cracks. The Pilot Killer falls to the ground.

Pilot on the floor covered in blood. He gags and clutches his chest. Blood pours from his mouth.

STEWARDESS rushes to the cockpit and pulls him back.

STEWARDESS

I got him fly the plane.

Red sits in the seat.

CO-PILOT

The hell you doing mate?

RED

I've flown before helping. Fly the plane.

Sparks fly on the panel.

Co-Pilot checks the instruments. The stabilizer trim wheel rotates.

CO-PILOT

The stabilizer trim wheels to rotating. Disengage autopilot!

Co-Pilot clicks instruments.

The plane pitches down.

The crowd screams.

Red and Co-Pilot hang tightly.

PLANE COMPUTER
Pull-Up! Pull-UP!

The plane's windshield crack spreads more.

The Co-Pilot pulls the handles back. The plane pulls up.

The windshield cracks more.

CO-PILOT
Dear Lord!

RED
Stewardess!

Stewardess enters frightened.

The windshield burst opens. The Co-Pilot sucked out of the open.

Red and the Stewardess catches him by the legs. The two struggle to hold on as air rushes through.

STEWARD#2 runs in. He straps himself into the vacant seat and grabs a hold onto the captain's legs.

Red engages the auto-pilot. The plane balances out. Wind continues to pour through.

RED (CONT'D)
Pull! Pull!

The Co-Pilot pulled him. His head smashes on the instruments.

PLANE COMPUTER
Auto-Pilot disengaged.

The airliner banks 90 degrees. The nose to drops.

Co-Pilot sucked into the open windshield out of the plane.

Wind pours through.

Red pulls back on the yoke.

Stewardess frantically puts on the seat restraints.

The plane stalls.

With his seat pulled all the way back, Red struggles.

The plane rapidly pulls up.

Passengers thrown about in the cargo area.

RED
I got it, I got it!

The plane plunges went into a spiral descent.

RED (CONT'D)
Grab the wheel. Pull right.

The two Stewardess grab the wheel.

The airplane does 4.8g pull.

PLANE COMPUTER
Increase speed! Increase speed!

RED
(pointing)
Push that button right there! We're
going to trip the auto-throttle.

Stewardess pushes a button.

Engine One overspeeds. The engine roars louder. A blade breaks. The blade smashes into a widow.

Inside the plane glass thrown into the passengers. They scream.

A man near the broken window sucked out into the air.

The plane levels out.

The Number one engine detaches.

The plane vibrates violently.

PLANE COMPUTER
Compressor stall! Compressor Stall!

Red panicky.

RED
Pull that! Throttle back to engine
two.

Steward pushes a button.

Engine number two shuts down.

Amongst the passengers, the forward lower lobe cargo door shakes. Ripped off it rushes into the skies.

Five passengers pulled out of the plane.

Debris hits engine three. A passenger flies into engine four.

The plane violently shakes again.

Red uncertain, yet still has control of the plane.

RED (CONT'D)
We're gliding! Gliding! Start a
slow descent.

The plane descends slowly. Below, houses with pools races past. An interstate bridge approaches.

RED (CONT'D)
Dump the fuel! Dump the fuel!

Stewardess turns a lever.

Fuel pours from the wings.

From Red's POV:

The plane approaches a interstate with cars moving.

BACK TO SCENE:

Red pushes some buttons.

The planes wheel gears lowered.

A dead silence.

The plane slides across the motorway crushing many cars. It embeds itself on the west embankment of the motorway. It stops.

Horns blare. People scream. Small fires.

A very long beat.

INT./EXT. JEEP/CITY STREETS - MOMENTS LATER

Nolan rides in the passenger seat. Outside he looks.

A plane, some distance away, rest on the bridge. Big pockets of smoke.

He smiles.

EXT. BRIDGE - CONTINUOUS

Destruction. People screaming.

An air-slide ejects from the door.

Red slides down the slide. He stands and looks around. His cell phone rings. He answers.

INTERCUT - TELEPHONE CONVERSATION

RED

Hello!

NOLAN

Looks like you survived.

RED

You sick son-of-a-bitch!

NOLAN

Oh the love of a father!

RED

That's innocent lives out here! I swear--

NOLAN

--No, no, no. You listen. I am going to finish you off. I'm stealing the rest of your arsenal from you know who. Hope you're not broken by the flight.

Nolan hangs up the phone.

RED

You...

Click! Sign of the dial tone.

Red screams in anger. He looks around confused and angry. He runs to a car. And hops in it.

The Driver runs to the car demanding the car.

The car spins off and speeds away.

INT./EXT. JEEP/CITY STREETS - CONTINUOUS

Nolan in the passenger seat. The driver drives calm.

DRIVER

We go to go kill him now.

MYSTERIOUS MAN

No, keep moving. Our prom is elsewhere.

The car speeds down the road.

INT./EXT. CAR/CITY STREETS - CONTINUOUS

Red drives down the road. Police cars race past him.

Red pulls out a phone and presses a button.

INT. ABANDONED BANK - DAY

Chopper at the computer types away. His phone rings. He answers it.

INTERCUT SCENE - TELEPHONE CONVERSATION

CHOPPER

Hello!

RED

Chopper! Where are you?

CHOPPER

I'm in the abandoned bank with our old crew!

RED

Get them out of there. He's coming for you.

CHOPPER

Wait who?

RED

Nolan, he broke out and killed Carter and the agency. He's coming for your arsenal.

Chopper panics and closes down the systems. He snaps his fingers. The others alert.

CHOPPER

Then where the hell are you?

RED

I just went down on the plane.

Chopper looks at the television screen. News reports show the airliner on the bridge.

CHOPPER

That was you? This'll get you good publicly for once!

RED

No time for popularity. Brace yourself we're coming for you.

CHOPPER

We? You and including who else?

RED

Short term memory hasn't evaded you yet?

CHOPPER

Nevermind.

Red hangs up the phone. He speeds down the road.

Chopper looks to the crew. They await his voice.

CHOPPER (CONT'D)

Pack up. Code two.

The crew moves around quickly loading weapons.

INT./EXT. JEEP/CITY STREETS - MOMENTS LATER

Nolan puts on his Mr. Perfect mask. He loads his weapons.

INT./EXT. CAR/CITY STREETS - MOMENTS LATER

Red speeds down the road.

A yellow car crosses the intersection.

Red alert swerves the car.

His car clips the front of the other and flips over. The car comes to a rest.

Dead silence.

EXT. ABANDONED BANK - MOMENTS LATER

Nolan gets out the car with guards. Instant gun fire breaks out. His men easily dispose of the security.

INT. ABANDONED BANK - MOMENTS LATER

Gunfire.

Chopper grabs his shotgun. He stares at the door.

His crew assembles beside him. All stand with their guns aimed at the door.

EXT. CITY STREETS - MOMENTS LATER

Red crawls out of the car. He's weak. He stands and looks around.

The crowd around him points. Some cheer. Others angry. The angry ones charge to him.

He pulls out a grappling gun and fires it at a building. He's pulled up and away just as the angry mob reaches him. The people fight one another.

INT. ABANDONED BANK - MOMENTS LATER

Chopper and his crew stand guard at the door. The doors swing open.

Instant gunfire. Papers fly. Sparks fly. Armed guards enter. Men on both sides go down.

Chopper turns and runs away. He hides behind a desk. Reloads his weapons.

Nolan enters. He opens fire with an assault rifle.

EXT. ROOFTOP - MOMENTS LATER

Red runs on the rooftops and jumps from building to building. He puts on his jacket and places on his mask.

INT. ABANDONED BANK - MOMENTS LATER

Chopper peeps from behind the desk. He opens fire at Nolan.

Nolan shot in the arm. He drops his gun.

A random guard fires at Chopper. Chopper shot in the stomach falls. He drops the gun.

Nolan picks up his gun and marches toward Chopper.

Clash! Clash!

Glass falls from the ceiling. A gas canister falls to the ground.

Nolan jumps behind a desk.

The canister explodes. Yellow smoke everywhere. Guards one by one falls down choking.

Red, fastened to a rope slides down to Chopper. Beside him, he picks him up and wraps his shoulder around him.

Gunfire returned.

Red ducks. He pulls out a small bomb. Activates it and tosses it into the crowd. He tugs on the rope. The rope pulls Red and Chopper up.

The bomb beats down to zero.

EXT. ROOFTOP - CONTINUOUS

Red and Chopper pulled up.

Explosion.

The fire and force rips through the rooftop.

Red and Chopper thrown onto the road below. They roll to a stop. Red and Chopper weak.

The crackling of fire. Police sirens. People run in different directions.

RED

He's still alive. We got to get away. You got another one of those chargers?

CHOPPER

It's in the basement, if the explosion didn't harm it.

RED

We're going to the hospital.

CHOPPER

No...just no.

RED

Then we'll--

CHOPPER

--No. Let's make your next move.
I'll need to see you to the end,
just as I approach mine.

RED

We'll go to Argula then. It's
something there we need anyways.

Red helps Chopper up. Chopper bloody and weak.

INT./EXT. CHARGER/OCEAN - MOMENTS LATER

The Charger speeds over water. The sky a tangerine orange
mixed with violets, yellows and pinks.

Red drives. Chopper in the seat bleeds out. He's in pain.

RED

The city really this far out?

CHOPPER

You haven't heard about what
happened did you?

RED

No, what?

CHOPPER

Just keep looking out in the
distance. You'll see a buoy and
know where to stop.

Red looks out the window. A few buoy's pass.

RED

Yeah cause they're so easy to
notice.

CHOPPER

This one's shaped like a castle.
Small. Just keep your eyes posted.

RED

Hmph...

Red looks to the horizon. The orange rays hit his face.

RED (CONT'D)

...The sunset. I haven't seen it
that beautiful in a while.

CHOPPER

Look closely and you'll see a storm coming.

Red investigates the distance. Many miles away a group of storm clouds huddle.

RED

Few miles out. We got time.

CHOPPER

Wasn't talking bout that storm.

RED

Hmph! Poetic. I'm going to miss that.

The Charger arrives to the castle buoy. It hovers on the water. The canopy opens. Red gets out. He presses a button on the door of the buoy. It opens.

INT. ELEVATOR - MOMENTS LATER

Chopper weak and barely walking leans himself against the wall.

Red pushes a button. The door closes on the elevator. The beautiful sunset disappears.

RED

Will it be alright anchored to the buoy.

The elevator descends.

The lights on the elevator signaling each level passing moves up the elevator.

CHOPPER

Don't worry bout it. It's made to easily be stolen.

Red looks displeased.

RED

You do realize I had my first car stolen right. I left it running while at the store.

CHOPPER

I'm not a sixteen year old without common sense. Just camouflage it.

Red pulls out a controller and pushes a button.

RED

Bitch.

CHOPPER

What?

Red beats on the controller.

CHOPPER (CONT'D)

...hope that wasn't towards me.

Red looks to Chopper out the corner of his eye.

RED

I still don't see how this takes us
to the city.

CHOPPER

Wait for it.

The elevator passes one level. Through the glass, in the bottom of the ocean rests a beautiful metropolis. Well lit and expensive. Small Submarines, and ocean life swim pass.

Red astounded.

RED

What the hell is this?

CHOPPER

It's Argula. Just like you left it.

RED

When I left the city was on dry
land.

CHOPPER

When you teamed up with Robin Hood
and his Merry Men, the wealthy
flooded the city to prevent the
scoundrels from taking it. The city
was thought lost by many, expect
for those who knew of the flood,
even then many left.

RED

Why?

CHOPPER

Transitional government.
The economies and everything
changed.

(MORE)

CHOPPER (CONT'D)

Only a few libertarians, commies,
socialist. That is it. And that's
the building we're headed for.

A tall Empire-State like building awaits in the distance.

EXT. GLASS TUBE - MOMENTS LATER

Red, with his arms wrapped around Chopper knocks on the door.

RED

This is exactly how I left it.
Minus the ocean view.

CHOPPER

And a little dust.

TERESA, a woman in her mid-fifties, slim, humble and cheerful, opens the with a bright smile that's out of this world. Seeing Chopper it quickly turns to shock.

TERESA

Oh my gosh...

Teresa reaches for Chopper. Together with Red they carry him into the house

TERESA (CONT'D)

...what happened?

CHOPPER

I'm fine just get me in.

RED

Hello Sue.

TERESA

(calm)
Hello Red
(shockingly)
Red! Oh now I know it's trouble.

RED

Same'ol Teresa.

TERESA (V.O.)

So is that you causing all that
trouble up there?

INT. LIVING ROOM - MOMENTS LATER

Red at the window studies the ocean life.

Teresa stands at the door with arms folded.

RED
No. It's Nolan.

TERESA
Nolan! He's alive!

CHOPPER
Yes--

RED
--No! Well sort to speak.

TERESA
Well which one is it?

RED
He isn't the son I know. But he's mine.

TERESA
Oh no. You had a child out of wedlock...

Chopper chuckles.

Red shakes his head. A slight smile.

TERESA (CONT'D)
...You ought to be ashamed of yourself.

RED
Don't worry I am.

Red gives a subdued laugh.

TERESA
I'm glad you find this amusing.

Red gives a shallow sigh.

RED
It's not that. I'm just. In remembrance.

TERESA
About what? Those long parties you used to have.

RED
The Long Halloween.

TERESA

Yeah watchamacallit. I don't know why'd you call it that and frankly I don't care...

Teresa walks over and sits in a chair.

TERESA (CONT'D)

...So, why'd you call it that?

RED

My family and I used to come here years ago to celebrate Halloween. Man I remember the smiles it brought us back then. To dress up as rich queens and kings. Wealthy people. For one day we could be anyone we wanted, besides being poor. But instead of making Halloween last one day, we turned it into a week. Good times.

CHOPPER

Well, I hate to bust your bubble but could you least get me someplace soft. Like a slab of concrete.

RED

Be glad to help.

Red walks out of frame.

INT. EMPIRE BUILDING - MOMENTS LATER

Red, with arms wrapped around Chopper, helps him to the bed. He searches the room.

Red lays Chopper on the bed.

CHOPPER

You said we're here earlier to retreat from your son. Why are we really here?

RED

That time machine. Where is it?

Chopper points.

Red walks over to the curtain and pulls it off. He's displeased.

CHOPPER

Had some trouble transporting it
back without those pesky detectives
noticing...

Red squats down and opens a tool box. He works on the
machine.

CHOPPER (CONT'D)

...So what's your plan?

RED

I'm going back in time...to kill
myself.

CHOPPER

Kill what?

RED

I'm going back in time to kill
myself. The old me. The one who
puts all his values in the
superficial things. The house, the
cars, the fame, the wealth. That
one.

CHOPPER

The one who got his son killed.

Red freezes. His stare motionless. He looks away.

RED

Where's the wrench? I saw it ten
goddamn times when I didn't need
it.

CHOPPER

It's gone to that same place the
remote goes when it falls down the
back of the sofa, an alternate
dimension.

Red works on the machine.

CHOPPER (CONT'D)

Over on the wall...

Red gets up and walks to the wall, takes the wrench and
walks back and squats down in front of the time machine all
in one move.

CHOPPER (CONT'D)
...I must warn you that it only
goes back fifteen years. That's it.
And you can't come back.

RED
I didn't plan on to. It's why I
want to kill the old physical me
and take my place...

Red rises and picks up a gun with a silencer and red-dot
sight. He loads it.

RED (CONT'D)
...Yeah. That sounds about right.

CHOPPER
I thought you don't use guns.

RED
Added proof that I've changed.

A very long beat.

CHOPPER
So. I guess...

An awkward silence.

Red looks to Chopper.

RED
No need to get sentimental. I'm
going see you in a few hours.

CHOPPER
But, it'll be the last time I see
you.

Red pauses. He lays the gun on the table and walks to
Chopper. He stops and extends a handshake.

CHOPPER (CONT'D)
Save it! I don't have to say what
want to say. You already know what
it is...

Red slowly drops his arm.

CHOPPER (CONT'D)
...that's all. Neither one of us
has been big on emotion.

A very long beat.

RED
Well the machine's done.

Red reluctantly turns around. Slowly he walks away.

CHOPPER
When you go back...

Red stops.

CHOPPER (CONT'D)
...Just tell the younger me that
the yellow ball is twenty-eight.

A very awkward and uncomfortable silence.

RED
Will do.

Red sits in the chair. He presses some button. The machine
shakes, lights flash.

A very bright flash and Red disappears.

Sound of glass breaking.

Chopper looks to the door.

Nolan enters with Teresa at gunpoint. Fellow guards follow
him behind.

NOLAN
Make that a trip for a dozen.

EXT. RED'S HOME - DAY

Sunny day. The neighborhood nice. Birds chirp. Children play.
Their laughters joyful and silly.

Red behind bushes. His gun by his side. He creeps from behind
them approaching his house. He crawls to the kids.

RED
Hey, hey shhh! What's your name?

The LITTLE GIRL doesn't answer.

RED (CONT'D)
C'mon what day is it? What's the
year and month.

LITTLE GIRL
It's Tuesday. 2060.

RED
Tuesday? 2060?

LITTLE GIRL
Yeah.

RED
Good, good. I don't have any candy,
so you stay well okay.

LITTLE GIRL
Okay.

Red creeps onwards to his house. He moves to the sides and
peeks through the windows.

In his son's room, no one is there.

He run's around to the back. DOG barks. ROOF! ROOF! ROOF!

Red shushes him. He approaches him and rubs the dogs ears.
The dog lays down.

Red moves onward to the side of the house. His wife Latoya
washes dishes. He lays the gun down and runs to the front of
the house. He knocks on the door.

EXT. RED'S HOME - CONTINUOUS

Latoya walks to the door.

LATOYA
I'm coming, I'm coming.

Latoya opens the door.

LATOYA (CONT'D)
Well you're home early. Where's
your key?

Red stares at her. He's stunned by her beauty. Speechless.

LATOYA (CONT'D)
Red where's your key. You okay?

RED
Yeah, yeah I'm good.

LATOYA
And you dyed your hair gray too.
Why?

RED
I, uh, trying something new. Look
get inside.

Red enters.

Latoya kisses him on the lips. She turns and enters back into
the house. The closes the doors.

LATOYA (O.C.)
...I wasn't expecting you back so
soon. How was the trip?

INT. RED'S HOME/LIVING ROOM - MOMENTS LATER

The house well decorated. He looks around impressed.

Latoya washes dishes.

RED
What trip?

LATOYA
The trip. You went to China on
business.

Red confused.

RED
I've never been to China--

LATOYA
--China? You go all the time.

Latoya crosses her shoulders.

Red a bit confused.

RED
Yeah, no, wait. Is today Tuesday
2060?

LATOYA
Yes, why?

RED
I was supposed to get back fifteen
years not thirteen.

LATOYA
Fifteen, thirteen what? What's
going on?

RED
Where's our son?

Young Nolan enters.

YOUNG NOLAN
I'm right here pops.

Red speechless. He walks to Young Nolan and stares deep in his eyes. He grazes his son's cheek.

Young Nolan confused steps back.

YOUNG NOLAN (CONT'D)
Pops you okay? We still going right?

Tears flood Red's eyes. He cries. Hugs Young Nolan tightly.

Young Nolan in pain.

YOUNG NOLAN (CONT'D)
Pops, pops. Mom what's wrong with him?

Latoya moves and breaks them up.

Red turns away crying.

LATOYA
Red? Red? What's wrong.

RED
I need you to two to leave. Leave right now?

LATOYA
What for?

RED
(angry)
Just go...

Latoya and Young Nolan jump in fear. Red calms down. He turns halfway to Latoya and Nolan.

RED (CONT'D)
...Look son, our meeting is off tonight. Just go get to somewhere private, a hotel something. Don't answer the phone, don't tell no one. In fact don't call me I'll call you take my number.

LATOYA

We already have your cell number.

RED

(angry)

Take the number.

Young Nolan grabs a pad and pin.

RED (CONT'D)

It's new. 202-555-3486. Get
somewhere safe. If you don't today
will be the day you, Nolan die.

LATOYA

What the hell is this all about Red
what's going on? I wanna know.

RED

A nuke in the city going to blow.
In five minutes you need to be out.

Red exits. Latoya follows.

LATOYA

Red! Red!

The door slams.

A SERIES OF RHYTHMIC CUTS:

Magazines slammed into automatic weapons. AMMO BELTS are fed
into rotary cannons. MISSILES are attached to gunships tub-
wings.

SOLDIERS dress up into suit. PILOTS close canopies. Soldiers
run up shuttle ramps.

Abstract gunships rise amid boiling turbine exhaust.

EXT. CITY - AERIAL

Airships fill the sky. Deadly armored.

The Battleship leads the formation, flanked by Heloships.
Behind that is a wave of Mech Suits, and last, the two
enormous Dropship shuttles, packed with troops.

Inside the Battleship, Robin Hood surveys his armada as they
soar above of the ocean approaching a vast city.

INT./EXT. CAR/CITY STREETS - CONTINUOUS

Red speeding in the car. Dials a number on the cell phone.

INT. ABANDONED BANK - CONTINUOUS

Young Chopper, minus the long beard and a few tatoos at the computer. Phone rings

YOUNG CHOPPER

Hello?

RED

Chop, this is Red. I need a favor.

YOUNG CHOPPER

What is it?

RED

I need to know Robin Hood's location. I put a tracer on him earlier.

Young Chopper at the computer types away. On radar a big glob of yellow.

Chopper concerned.

A screen of flying airships pop up approaching a city.

YOUNG CHOPPER

He's on some...airship?

RED

He's going to destroy the city.

YOUNG CHOPPER

What?

RED

Grab your crew and alert the city. There's a nuke in the town and he's going to blow it.

Chopper panics and bustles around the room.

INT. MILITARY BASE - CONTINUOUS

Alarm sounds. Troopers scuttle to the futuristic jets, tanks and humvees.

INT. RED'S HOUSE/LIVING ROOM - CONTINUOUS

Latoya at the door. Teary eyed.

Phone rings.

Young Nolan looks to Latoya.

Phone rings.

Young Nolan walks over to the phone and answers it.

INT./EXT. GREEN CAR/CITY STREETS - CONTINUOUS

Young Red with black hair on the phone.

YOUNG RED
Hey son you ready?

INT. RED'S HOUSE/LIVING ROOM - CONTINUOUS

Young Nolan frightened pulls the phone away from his ear.

YOUNG NOLAN
Mom, it's pops. He's calm.

Young Red enters.

LATOYA
What the hell is going on?

EXT. RED'S HOME - CONTINUOUS

Nolan with armed guards across the street approach the house.
A green car in front of the house.

Young Red, Young Nolan and Young Latoya walk from the steps.
A shouting match.

NOLAN
Looks like a nice family.

Back to Young Red. His phone rings.

YOUNG RED
Just shut up!

He answers.

INT. CITY STREETS - CONTINUOUS

Young Chopper, with AK's and armed soldiers jog down the street.

YOUNG CHOPPER

I found the location of the bomb.

YOUNG RED

What bomb? What are you talking about?

YOUNG NOLAN

You just called me asking about a bomb. It's in one of the drop ships. Robin Hood is going to blow it.

YOUNG RED

What?

YOUNG NOLAN

Why are you shocked at this, you just told me this five minutes ago.

YOUNG RED

(to Young Nolan)

Go to your mother's house now. I gotta go.

Young Reds puts on his mask. His boots blast him away.

EXT. CITY - MOMENTS LATER

Then ships above toward the city in a thundering wave.

The Heloships flair hover protectively.

The Dropships blast the ground with their powerful lift jets. They land. The ramps drop. Soldiers pour out, weapons leveled. The advanced in swarm.

The Mech Suits descend from the sky. Their massive feet smash down and crumble buildings. They march forward as small people run away.

JD, walking point in his Mech suit, scans his cockpit screens. Movement on the display. Thermal signals.

JD

They're coming.

A screams echoes through the city. The hummer of engines approaching. The soldiers, look around, spooked.

The ground shakes. They grip their weapons, bracing themselves as --

Fighter jets and large pterodactyls charge over and through the city buildings at a full speed.

Young Nolan running with armed guards carry assault rifles.

They charge in a thunderous crowd. Toward the human line. They raise their guns as --

Mech Suits climb to the top of the buildings.

ROBIN HOOD

Fire!

The entire line of Mechs opens fire. Bullets and missiles riddle the city, blasting streets, cars and buildings into confetti.

Total chaos. Fire. Explosions. Ka-Boom. The ranks are decimated as --

Fighter jets fire their guns. A few hit their marks among the Mechs and soldiers.

Young Nolan fires his AR on full auto.

INT./EXT. CAR/CITY STREETS

Red screeches the car to a stop as oncoming crowd runs toward him. He puts on his mask and gets out. He's in full Mr. Perfect gear.

An explosion rocks a statue. It falls and lands on people. Dust and debris in the air.

Red smothered, pushed and shoved by the of storm people.

Up ahead Young Red flies above.

RED

Projects on!

Red lifts off and gives chase to the Younger Red.

EXT. RED'S HOME

Young Latoya and Young Red open the doors to get in the car. Nolan approaching with guards from the distance.

NOLAN
Ma'am. Ma'am!

Young Latoya pauses just as she is about to enter.

LATOYA
Who are you?

NOLAN
Your husband Red has sent for us to
protect you.

Nolan looks at the Younger Nolan. Both lost in one another's eyes.

LATOYA
Yeah and?

NOLAN
Get in the car. I'll drive.

Nolan gets in the vehicle.

EXT. CITY STREETS

Two four legged BATTLE RAMS with heavy tusks charge at full gallop hit a large group of soldiers.

Flipping them into buildings, glass, poles and cars.

Victory is short lived as the two riders are cut down aerial fire.

Young Chopper pushed of the way of another Battle Ram. He hits hard, scrambling for cover as --

Heloships hovers above and fire multiple rounds into the troops below.

Battle Rams and troops near and far collapse. The troops alive pivot and retreat.

Mechs and soldiers advance, firing sporadically at moving targets including unarmed civilians.

Overhead, Pterodactyls stream through the city, weaving between the trail of missile smoke.

As the Pterodactyls advance in range, they open their mouths and blow out fire and --

The soldiers and Mechs covered in fire.

Other soldiers aims upward. Bullets rip through the statues and --

The birds fall into buildings while others retreat as glass and cement is blasted off and blinds them into flying into oncoming buildings.

Young Chopper sprints frantically through the streets shouting into his headset --

YOUNG CHOPPER

Red, we're falling back where are you?

Surviving guards and troops flee as bullets whiz pass.

In the sky, Young Red Dodges missile fire between buildings. The other Red follows, flying in between smoke.

YOUNG RED

I'm searching for the bomb.

HIS POV:

Multiple airships and gunships light up yellow on screen marking the percentage of radiation levels.

YOUNG RED (CONT'D)

But I got multiple radiation signs...

BACK TO SCENE:

Young Red, with a yellow glass patch over his eye.

YOUNG CHOPPER

It's the main big one. Ah--

Young Chopper toss into the air from a nearby explosion. He falls in a hole. He lands in a free flowing form of water. He floats off into the darkness.

YOUNG RED

Chopper! Chopper!

Young Red sees the Battleship in the far out distance. He boosts to it. Red follows.

In the Battleship Robin Hood catches a glimpse of the figures streaming through the city below.

ROBIN HOOD

Fire comet canon at will.

Led by the Battleship, the other gunships other fire blue balls of light into the city.

The balls of blue light scream as they travel shattering windows before it destroys other targets.

INT./EXT. GREEN CAR/CITY STREETS

Four SUV's speed away from the city. Nolan drives. Young Latoya in the passenger seat. Young Nolan in the back.

YOUNG LATOYA

This isn't the direction to my mother's home.

NOLAN

I know. We're taking you somewhere else.

Nolan looks at the terrified Young Nolan through the rear view mirror.

NOLAN (CONT'D)

Don't be scared little brother. You'll live.

The car speeds down the street.

INT. OIL TYCOON MANSION - DAY

Thugs clear out a safe. Millions of dollars they throw into duffle bags.

BEDROOM

Old man and wife in bed, beg for cover under the sheets. Guards stand at the door.

HALLWAY

Armed thugs wait.

ARMED THUG#1

Should we wait for Mr. Perfect and that kid of his?

ARMED THUG#2

I doubt it. We should move in before the cops arrive.

ARMED THUG#1

You're right. Let's just do it.

BEDROOM

Gunfire. Bullets shred through the door killing the guards. Wife screams.

Thugs burst through the doors. A dozen of them storm the room. And search around. Two enter the bathroom.

The two thugs drag out children. They beat them. Other guards come over and help.

HALLWAY

Nolan dragging a struggling Latoya by arm guns down two armed guards.

Two armed guards drag a Young Nolan while two dozen others follow and finish off the other guards with gunfire.

BEDROOM

Nolan enters with Latoya. He surveys the bedroom. The children dead, the Oil Tycoon and his wife, covered in blood. Nolan pushes Latoya onto the bed. Young Nolan dragged in against his will.

EXT. CITY - AERIAL

Robin Hood's fleet over the tallest point of the building.

ROBIN HOOD

Blue team stay with the ground units. Red steam stay with me. We're getting ready. Stay here and command the ship.

Robin Hood walks away. He gets himself into Mech suit and presses buttons.

Young Red sticks to the Battleship. Hanging on for dear life.

A Mech departs from the Battleship.

Red hovers in mid air. He looks at the Mech leaving. Red pursues the Mech.

While Robin Hood, travels away, Red approaches quickly from behind. He appears over above Robin Hood.

Robin Hood turns around and a fight and struggle begins.

ROBIN HOOD (CONT'D)

Nice to see you.

Red takes out his sword and dodges each punch from the Mech.

The Mech Shoots machine guns from its arm.

Red deflects the bullets with his sword and chops off the arm.

The Mech sparks and spins out of control.

Red stabs the Mech in the stomach, impaling Robin Hood. Red flies away as the broken mech crashes into a building and explodes. He flies back to the Battleship.

INT. BATTLESHIP - CONTINUOUS

The pilots pushes controls as commotion happens outside.

YOUNG RED

Put it in auto-pilot.

BATTLESHIP PILOT

During a battle?

Young Red lays his sword on the Battleship Pilots neck. The pilot switches it to auto-pilot.

The pilots look behind them, realizing it's Mr. Perfect they are frightened until --

Two bullets pierce their head.

Young Red turns around. His eyes widen seeing the much older version of himself standing prone with a gun aimed and his mask off.

Red fires one round into his head. The Young Red drops. Red runs to the controls. Nuke countdown. T-minus two minutes.

KABOOM! The Battleship rattles. Red runs to the controls and grabs it as the battleship spins out of control.

The battleship spins into buildings. More missiles strike it.

Red fights for controls. He pushes the dead pilot out of the way and steers control. The ocean in site.

The Battleship plunges toward the ocean.

From the cockpit a huge statue appears. K-KRASH! It shears off the cockpit of the Battleship as Red throws himself aft along the aisle.

Red grips the bulkhead as he stares out the open front of the fuselage. Wind howls through wreckage where the pilot used to be. The ocean rushes up to meet him and --

THE battleship splintering buildings crashes into the ocean with a WHITE BLAST of water.

Red flies out of the Battleship right before it explodes.

The nuke goes off. A flash of white light.

The force knocks Red out of the sky. He crashes through a building and exits through the other side. He lands and rolls on the ground.

The sky orange. No more gunfire or screams. Just a huge mushroom cloud in the sky and a loud roar.

INT. OIL TYCOON MANSION - CONTINUOUS

Young Latoya and Young Nolan in the room see the bright orange glow from the window.

A roar and a debris of destruction run to them.

YOUNG LATOYA
Get back! Get back!

Young Latoya and Young Nolan hide behind the bed. The window breaks. A rush of air comes through and the rooms shakes.

EXT. CITY STREETS - CONTINUOUS

Red weak, bloody and scarred looks up at the sky. A big mushroom cloud. He coughs.

A phone rings.

Red slowly pulls it from his pocket. He answers weakly.

RED
Hello.

NOLAN
We are at the house where you did
your last crime.

Nolan hangs up.

Red breathes heavily. Anger boils within. He grunts and fights to get up. He rises and walks with a limp.

RED
Projects on!

Red blasts away.

INT. OIL TYCOON MANSION - MOMENTS LATER

Dark shadows. Quietness. The big double doors open. Welcome orange light and a shadow.

Red enters with the assault rifle and silence weaponed armed and up.

A guard notices him. Red shoots he falls.

In front of Red, a guard runs out of the shadows screaming to him with a knife held out. Red pulls the trigger. Just the sound of a click. Out of ammo.

Red tosses the gun and parry's the guard's attack. He takes his arm and breaks it in three different places. Crackle! Crackle! Crackle!

More guards, a little of a dozen come out, one by one. Red disposes of each them by breaking numerous bones. Legs, hands, arms, backs and necks. Crackle! Crackle! Crackle!

Once Red is done disposing the last guy, he follows down a dark hallway where light illuminates from a room. He pauses. He draws his sword and follows the darkness to the light.

INT. BEDROOM MANSION - MOMENTS LATER

Footsteps against the marble floor.

On the bed Young Latoya handcuffed to the bed with her mouth bound in tape.

Red enters and turns fast. Stops at doorway.

Nolan holds the Young Nolan hostage with a gun to his head.

NOLAN
Now this, this is new. You know my original plan was to destroy the economy. Not to be spiteful or give justice. It was to stop you from having an outlet to be greedy, so once, just once I can actually spend time with the man I admired the most...you. But no.
(MORE)

NOLAN (CONT'D)

You travel back in time. To do what? Start over without me.

RED

You're not real.

NOLAN

I'm not real? I'm you're son. You're original son. You were just going to go back in time, start all over and just leave me in the present to suffer. Abandon me again when I needed you.

RED

We can end this now. Just put the gun down and it'll be over.

NOLAN

No! No it won't not. Why? Why did you do it? You cost me, us our life. You spent more time trying to acquire money and new things. What about spending time? What about my health?

RED

I was sick.

NOLAN

You think giving me everything I wanted would substitute you not being there. You think materialism buys you happiness.

RED

Yes I honestly did.

Red takes a step. Nolan shoots at Red's foot.

RED (CONT'D)

Listen to me. You know how I lost my parents. The only way I could hold onto my sanity was to take matters into my own hands. I brought things, lots of things to give myself some sense of value and my life. I wanted to numb the pain especially from what I did to you. I should've never let you join the league.

NOLAN

You had us.

RED

I know that now. That's why I came back here to not kill you, but kill the old me. Stop Hood from destroying this city which in return would save you. I want to start over. I've always wanted to.

NOLAN

But you can't erase the past. I was hoping you would've changed by the time I found you. But you didn't. Insiders from prison told me you were the same person.

RED

But so much blood shed.

NOLAN

I had no choice. How else was supposed to get you to change and get your attention...

Nolan takes off his mask. Red looks down and away.

NOLAN (CONT'D)

How do we move forward and you can't even stand the sight of me. You're just gonna quit and start all over.

RED

Wait what are you doing?

NOLAN

I always wanted a father. But you always wanted something that wasn't me--

RED

Nolan?

NOLAN

What's the purpose of me living now? Why let him live and give you what you want?

RED

Please Nolan! No!

Nolan shoots Young Nolan in the head and turns the gun on himself. Blood against the wall.

Young Latoya shakes violently in the bed. Tears flood. Her cry muffled under tape.

Red runs to the two bodies. He cradles both of them in his arms. Blood covers him as he cries in agonizing pain.

EXT. PARK - DAY

Sunlight shines through the leaves. The wind blows them.

Beneath the trees Red, now with black hair, stands on a cliff that overlooks a building. He reads a Holy Bible.

Latoya approaches from afar.

LATOYA

Chopper called. He said his rehab is going well. The fall into the drainage system shattered his collar bone so you know how that goes.

RED

Yeah...

Red closes the book.

RED (CONT'D)

...I made the announcement. I disbanded the Merry Man and the League. I'm no longer gang affiliated.

Latoya smiles.

RED (CONT'D)

...and I start radiation treatments tomorrow.

Latoya hugs red and kisses him on the cheeks.

LATOYA

I'm so proud of you. You're finally doing what's right. But what about Mr. Perfect?

Red drops the mask of Mr. Perfect. He stomps on it, destroying it with one step.

RED

Retired. And not in the Michael Jordan type of way.

LATOYA

I get my husband for once and
you're reading again.

RED

Yeah our relationship is back on
track. Thank goodness for the
prodigal son.

LATOYA

Is that what you were reading.

RED

No. I red about the camel going
through the eye of the needle.

LATOYA

Makes sense...

Latoya looks out of the cliff. Beautiful sunset.

LATOYA (CONT'D)

...So, I just got a call from the
bank. They say we have two million
left in our savings. What'd you
with the rest?

RED

Remember our son's dream before he
got sick.

LATOYA

He wanted to build schools. Yeah
why?

Red nods towards the horizon..

SCHOOL

The name above the entrance doors reads:

NOLAN PRIMARY SCHOOL

The building beautiful.

RED

I donated the rest of the money to
my church, food banks and cancer
research.

LATOYA

That's great. You finally put the
money to good use. I'm glad you
changed.

RED

No, it doesn't change anything. It
doesn't change what I did at all.

Red walks off and leaves Latoya alone in the cool breeze.

Near the park a ghostly image of a YOUNGER RED, YOUNGER
LATOYA chase a YOUNGER NOLAN around in circles.

YOUNGER RED

Come here! Come here I got
something for you.

Younger Latoya catches and bundles Younger Nolan.

Younger Nolan covers his eyes.

YOUNGER NOLAN

No dad don't eat me!

YOUNGER RED

Relax I wont. I got something for
you...

Younger Red hands younger Nolan a box.

YOUNGER RED (CONT'D)

...It's something you lost on
vacation years ago.

Younger Nolan opens a box. A stuffed teddy bear. He's elated
with joy.

YOUNGER NOLAN

Awe dad you found it...

Younger Nolan kisses Younger Latoya and runs into Younger
Red's arms.

YOUNGER RED

I'm glad you like it.

YOUNGER NOLAN

I'm glad you're the best dad ever.

The two men smile at one another.

THE END