

ANOTHER IN THE FIRE



Screenplay

by

Michael Sinclair Walter
&
Rick Walter
&
Dan Williams

Based on, the book

Face the Fire
2020

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ANOTHER IN THE FIRE BY MICHAEL SINCLAIR WALTER 2020

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LOGLINE

A true story of a Hollywood stuntman who overcomes seemingly insurmountable obstacles with help from the most unexpected place. Just when you think you are alone in this world, there is "Another in the Fire."

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Synopsis

3 A TRUE HOLLYWOOD STORY...

3

Michael Walter, former MMA fighter was known as one of the most accomplished stunt actors in Hollywood during the 1980's. In front of the camera he performed feats of strength, visual amazement, and life and death danger, but behind the camera he was going head to head with personal demons that led to a reckless young life riddled with violent behavior and substance abuse. That, in turn, led to a catastrophic auto crash on May 22nd 1980... the day he died, or so the world thought until the forces beyond sent him back with a new kind of fight. Now Michael was fighting for his life, not just the winning movie shot. This would be his greatest stunt ever. Told by doctor's that he would never walk again, something unexpected happened that would change his life forever. With the help of Danny Inosanto, a famous martial arts trainer, Michael defied the odds, not only to walk again, but to fight against some of the top martial arts greats. After the death of his friend Dar Robinson, Michael realized that despite his physical accomplishments, he was still broken. Despite making a commitment to give his life to Christ after his near death experience, he once again battled the same demons that haunted him before. Spiraling thoughts of childhood sexual abuse by a catholic priest, substance abuse, and the inability to give his life fully to another compounded until one day he found himself with a broken marriage, an estranged daughter, and a gun in his hand. When his beloved mother passes away, his life comes to a new crashing standstill until he meets Kelley, a beautiful believer who helps him to learn that a virtuous woman is worth her weight in gold. Kelley helps him back on his path and he learns that when you choose Christ, you choose real freedom in your life. Written as a movie within a movie, Michael learns that in the end, relationships in Hollywood, are not all about being the best and making money, it's about finding out who you really are.

**I Believe in Miracles
because I am one.
Because there's no
doubt in my mind that
I am only here today
because of God's grace
and mercy.**

Grateful Addicts in Recovery



1 FADE IN: 1

4 EXT. BEACH - NIGHT 4 *

Super: Redondo Beach, California, May 22, 1980 *

A beach party rages. Attractive girls in bikinis dance around a bonfire. Rock music issues from boomboxes. Laughter and rambunctiousness ensues. Beautiful night, beautiful girls, burgers, dogs, beer, coke -- MIKE WALTER, 26, rides his motorcycle right up to the edge of beach. He gets off and saunters over to a group of guys, laughing and checking out the scenery near the bonfire. *

DAVE, 21, hands a shot glass to each of the guys and they knock them back, then he shoots a shot and spews it out. A burst of laughter. *

DAVE
What? It went down wrong. *

MIKE
You're such a rock star! *

A frisbee flies by. Dave picks it up and launches it. Mike stumbles after it, running in a zig-zag. It flies into the bonfire. Mike dives over the flames.

DAVE
Mike, easy there Evel Knievel, this ain't a movie. *

Dave jogs over to the downed Mike.

MIKE
Life's a movie Dave.

DAVE
You're a movie. *

Dave extends a hand.

MIKE
Your face is a movie.

Mike grabs Dave's hand and scissors sweeps Dave's legs, dropping him to the ground. Mike pops up laughing at Dave. Mike reaches for the bottle and the shot glasses as Dave picks himself up. He tips the bottle up over a glass, but only a few drops come out. Dave looks concerned, he reaches in a cooler and finds only ice. *

DAVE
Damn, we're out of shit. Time for
a beer run!

*
*

MIKE
Shit?

DAVE
Like food...

Dave winks.

DAVE (CONT'D)
...and shit.

MIKE
Let's go.

Dave and Mike stagger towards the car.

MONA
Well let's go to my place.

MIKE
Ok but let me do a couple more
lines when I get back from the
store.

MONA
Don't be too long, Superman!

MIKE
I'll be there pretty soon.

MONA
You get one hour, Superman.

*
*
*
*
*

EXT. STREET - NIGHT

A blue Ford Ranchero careens through a red light, causing
oncoming traffic to screech to stops or squeal in evasive
actions. The Ranchero continues to weave up the street.

*
*

6 INT. RANCHERO - NIGHT 6

Dave's hand slips off the wheel for a second as he nods off. *
He quickly jerks his hand back up and opens his eyes wide. *
Mike puts a bump of cocaine in between his thumb and first *
finger and puts it in front of Dave's nose. *

MIKE

Have a bump. It'll wake you up. *

Dave snorts the bump and slaps the wheel. Mike does himself *
a bump and sniffs it as Dave fights the wheel. *

7 EXT. 190TH STREET, REDONDO BEACH - NIGHT 7

The Rancho speeds down the dark street. It passes a parked *
police car. Red and blue lights blaze up and the car squeals *
tires as it tries to catch up. *

8 INT. RANCHERO - NIGHT 8

Dave fights the wheel. *

9 EXT. 190TH STREET, REDONDO BEACH - NIGHT 9

The police car is joined by another. The Rancho speeds *
along as if oblivious to the sirens. *

10 INT. RANCHERO - NIGHT 10

Mike looks out the passenger side window. Dave reaches over *
and turns up the radio. *

11 EXT. 190TH STREET, REDONDO BEACH - NIGHT 11

Several POLICE CARS, sirens SCREAMING, overheads POPPING, *
follow the speeding Rancho at speeds over ninety miles an *
hour. As it tops a hill, the vehicle misses a curve and goes *
airborne, as it touches down on the road again David loses *
control of the vehicle and it spins a 180 degrees and it *
SLAMS into a palm tree broadside on the passenger side.

As they top a hill Dave tries to turn a corner but suddenly *
the inside of the car is thrown into chaos as the Rancho *
jumps a curve and slams into a palm tree at full speed, on *
the front passenger (Mike's) side. Mike brings his right leg *
up as he braces for the impact. *

Time slows down. Glass shatters and metal bends and tears. *
 Dave collides with steering wheel, as he flies, Dave goes the *
 direction of the passenger side but is caught on the wheel *
 which sends him into the bed of the car and out of frame. *
 Mikes leg bursts through the windshield, tearing away flesh. *
 As the truck is smashed on Mike's side, his body is crushed *
 into a space of around a square foot. His mangled body is *
 pierced and cut up by glass and shards of twisted metal. *

As it all comes to a sudden stop, Mike's head and neck hits *
 the now-collapsed dash as the rear window frame crushes in *
 and traps him as he is knocked out. *

FADE OUT. *

FADE IN: *

12 EXT. 190TH STREET, REDONDO BEACH - NIGHT 12

The police cars comes to a screeching halt. The Rancho *
 sits mangled as lights from the police cars bounce off of it. *
 Officers exit their vehicles and run to the wreck. *

Two OFFICERS look at Mike. One looks away quickly as the *
 other gawks. *

OFFICER 1
 Call a coroner.

An ambulance arrives on scene. From the other side the other *
 officers find Dave and calls out to the paramedics. *

OFFICER 2
 Over here!

PARAMEDICS rush to attend to Dave as the officers begin *
 barrier tape. More units and a fire truck arrive. *

A PARAMEDIC walks over, but does not get too close to Mike. *
 He grabs a clunky gray walkie-talkie from his belt. *

OFFICER 1
 We are going to need fire and jaws *
 To extract a body at this location. *

Mike is motionless and covered in blood. *

13 EXT. 190TH STREET, REDONDO BEACH 13

A few minutes have passed. A fire truck has arrived with the *
 Jaws of Life. Mike is inside the vehicle, still not moving. *
 In the background Dave is being stabilized. *

The FIREFIGHTERS are getting the Jaws of Life off the truck. *

As paramedics get Dave on the gurney, Mike's eyes flutter. *
 He seems to choke as struggles to breathe. Blood bubbles *
 from his mouth. He goes motionless once again. Paramedics *
 take Dave to ambulance in the b.g. *

Two firefighters carry the large metal cutting tool over to *
 where Mike is. One firefighter goes back to the truck to turn *
 on the compressor. The powerful Jaws come to life and *
 FIREFIGHTER 1 begins CUTTING. *

The firefighters cut on the mangled vehicle. Mike's pinky *
 finger moves. The firefighters don't see it. It moves *
 again. This time Firefighter 1 catches the movement out the *
 corner of eye. He continues to focus on that pinkie. Mike *
 is still. The firefighter gets back to cutting. *

14 INT. RANCHERO - NIGHT 14

The firefighters continue to work on the Ranchero. The car *
 moves a little and as the movement cause Mike's head to rock, *
 he gasps slightly, chokes and vomits more blood from his *
 mouth. As more blood pours from his mouth and nose, the *
 ambulance pulls away in the b.g. *

15 EXT. 190TH STREET, REDONDO BEACH - NIGHT 15

As the ambulance leaves the overall mood of the remaining *
 police and firefighters calms somewhat, except Firefighter 1, *
 who is focused on the task at hand. *

A police officer walks over to the firefighters. *

OFFICER 3

Making a coffee run, you boys want
 anything?

Mike's pinky twitches and moves some. *

FIREFIGHTER 3

Yeah, I'll take one, sugar and
 cream.

The officer looks to Firefighter 1.

FIREFIGHTER 1

No, thank you.

Mike goes still once again.

The officer nods, smiles and walks off. The firefighters turn back to the car. In the far background the ambulance disappears around a corner. *

The firefighters continue to cut and pry. In the background a station wagon with the word "coroner" stenciled on the back side window arrives. Firefighter 2 notices the car and taps Firefighter 1 on the shoulder. He looks up, sees the car and gives Firefighter 2 a confirming nod. Firefighter 1 angles the Jaws in a different way and cuts. There is a hard SNAP as a piece of the wreckage is severed. *

The jolt causes Mike to move some and he begins to gasp. As Firefighter 1 set the Jaws down and he and Firefighter 2 moves to pry a section of door back, blood and blood clots gush from Mike's mouth. They don't notice because of the noise of the metal bending and glass breaking. *

Another fire truck arrives in the background. Mike's pinky moves. Firefighter 1 stops and looks at Mike. Mike's pinky moves again. Firefighter 1 reaches, almost reluctantly, to check Mike's pulse. Neither Mike nor Firefighter move for a few beats. Then suddenly the firefighter's eyes widen. *

FIREFIGHTER
MEDIC! This guy's alive! *

The scene turns into slo-mo chaos as police and firefighters all rush to try to help. One officer is clearly yelling into his radio. *

FIREFIGHTER 1
He's got a pulse. *

Firefighter 2, with an urgency that wasn't there before immediately begins cutting away what used to be the door and quarter panel to free Mike. Firefighter 1 sprints to the fire truck to grabs his bag. An officer (the original chasing officer) climbs into the bed of the car to support and stabilize Mike's neck. Firefighter 1 is rushing back to the truck. All the motion and the officer lifting Mikes head, Mike begins to vomit blood, for more than before. He gasp and seems to be fighting to even choke. Mike gets weaker but he flexes his pinky as if trying to call out. Mike coughs weakly, his pinky relaxes and he falls motionless. *

16

INT. RANCHERO - NIGHT

16

Firefighter 1 climbs through the driver's side of the Rancho. He shimmies over the twisted interior and due to lack of space, he climbs almost on top of Mike. He covers himself and Mike with a sheet to keep debris off them. *

17 EXT. 190TH STREET, REDONDO BEACH - NIGHT 17

The firefighters work on cutting the side and roof off. In the distance, another ambulance approaches. *

18 INT. RANCHERO - NIGHT 18

Firefighter 1 is performing a surgical tracheotomy on Mike. He has his pinky finger pressed just above the sternum. He takes a scalpel and makes a 2 cm incision where his finger was. He carefully cuts inside the incision. As he removes the scalpel he inserts a 6.0 ET tube into the hole. *

As Firefighter 1 is taping the ET tube in place, the rest of the firefighters pull back the roof, causing the sheet to come off, leaving Firefighter 1 and Mike center stage encircled by all the police and firefighters. *

19 EXT. 190TH STREET, REDONDO BEACH - NIGHT 19

The ambulance arrives. It comes into the sliding, tire-screeching to a halt almost too close the Rancho. As it comes to a stop, the doors swing open and PARAMEDICS rush out. *

20 INT. EMERGENCY ROOM - NIGHT 20

A quiet room is suddenly transforms into a certified zoo of activity surrounding a gurney as it is rolled in.

Mike lies on a gurney, bloody and disheveled, tubes leading from various parts of his body. A bloody bone protrudes from his leg. *

21 INT. EMERGENCY ROOM - NIGHT 21

DR. BRYCE, 47, presses defibrillator paddles into Mike's chest. The SHOCK lifts him off the gurney. He drops back down with a THUD. The nearby electrocardiogram starts BEEPING. *

DOCTOR BRYCE

Stabilize, you son of a bitch! He won't make it through the night and I don't think he has insurance. Just send him over to county and let him die there. Look at his blood work. Point four. This idiot killed himself as far as I'm concerned. *

NURSE

The friend is in better shape than he is. Already called the guy's parents. They have insurance.

*
*

DOCTOR BRYCE

All right, but I still give him About a zero percent chance of making it, if he's lucky.

NURSE

What about the leg? Amputate?

*

DOCTOR BRYCE

Let's just see if the infection spreads.

*

The activity around them RAGES as bones are set, stitches are stitched and ad-lib instructions are SHOUTED.

END OF PROLOGUE

22 INT. HOSPITAL ROOM - DAY 22

The curtains are drawn, creating a dim and dreary surrounding. RICK WALTER, 35, stands over Mike, who lies in bed asleep. A thick, grayish cast covers his leg. Steady beeping issues from an electrocardiogram, while steady whooshes issue from a breathing machine.

*
*

23 INT. HALLWAY - DAY 23

Rick walks out of the hospital room and closes the door. MONA, 23, an athletic brunette approaches.

*
*

MONA

Excuse me, I want to see Michael.

RICK

Which one are you?

MONA

Which one am I? I'm the girlfriend. Which one are you?

*
*
*

RICK

I'm the brother.

*

MONA

Oh, you're the brother. Your reputation precedes you.

*
*

RICK

You should just leave.

MONA

I'm not going anywhere until I see Michael. *

RICK

Why?

MONA

Because I love him, and I need to be here for him. *

RICK

If you were there for him when it mattered, he wouldn't be in a coma, so do us all a favor and just leave. *

24 INT. MIKE'S HOSPITAL ROOM 24 *

Mike is very restless in the hospital bed. He falls out of the bed and SMACKS his head hard on the floor. Blood starts flowing out both ears and his nose. *

Rick catches Mona, holding her back with his whole body. *

As Mona struggles with Rick, she looks down to the floor and sees blood starting to flow out into the hallway from under the door. *

MONA

Oh my GOD! *

Mona begins sobbing. Rick suddenly softens, backing off. Mona rushes into the hospital room, openly CRYING. *

RICK

HELP! *

Mona drops to the floor where Mike lies, taking his hand. NURSES rush into Mike's room. *

25 INT. NURSE'S STATION - DAY 25 *

Rick is talking on a nearby payphone. *

RICK

Hey mom. Well he is stable now, but he is in critical condition. Doctor says he might not make it. *

(MORE) *

RICK (CONT'D)

What time will you and dad be here tomorrow?

*

26 INT. VERMONT HOME - DAY

26

*

JEANNE WALTER, 56, is sitting at the kitchen table, bible on the table and rosary in her hand as she hangs up the phone with her other hand.

*

27 EXT. MIKES HOUSE - REDONDO BEACH, CA. - DAY

27

*

Rick, a light overnight bag in hand, KNOCKS on the door. It opens, revealing SANGO, 21, wearing a torn shirt and ratty jeans.

*

RICK

Hey, I'm Rick, Michael's brother.

SANGO

Sango. Come on in.

*

28 INT. LIVING ROOM - DAY

28

An old chair and a leather couch line one wall, with a rattan table between them. A metal lamp stands on the table. Above are a collection of cheap stereo components on a shelf. Empty beer bottles scattered around and drug paraphernalia sit out in the open.

*

*

*

A young, sleepy-eyed BLONDE in threadbare jeans and a guy's tee shirt pads in from a doorway to a dark bedroom.

*

SANGO

This is Mike's brother. He's going to crash here.

*

*

BLONDE

Hi.

She turns around and fades back into the bedroom, leaving Rick and Sango to stare at each other.

SANGO

How's Mike doing?

RICK

Not great.

*

SANGO

Your Dad and Mom coming in too, right?

RICK

Yeah.

More silence. Sango drops on the couch. *

SANGO

Hey, do you know how Dave is doing? *

Rick ignores the question.

RICK

Which room is Mike's? Think I'll
Get some shut-eye. *

Sango indicates a door. Rick steps through it, closing it
behind him. *

29 INT. MIKE'S ROOM - DAY

29

Rick looks around. He drags his fingertip across the top of a
dresser. He looks at the martial arts weapons on the wall
above it, and a poster of Bruce Lee. *

He reaches for the door handle on the nearby fridge and pulls
it open, revealing stacks of beer cans. He SLAMS it.

Placing his bag the desk, he notices a drawer is partly open.
He pulls it the rest of the way open, reaches in and extracts
a 9mm Beretta pistol. He pulls the slide, ejecting a bullet. *

RICK

What the hell, Mike?

Rick puts the gun back and lies on the bed. *

INT. MIKE'S ROOM - DAY

Rick is sprawled on the well-made waterbed, fast asleep. He
opens an eye as passionate GROWLING and SCREAMING drift in
from o.s. *

30 INT. SANGO'S ROOM - DAY

30

Feet start bumping into each other, sliding around on the
bed. GIGGLING ensues. *

31 INT. MIKE'S ROOM - DAY

31

Rick pushes himself out of bed, slips his shoes on, grabs a
set of keys from the dresser and exits.

32 EXT. DRIVEWAY - DAY 32

Rick climbs into a van decked out in Southern California hot-rod style -- lifted back end, fire covering the front end. *
He looks out the windshield at the Harley in the garage. *
Shaking his head, he starts the van and SQUEALS backward, *
registering surprise at the power in the engine.

33 INT. NURSE'S STATION - DAY 33

Rick approaches DICK WALTER, 55, wearing a suit, a suitcase at his side and Jeanne. They hug each other, then stare in silence for a moment. *

JEANNE

Where is he?

RICK

Down the hall, second to last door on the right. *

Jeanne turns and goes straight there.

Dick starts to follow but Rick grabs his shoulder.

RICK (CONT'D)

Can we talk?

DICK

Sure.

RICK

They saved his leg, but Dad, he's in really bad shape. The doctor says it's not realistic to expect him make it. *

34 INT. HOSPITAL ROOM - DAY 34

Jeanne stands by Mike's bed, holding her son's hand. She looks at all the beeping monitors, wires and tubes running to and from Mike. She closes her eyes and silently prays. *

INT. HOSPITAL HALLWAY - DAY

Rick and Dick walk as they talk. *

RICK

They were going ninety miles an hour. Ninety! And this little punk David is telling the police he wasn't driving. *

*

DICK
Who is this David?

*

RICK
One of Mike's roommates.

DICK
Of course he's going to say
whatever he has to if he's going to
avoid a possible vehicular
manslaughter charge.

*

*

RICK
Doesn't matter. They found Michael
on the passenger side. They had to
cut him out.

*

*

Rick shakes his head.

DICK
Sheesh! Nice friends he has.

*

*

They come to a window and stop, taking a beat to look out
across the city.

*

RICK
He's got a loaded gun in his room,
Dad.

DICK
He's always had guns.

RICK
Hunting rifles. What's he need a
pistol for? He's a walking weapon.

*

*

DICK
He's been on this path for a long
time. Something like this was
bound to happen sooner or later.

*

RICK
We gotta get him away from here.

DICK
Your mom wants him back in Vermont.

RICK
That's when and if he can be moved.

DICK
When and if he survives.

*

35 BEGIN MONTAGE 35

36 INT. HOSPITAL ROOM - NIGHT 36
 Rick, Dick and Jeanne stand behind a PRIEST as he administers last rites to Mike. Jeanne weeps and clings to Dick as Rick opens the curtains slightly to stare at the darkness out the window. *

The priest looks up and nods. Dick crosses himself as the priest turns quietly to exit. *

37 INT. HOSPITAL ROOM - DAY 37
 Jeanne and Rick sit on either side of Mike. Jeanne fusses with the sheets and Rick watches tv. *

38 INT. HOSPITAL HALLWAY 38
 Rick talks to Tony and Mona down the hall as Dick looks on from the doorway of Mike's room. Rick points away from Mike's room at the nurse's station. Tony and Mona reluctantly turn away. *

39 INT. HOSPITAL ROOM - DAY 39
 Jeanne sits next to Mike and Dick stands, ridged, military style, looking out the window as a CNA does checks on Mike. *

40 INT. HOSPITAL ROOM - NIGHT 40
 Several empty coffee cups and food packages sit around the room. Jeanne is asleep in the chair. Dick sits near Mike. Rick puts a blanket across her then leaves the room. After a few silent moments, Dick breaks down. *

41 END MONTAGE 41

42 EXT. HOSPITAL ROOF - NIGHT 42 *
 Mike sits in a shroud of light. An ANGEL paces behind him. *
 Jeanne CRIES loudly from o.s. *

ANGEL *
 Hear that? Can you hear that *
 Michael? *

MIKE

I have to go back, don't I?

ANGEL

You've got forty miles of bad road
ahead of you, I'm not going to lie.
God said I am not through with this
one yet, he must live.

Mike gets to his feet and looks at the angel as the brilliant
light begins to fade.

43 INT. HOSPITAL ROOM - NIGHT

43

Rick, Jeanne and Dick are in the room when, all of a sudden,
Mike's body delivers a powerful twitch. His eyes flutter.
They rush his bedside. Jeanne and grabs his hand.

JEANNE

(choking back tears)
Michael.

Mike tries to speak, but can only make a scratchy noise.

DICK

Listen to me, son. You can't talk.

RICK

They put a tube in your throat,
dude. You're in the hospital.

Jeanne jumps up from the bedside and runs to the door. Light
floods in through the door as Jeanne yanks it open
hysterically.

JEANNE

Doctor! Doctor, my son is awake.
He's awake!

Mike pulls Rick closer. He rolls his eyes toward his legs.
He holds up two fingers.

Rick stands up straight, looking at the two fingers. Mike
jabs his chin toward the foot of the bed. He holds up one
finger, then two. Rick GASPS as he figures it out.

RICK

Two. You have both of them.

Mike's head drops back on the pillow, somewhat relaxed.

44 EXT. TWO-LANE DESERT ROAD - PRESENT DAY 44

A Volvo tractor dragging a plain white 53-footer ROARS along the ribbon, crossing a patchwork of shadows cast from broken clouds. A faster-moving pickup quickly catches up to it. *

45 INT. VOLVO CAB - DAY 45

MIKE WALTER, 67, chews on a sunflower seed and manipulates the gearshift. RASCAL FLATS issues from the cheap speakers. *

OUT THE WINDSHIELD - the pickup suddenly veers into the lane right off the nose of the semi, barely squeezing between it and an oncoming Nissan. Mike grabs his air horn and BLASTS.

MIKE

Our Lord in heaven, hallowed be thy name...

*

46 EXT. FUEL PUMP BAY - DAY - PESENT DAY 46

Mike's truck rolls slowly into the bay and SQUEAKS to a halt. Mike swings out, wearing a tee shirt emblazoned across the back. He reaches for a fuel pump hose and unscrews a saddle tank cap.

Numbers start rolling on the pump reader.

47 INT. TRUCK TERMINAL - DAY 47

Mike stands before the cash register sliding a card through a slot. A hearty BEEP ensues. The CASHIER looks up gravely.

CASHIER

The balance is still being denied.

MIKE

I don't understand. How did it let me activate the pump if there wasn't enough on the card in the first place? *

*

CASHIER

You pumped more fuel than the amount on the card would allow. I don't know what to tell you. *

*

*

*

Mike looks at the window on the card receiver. DENIED. He fishes out his cell phone and punches in a number. *

*

MIKE

Michael Walter, employee number
three seven five two one. Yeah, I
need my card recharged for two
seventeen sixty-eight. What? Why
not? You tell him I've already
pumped the fuel! Use my personal
card? I don't think so.

*
*
*
*
*
*

CASHIER

Sir, I'll need some form of
payment. There's a line forming
behind your truck. Look, your
truck is blocking a fuel bay, okay?
You gotta pay for your fuel! SIR.

*
*
*
*

Mike drops the phone, takes another card out of his wallet
and swipes it, MUTTERING, lips forming a hard line.

*

48 EXT. OPEN ROAD - DAY

48

The truck continues up the road. A cell phone RINGS o.c. The
truck slows and veers onto the wide shoulder.

INT. VOLVO CAB - DAY

Mike peers into the window of his phone.

*

MIKE

Three two three, seven one... Los
Angeles number.

*
*

He holds it to his ear.

*

MIKE (CONT'D)

Mike Walter. What? Run through a
burning building after it explodes?
I'll do it. You bet.

*
*
*
*

Mike grins at the road in front of him as he drops the phone.

*

FADE OUT.

*

FADE IN:

*

49 EXT. SEEDY HIGH-RISE HOTEL - DAY

49

Super: Pittsburgh, PA, Five Years Earlier

*

A four-story building stands an abandoned hulk surrounded by
other dilapidated structures. Adjacent to the building is a
beat-up black SUV, its driver side door still open.

*

Surrounding the trailer, a circle of machine guns, shotguns and pistols lay in the arms and hands on a focused POLICE FORCE, each member hunkered down behind various types of patrol cars. *

A new car enters the delayed fray, its flashing red dashboard light announces that it too is law enforcement. It parks away from the circle of raised weapons. *

JACK KOSNER, 46 and too old for this shit, examines the scene, shakes his head and exits the car. He is met behind a SWAT truck by LEE MOLCHEK and the SWAT COMMANDER.

JACK
How long has he been in there? *

LEE
Two and a half hours. Last shot
Was twenty-five minutes ago.

JACK
Hostage? *

LEE
One we think. Woman from the
grocery store. *

SWAT COMMANDER
Or his lady.

JACK
(NODDING)
Where's the negotiator?

Lee turns his eyes and head towards a body on the ground in between the police and the trailer.

JACK (CONT'D)
Okay, so the guy's not a talker.

POLICE OFFICER Jack, Lee and the SWAT commander eye the trailer.

JACK (CONT'D)
Meth lab? No idea of the hostage
status? Movement! *

LEE
None. *

JACK
Give me the radio.

Lee bends into the car to hand Jack the radio. Jack stares at the trailer window. *

INT. TRAILER - DAY *

Mike's hands come up in front of the nearby camera, moving the metal blinds away from the window. The flashing lights and gun muzzles of 25+ POLICE OFFICERS surround the building. *

CAMERA OP

You really going to do this? *

Mike grabs a nearby radio sitting on a window sill. *

MIKE

Let's do it. *

JACK

This is going to end badly for someone. Let's keep the body count low. Leave your weapons and come on out. *

EXT. TRAILER - CONTINUOUS

Jack throws the radio on the seat and picks up a bull horn.

Silence.

POLICE OFFICER

Gun!

A single SHOT escapes from the encircled police officers, followed by a barrage of accompaniment.

JACK

NO! Hold your fire! *

Too late. The trailer erupts into a ball with orange fire and black smoke. Tires launch into the air as the SUV follows suit. *

Stumbling from the black smoke is a man glowing orange, encased in flame.

A second explosion erupts. The flaming man is sent flying violently sideways by the concussion slamming into the hood of a police car. The stunned police officers he lands near back away from the burning man. *

DIRECTOR

Holy shit! Cut! *

The nearby DIRECTOR and FIRST AD start rushing toward the scene.

DIRECTOR (CONT'D)

Safety!

FOUR MEN run out to the burning man, fire extinguishers at the ready. He's doused and the flames are smothered.

STUNT COORDINATOR

Everyone stay clear!

20

The director, rising from video village, looks around for 20 someone to yell at. He picks a surprised Script Supervisor.

DIRECTOR

What the hell was that?

The SCRIPT SUPERVISOR gets to her feet and drops her clipboard on her chair.

SCRIPT SUPERVISOR

Looked like a secondary explosion.

DIRECTOR

(sarcastically)

Thanks.

Mike lies prone as the flames die. He winces as he tries to get up. The STUNT COORDINATOR puts a hand on his chest.

STUNT COORDINATOR

Stay down til we can check you out.

MIKE

What happened?

STUNT COORDINATOR

Secondary explosion.

The stunt coordinator grabs one of the safeties.

STUNT COORDINATOR (CONT'D)

Sweep the area, clear it. We need to know what happened.

Two PARAMEDICS run in and the First AD and Stunt Coordinator move aside.

MIKE

I'm fine, fellas.

Mike pushes at the paramedics as he tries to get up. He's woozy and sits back down in a daze.

PARAMEDIC
Just give us a second. *

MIKE
I'm okay. Trust me, I've had worse. *

Mike tries again to rise, no luck. He winces and his eyes roll back into his head as his head falls sideways, limp. The other paramedic reaches for his radio. *

PARAMEDIC #2
We'll need the ambulance up here, NOW!

Mike's eyes are closed as the paramedics start prepping him for the stretcher.

The hustle and bustle of the movie set continues as an ambulance drives in next to the huddled paramedics. *

50 INT. AMBULANCE - DAY 50 *

Mike is on the stretcher as the paramedics break smelling salts under his nose. His eyes flash open. *

PARAMEDIC #1
Ah Ah Ah, gotta stay awake until we can get you a cat scan. Tell me your name. *

MIKE
Michael Walter.

PARAMEDIC #1
Correct! You win a trip to the emergency room. *

MIKE (GROGGY)
My side is killing me.

PARAMEDIC #2
That would be the side of broken ribs you ordered with your concussion.

MIKE
None of that was on the menu.

PARAMEDIC #2
It never is.

Mike breathes out, in pain, and stares at the ceiling of the ambulance as he rubs his side.

51 INT. EMERGENCY ROOM - DAY

51

Mike is propped up on a stretcher watching the activity around him. The paramedics are signing and giving paperwork to an emergency room NURSE who looks over at Mike. Mike smiles a wide grin. The nurse returns with a casual smile and returns to the paperwork. *

The paramedics walk up with the NURSE. *

PARAMEDIC #1
See you tomorrow?

MIKE
Not in the same capacity.

PARAMEDIC #2
Let's hope not.

The two exit as the nurse reviews the chart.

NURSE
Mister Walter, you are a stunt man.

MIKE
Yeah.

NURSE
How old are you?

MIKE
Sixty-Two. *

NURSE
Then you must be a good one. How long you been doing it? *

MIKE
About forty plus years.

NURSE
Half your life. You must be a hell of a fighter. *

MIKE
You don't know the half of it.

The nurse smiles, hands Mike some papers and leaves him to the long wait ahead.

52 EXT. CITY STREET - DAY 52 *

A three-story building rises behind a parking lot full of cars. Several PEOPLE mill around near the doors. All of a sudden, a third-story window EXPLODES, glass showering the sidewalk near them.

JOHNNY REESE, 21, loose clothing and a baseball cap, flies out the window and flips in the air on his trip downward into a massive air bag placed in front of the first row of cars. *

A nearby CAMERA OP, peering down the pipe of a Panavision perched atop the boom of a Pee Wee dolly, lifts his arm and drops it quickly.

CAMERA OP
Jumped out of frame again, dammit!

The FIRST ASSISTANT DIRECTOR holds his radio up.

FIRST AD
Cut! That's a cut! *

53 INT. VIDEO VILLAGE TENT - DAY 53

RAY HUDDLESTON, late sixties, the director, stands up to look over the monitor, removing his headset. *

RAY
Where is the stunt coordinator?
For God's SAKE! *

Mike taps Ray on the shoulder. Ray wheels around, his expression loosening. *

RAY (CONT'D)
Can you talk to your guy, make him
hit his mark please? *

Mike smiles knowingly. *

54 EXT. PARKING LOT - DAY 54

Mike walks toward Johnny, who is surrounded by two other STUNT PLAYERS and a PRODUCTION ASSISTANT, near the air bag. They all look at Mike in stark terror as he approaches, a bulldog look on his face. He digs in his pocket and holds up a fifty-dollar bill for them to see as he passes them and leaps onto the partially deflated air bag. *

MIKE
Gaff tape?

P.A.

GRIP!

A GRIP rushes over, reaching for the tape roll dangling from his belt. Mike rolls over on the bag and reaches down to take a piece from the grip. He tapes the fifty to the mark.

*
*

MIKE

If you land on that, it's yours.

*

55 INT. VIDEO VILLAGE TENT - DAY

55

Mike peers into the monitor over Ray's shoulder. Two CARPENTERS check the freshly-replaced window pane and quickly clear frame. Ray points at the nearby First AD.

*
*
*

FIRST AD

Roll camera.

CAMERA OP

Camera speeds.

RAY

And... action!

The window SHATTERS. The young stuntman drops through the middle of the frame, does his back flip and falls out of frame.

*

RAY (CONT'D)

Cut!

APPLAUSE all around.

RAY

I don't know what you said to him,
but thank you.

*
*

MIKE

You got it, boss.

RAY

All right. Check the gate. Let's
move inside.

*
*

56 EXT. DOORS - DAY

56

The EXTRAS follow a PRODUCTION ASSISTANT away through the parking lot as Mike approaches young stuntman and the other stunt players. He clears the doorway as a group of AC's approach.

*

FIRST ASSISTANT CAMERA

Camera moves. Watch your backs.

The camera op pushes a cart on which the massive Panavision rests. He is followed by several AC's with cases, and a GRIP with two C-stands in each hand.

JOHNNY

Thanks, boss.

MIKE

Neat trick, eh?

JOHNNY

Wish you didn't have to pay me to hit my mark.

MIKE

It's not as easy as it looks. Practice, practice, practice.

JOHNNY

So how'd you get into all this?

MIKE

Grins and looks at the sky.

JOHNNY

Come on, Mike. Who gave you your first break?

MIKE

Kid, for me to tell you that, I'd have to start at the beginning.

The First AD passes along, on his way through the doors. He hesitates.

FIRST AD

So Mike, we're shooting thirty-three Apple and forty-six, then at around sundown, we're going to pick up thirty-four out here.

JOHNNY

No time like the present.

MIKE

So to start at the beginning --

The First AD continues inside as the bag starts deflating in the b.g.

INT. BATHROOM - DAY

Super: Catholic school, Dallas Texas, 1962

Two BOYS stand over YOUNGER MICHAEL, 9, in a stall. One of them holds Michael's head down in the toilet bowl while the other one flushes. YELLING ensues until FATHER FALLON, 30, rushes in and yanks the two bullies away. *

FATHER FALLON

You two get to Sister Margaret's office and wait. Go on, get! *

The two boys keep their distance from Father Fallon as they make their way to the door. They rush out. *

FATHER FALLON

It'll be okay, son. I'll make you feel better, I promise. *

MIKE

Like last time?

FATHER FALLON

Yes, Michael. But you have to promise never to tell anyone about our secret. *

MIKE

Because if I don't I will be sent to Hell. *

FATHER FALLON

That's correct, my son. Now let's get you out of these wet pants. *

57

EXT. CHICAGO SKYLINE - DAY - 1967

57

MIKE (V.O.)

I felt picked on all my life. Nuns, priests, teachers, my brother, my father, all because of my height and weight. I was 4' 11" and 97 pounds. *

INT. GYM - DAY *

Michael pummels and kicks a bag.

MIKE (V.O.)

(CONT'D)

It seemed like boot camp at home. My Father had been in the military and that's the way he ran his household. The older I got, the bigger and badder I got. We moved to Chicago, then to Vermont as my dad got jobs with different insurance companies. As I grew and changed locations, I got more and more into the martial arts.

*
*
*

58 EXT. VERMONT LANDSCAPE - DAY - ESTABLISHING 58

Super: Vermont, 1969

*
*

59 INT. AUTO SHOP - DAY 59

A teenage HIPPIE dressed in a leather fringed jacket and bell bottom pants is getting pounded. A circle of similarly-aged BOYS have formed a circle.

*
*

The hippie goes down to the ground, barely able to stay up on one knee. Mike, 16, long hair, is the person doing the pounding. He appears untouched by the violence that he is bringing.

*
*

TEENAGER #1

Get him, Mike!

TEENAGER #2

Yeah, waste that hippie punk!

HIPPIE

You're such a fascist, man!

MIKE

Oh yeah?

Mike does a spinning round house connecting with the hippie's face. Blood sprays and the teenager's head follows the path of Mike's flying foot.

*

TEENAGER #1

Man, that was like some Bruce Lee shit.

A TEACHER rushes into the shop.

*

TEACHER

Walter!

*

Mike is standing over the bleeding but surprisingly still-conscious hippie. He knows what comes next, but he stares down at the hippie, unconcerned.

*

60 INT. PRINCIPAL'S OFFICE - DAY

60

*

Dick and Jeanne sit across the desk from VICE PRINCIPAL VANESSA RUCKER, 37, shaking her head and closing a manila folder.

*

VANESSA

I'm out of options. This is Mike's third fight on school grounds. We're done with this.

*

*

JEANNE

Mrs. Rucker, please, let him finish out the school year.

*

*

VANESSA

Your son almost sent a kid to the hospital today. We cannot assume that kind of liability any further.

*

*

DICK

Is he going to be held back?

VANESSA

He can do his work from home, and we'll figure out his testing.

*

*

61 INT. SCHOOL OFFICE - CONTINUOUS

61

Mike sits outside a door reading "VICE PRINCIPAL RUCKER." He is staring intently at the floor. The door opens. Jeanne walks silently out of the office and shoots a look at Mike. Mike, not surprised, keeps his attention bored-in on the tile. Dick stops to gather his son.

*

*

*

JEANNE

Come on. We gotta get your books.

*

62 INT. SCHOOL HALLWAY - CONTINUOUS

62

All three walk silently down the school's locker-lined hallway. Mike turns in to his locker.

*

JEANNE

I've let you take up martial arts
to protect yourself, not to hurt
people. You're done.

*
*
*
*

Mike stops to look at his mother.

*

MIKE

They're trying to hurt me too, Mom.

JEANNE

That's not the point. They aren't
The ones left standing, son. You
are. If you're strong enough to
walk away, then you're strong
enough to know better than to get
involved with it in the first
place. Honestly Mike, I am just so
disappointed in you right now.

*
*
*

Jeanne turns and walks away from her book-holding son. Mike
watches his mother walk away from him before reaching into
his locker and pulling out a plastic bag of marijuana. He
puts the bag into his pocket, closes the locker, and follows
his mother and father, annoyed by the advice.

*
*

63 INT. BAR - NIGHT

63

*

Super: Montpelier, Vermont

*

Mike POUNDS a GUY with a closed fist, then turns to await the
next VICTIM.

64 EXT. STREET - NIGHT

64

Mike rides a motorcycle down the street, no helmet, a flashy
BLONDE on the back.

*

65 INT. RECRUITING OFFICE - DAY

65

*

Mike stands before a RECRUITER sitting at his desk.

RECRUITER

No. Next!

*

66 EXT. KALI ACADEMY 66 *

Super: Los Angeles Boxing/Kickboxing Academy, AKA Kali Academy, Torrence, California, 1974 *
*

67 INT. KALI ACADEMY - DAY 67 *

A gaping warehouse-like room filled with lit candles and Oriental music. Racks of marital arts weapons and posters of Bruce Lee in action line the walls. Punching bags dangle over a concrete floor with exercise equipment in the background. *

Young Michael spars with TONY, 20, thin but muscular. Long rattan fighting sticks CLICK together, and they are kicking and punching each other. *

MIKE
Enough. Gotta save some strength for my day job. *

TONY
This town can live without another plumber. Good bouncers are hard to come by though. *

68 INT. KIT CAT CLUB - NIGHT 68 *

A voluptuous STRIPPER swings around a pole to WHISTLES and drunken YELLS. Three TOUGHIES at the end of the bar start getting LOUD and animated. A bottle BREAKS on the floor. *

Mike stands near the end of the stage with Mona. He gently grasps her elbow. *

MIKE
Baby, watch those idiots there and signal me if they get out of hand. It's almost their bedtime. *

Mona turns around and drapes her arms up over Mike's shoulders. She stares deeply into his eyes, SIGHS. *

MONA
My Superman. So where we going after work? *

MIKE
Your call, but I was thinking your house. *

Mona turns and walks toward the stage. Tony assists dancer off and Mona on. She notices Tony wincing as his shoulder to steady herself on the step up. *

MONA

Bad enough what you two put up with
In this shithole. Killing each
other before work isn't helping. *

Tony smiles and turns his attention to the three toughies.

As Mona starts dancing, she avoids the area where the three drunks are tossing dollar bills.

TOUGHIE #1

Hey, sweet cheeks, over here!

TOUGHIE #2

Give daddy some love! *

As Mona goes through her routine, she consciously avoids their side of the room. She finally steps down from the stage and starts across toward Mike at the front door. One of the toughies shoves Mona. *

TOUGHIE #3

Why can't you dance for me and my
buddies, huh, bitch?

She regains her footing, but he moves toward her, a menacing look on his face. She backs into the wall as he continues toward her. *

Tony flies over a table and pile-drives into the one closest to Mona. Mike grabs the other two, a headlock in each elbow, and KNOCKS their heads together. As they drop to the floor in piles, he turns around, ready for more. *

Mike flies over a table. Tony lands on top of him. One of the toughies collapses a table as he lands on it. *

Another toughie comes at Mike with a bottle, but Mike grabs his hand and squeezes, stopping him in his tracks.

Tony grabs an oncoming toughie's arm and flings him through a table, drinks and napkins flying everywhere, SLAMMING him into the mirror on the wall behind it.

69 EXT. KIT CAT CLUB - NIGHT 69

A window **MELTS** in **TINKLING** shards of glass as one of the toughies flies through it, landing on the sidewalk, covered in glass and blood.

Mike, Tony and Mona saunter out the front door as **SIRENS** fade into existence in the b.g.

MIKE

Another lovely night in La-La Land.

MONA

Can't wait to graduate and take my
UCLA degree away from here.

*
*
*

70 EXT. BEACH HOUSE - NIGHT - REDONDO BEACH, CA 70

The waves lap against the sand nearby. It seems quiet until Mona **SCREAMS O.S.**, then breathes hard.

*
*
*

MIKE (O.S.)

Don't touch there. That hurts.

*

MONA (O.S.)

Oh, baby, let me kiss it and make
It better.

MIKE (O.S.)

Nah, it doesn't hurt.

MONA (O.S.)

My Superman.

71 INT. GYM - DAY 71

Young Mike winces as he attempts a military press while seated. The 35-pound straight bar is empty on the sides.

*

MIKE (V.O.)

My recovery from the wreck would be
Slow and very painful. It would
take years and every ounce of
strength I had, and strength I
didn't even know I had from someone
that was always there, but seemed
new to me at the time.

DISSOLVE TO:

*

72

72

*

73 INT. STAIRCASE - DAY 73 *

Super: Vermont, 1980 *

Young Mike inches down the staircase on his buttocks and grasps the rails of a walker at the landing. He stands and leans on the apparatus shakily, facing a beaming Jeanne. As she smiles in delight a shaky Michael sneezes and falls to the floor and passes out. Jeanne rushes over to Michael to help him. *

DISSOLVE TO:

INT. KALI ACADEMY - DAY Super: Kali Academy, 1981

Young Mike walks through the door, limping. He is gingerly carrying a small duffel that looks empty. DANNY INOSANTO, the owner, approaches him and gives him a warm handshake. *

DANNY

I cannot let you work out here. My insurance will not cover your kind of special needs. I am sorry. *

MIKE

I'll sign a waiver. I need this, Sifu Dan. I need you. *

DANNY

I cannot allow you to kick box. have already spoken to your parents and your doctor. You could die. *

MIKE

A chance I'm willing to take.

DANNY

You can start out in stick and weapons class. See how you do there. If you get hurt once, you're out. Understand? *

MIKE

I understand, Sifu. Thank you. *

DANNY

Michael, in a year, if you do well, you will come to Hawaii to meet one of my instructors. It won't be easy. You have an uphill battle. *

MIKE

Sifu I don't agree, sir. You see,
since my accident, life is all
downhill from here on out.

*

Danny smiles and fades into the b.g.

MONTAGE - Mike benching quarters, Mike punching a bag, Mike
benching quarters with dimes plates added, Mike gently
sparring with a younger partner, Mike benching full plates.

*

INT. KITCHEN - DAY

Mike stands over a kitchen sink replacing the washers.

74 INT. KALI ACADEMY - NIGHT

74

*

Young Mike punches, pounds and kicks a bag, trying to make it
hit the ceiling. He is visibly torn up, CRYING, flailing and
fighting the bag very sloppily.

MIKE (V.O.)

Something happened that really set
me back on that self-destructive
path. I spent the second half of
nineteen eighty-one drugging and
running with a bad crowd, but I
continued at the gym. God only
knows why Danny let me, but he did.

*

*

*

*

75 EXT. BACK ALLEY - NIGHT

75

*

Mike, buying drugs, and drinking a beer in the wide open.

76 INT. KALI ACADEMY - DAY

76

*

A Christmas tree stands at the opposite end of the room from
the boxing ring. Garland is draped from the ceiling in a
tasteful way near the shelves of weapons.

*

*

Young Mike, sitting at the edge of a padded bench, sets a
curling bar down with a CLANK. He breathes for a few
moments, then picks the bar back up, lies down and starts
another set of skull crushers.

*

77 EXT. ROAD - DAY

77

A motorcycle ROARS up the road. Perched on it are Mike, no helmet, and CANDY, 25, who lets go of Mike's waist and throws her hands in the air. She almost loses her balance and falls off. After she steadies herself, she starts LAUGHING.

MIKE (V.O.)

Another friend, named Tony G. had introduced me to this girl, Candy, and we dated for about two weeks before she died of a drug overdose.

*

78 INT. KALI ACADEMY - DAY

78

Danny approaches and allows Mike to finish his set. As Mike sits up Danny gently takes the bar from him.

DANNY

Can I talk to you in my office?

*

He bends down to set the bar on the floor. Mike gets shakily to his feet and follows Danny across the room.

*

79 INT. DANNY'S OFFICE - DAY

79

Mike sits on the couch, and Danny takes a position on the corner of his neatly-arranged desk. Pictures of him with Bruce Lee, Chuck Norris and other well-known Martial Artists adorn the office.

*

DANNY

What are you doing here on Christmas, Michael?

MIKE

My family is on the east coast. Everyone else is busy or dead.

*

DANNY

It is a mistake for you to be here working out all the time. It seems you do nothing else and that worries me.

*

*

MIKE

It's how I stay focused, Sifu.

*

DANNY

Listen to me. I know how much you admire Bruce Lee.

*

*

(MORE)

DANNY

There are many rumors about how he died, but let me tell you something. He literally worked his body to death. He died because he was obsessed with one thing. I see the same thing in you. Ever since your accident, you are only thinking about your body. Everything else gets out of balance, you are so driven. Your spirit is one only of ambition.

*
*
*
*
*
*
*

MIKE

But if I don't stay here, stay focused, that's when I start drinking and screwing up.

*
*

DANNY

A while back, I gave you a phone number. Did you call it?

*

MIKE

Bobby Bass? I tried several times, but he's always busy.

*
*

DANNY

Do you remember why I asked you to call Bobby?

*
*

MIKE

So he could tell me about the stunt business.

DANNY

I think you should try to become an actor and a stunt man. You were going to fight Marvin Hager before the accident. That will never happen now. You need to think about what you are going to do when we get back from Hawaii next month.

*
*
*
*

MIKE

Become an actor and a stunt man. Just like that.

Danny picks up the phone receiver and thrusts it at Mike.

*

DANNY

It's Christmas. Bobby is home and he's not doing anything.

*
*
*

Mike rises and takes the phone from Danny's hand.

DANNY (CONT'D)
Merry Christmas. And lock up when
you leave.

*
*

Danny walks toward the door.

*

MIKE
Merry Christmas, Sifu.

He turns his attention to the phone base, and starts DIALING
a number.

EXT. PALOMINO CLUB - DAY - ESTABLISHING

*

80 INT. PALOMINO CLUB - DAY

80

BOBBY BASS sits in a darkened booth, a white straw cowboy hat
with a peacock feather covering the front of it contrasting
with the dark surrounding him. Young Mike sits across the
table from him.

*

BOBBY
So you want to fight Gene LeBell.
You know what they call him, don't
you?

MIKE
What do they call him?

BOBBY
The most dangerous man in the
world. That's because he is.

*

MIKE
How'd you know I want to fight him?

BOBBY
Gene told me.

MIKE
You know Gene?

BOBBY
Of course I know Gene. We fought
in many a Judo tournament together.

*
*

MIKE
Should be a good match.

BOBBY
Many and I do mean many a man has
made that same statement Mike.

(MORE)

BOBBY

And many of those same men have
lost very badly and some ended up
permanently damaged. He's fighting
you because he knows you're looking
for redemption. That's a hell of a
lot more pure than most of these
guys' motives. He's not going to
do you any favors though. He could
destroy you.

*
*
*
*

Michael takes a sip of his drink and starts to say something,
but takes another sip instead. He keeps his eyes straight
focused on Bobby's, but swallows hard.

*
*

BOBBY (CONT'D)

But hey, if you come out of all
this in one piece, I'll see what I
can do about getting you some stunt
work. That's what I do, coordinate
these things, put guys to work.
Hell, if you're going to sacrifice
your body, you might as well get
paid for it.

*
*
*

MIKE (V.O.)

So after that, I tried to get into
The biz. Some of the stuff I did
before in my life really prepared
me for what I was about to get
myself into.

*
*
*

EXT. SCREEN ACTORS GUILD OFFICES - DAY

Super: Screen Actors Guild, Los Angeles, CA, 1982

*

Young Mike enters the building.

81 INT. SCREEN ACTORS GUILD OFFICES - DAY

81

Mike approaches a locked sliding window behind which a
RECEPTIONIST sits. He taps on the glass.

*

MIKE

Who do I see about joining up?

RECEPTIONIST

Excuse me?

*

MIKE

Who do I see about joining SAG?

RECEPTIONIST

Sir, it doesn't work like that.
You can't just walk in and join.

*
*

MIKE

But I paid this guy good money. He
told me to come down here, pay my
union dues and join up.

*
*

RECEPTIONIST

Guy? Who was this guy? What's his
name? I'll forward it to the FBI.

*
*

MIKE

I don't know. He left town.
The receptionist shoves a pamphlet
through the metal-lined hole in the
window.

*

RECEPTIONIST

There are a whole set of rules and
criteria for joining SAG, sir.
This will explain it fully.

*
*

MIKE

Thank you.

He takes the booklet and dejectedly exits.

*

82 INT. CORRIDOR - DAY

82

*

Mike, carrying a photo album, makes his way down a long,
darkish corridor, stopping next to each door to look at the
markings. Finally, he stops at one marked "casting."

*

83 INT. CASTING OFFICE - DAY

83

A female CASTING DIRECTOR in a leisure suit looks over a
black and white 8X10, and tosses it onto the top of a
disorganized pile on his desk as Mike enters.

MIKE

Hello, Michael Walter, we had an
appointment.

*

CASTING DIRECTOR

Yes, Mister Walter. Come on in.
Do you have pictures for me?

*

MIKE

Yes. Right here.

*

Mike drops a family photo album on the desk and spreads it open, revealing some 3X5s. He jabs his finger at one of them.

*

MIKE

So this is my dog. And that one is of my parents with my brother when he was younger. He's my older brother actually.

*

*

*

The casting director looks at the ceiling, then at Mike. Politely, she looks back at the album as Mike turns the page.

84

EXT. CRAFT SERVICE TABLE - PRESENT DAY

84

Mike and Stuntman mill around the table, an ever-growing audience surrounding them.

MIKE

Eventually, Bobby Bass got around to inviting me to a movie he was working on. He introduced me to some folks, and we listened to them tell us all about being stunt men.

*

*

*

*

STUNTPLAYER

Did you get jobs from there?

MIKE

Not yet. Not until I met Dar Robinson. Bobby sent him over to the martial arts school I was teaching at.

*

*

85

INT. GYM - DAY

85

Super: Van Nuys, CA, 1982

*

A different place from the Kali Academy. Young Mike stands before a group of STUDENTS, going through some basic Karate moves. He looks up as DAR ROBINSON enters.

*

*

MIKE

Take five, guys.

The students fall out.

DAR

Are you Mike Walter?

MIKE

Yes sir.

DAR

Dar Robinson. Bobby Bass asked me
if I'd come down to meet you, so
here I am.

*
*

MIKE

I appreciate the visit. I - erm --

*

DAR

Bobby tells me you're interested in
getting into some stunt work.

*
*

MIKE

I sure am. I mean, you bet.

*

DAR

I've got a friend who is interested
in training. Looking for a place
to work out.

*
*

MIKE

I'm sure I can help out with that.

DAR

I've got another buddy making a
show called the A-Team. I can
call, see if they've got anything
for you. Not promising.

*
*
*

MIKE

Good enough for me. Sure.

*

86

EXT. CRAFT SERVICE TABLE - PRESENT DAY

86

Johnny stares at Mike, wide-eyed. The power bar in his hand
points at the ground.

*

JOHNNY

You knew Dar Robinson?

*

MIKE

I sure did. He taught me
everything I know. High falls,
fighting for the camera,
motorcycles, cars, all that stuff.
Even the ultimate stunt, the fire
engulfment.

*
*
*
*

JOHNNY

So did you work on the A-Team?

*

MIKE

Nah.

Disappointed OOHS and AHHHS from a growing AUDIENCE. *

MIKE *

But I learned more from Dar in
those next few months than I ever
would have on the A-Team anyway. *

JOHNNY *

What an amazing opportunity.

MIKE *

We parted ways after about six
months. I was sad to go, but I
felt it time. *

JOHNNY *

But the skills helped you.

MIKE *

The skills I learned from him made
me what and who I am in this
business today. That and all his
advice. I'll never forget what he
told me when I said goodbye to him. *

87

INT. GYM - DAY

87

Young Mike and Dar are sparring. Dar kicks Mike's ankle as
he steps across a yellow line on the floor. *

DAR *

See that? You just stepped out of
frame. As I said, you know how to
fight, but fighting for the camera
is a lot different.

MIKE *

Listen, Dar, I appreciate all
you're doing and all you have done
for me, but I need some screen
time. I need my SAG card. *

DAR *

Listen, Mike. Don't rely on me to
get you work. I can try to help
get you work, but I've got guys who
have been with me longer than you
to look out for. *

(MORE)

DAR

If you have to walk away from me right now, I'll understand, and in a couple of years, I'll be asking you for employment because you're good. You'll make it in this business.

*

DISSOLVE TO:

Super: Set of "Sharky's Machine." Dar is checking the air bag, making sure it is inflated, all fans are in operation and air bag vents are at the proper spacing.

*

*

*

86 Mike starts to make his way toward the door. Dar takes a 86 step toward him. He lays a hand on Mike's shoulder.

*

DAR

I want you to remember one more thing. Next time you're a hundred feet up on top of a building about to do that high fall into an air bag, and the cameras are rolling and the director is calling action, don't assume that there's air in that bag just because you were told there's air in that bag. Always check things out for yourself. At the end the day, the only person in Hollywood you can really trust is yourself. You gotta have your own back, just like when you're in a total fire engulfment. You think your safeties are there for you, but Mike it is really only you in that fire.

*

*

*

*

*

*

*

Mike gives Dar a bear hug. Dar firmly TAPS Mike's shoulder, and the two part ways.

*

*

88 INT. MIKE'S HOUSE - BEDROOM

88

Mike is doing two lines of cocaine while looking up at the T.V. On the screen, a crawl reads NEWS ALERT: Stuntman Dar Robinson dies in motorcycle accident on film set. Mike throws a half full beer can at the T.V.

*

*

*

*

89 INT. KALI ACADEMY - NIGHT - TORRENCE, CA.

89

Young Mike stands just outside the taped off fighting area, stretching and bouncing. He eyes the fighting area in apprehension.

*

MIKE (V.O.)

I finally got my chance to fight Gene LeBell. We actually fought at the Kali Academy of all places.

JUDO GENE LEBELL readies himself as he walks into the fight area. Danny Inosanto stands nearby, along with a group of PATRONS. The two fighters are finally in the taped and two inch padded floor fighting area to face off with each other. Within a minute, Gene has Mike all tied up in knots. He somehow has all four of Mike's limbs bound up. As JUDO GENE LEBELL, has Mike all tied up and on top of him.

He leans close to Mike's face and says something, then puts Mike to sleep.

GENE

Mike, you're a great fighter and a hell of a stunt man, but you've got an ego problem and you need to learn that you can't always win, you won't always win and you're not going to win against me tonight.

MIKE (V.O.)

That's when I found out how Gene's sleeper hold worked.

Mike falls asleep right there in the middle of the ring.

90

EXT. MOVIE LOCATION - DAY

90

A spellbound Johnny sits on a flight of concrete steps facing Mike, who looks around at his gathering audience.

JOHNNY

So you came from a hospital bed to fighting Gene LeBell?

MIKE

No, I came from a hospital bed to get my ass kicked by Gene LeBell.

JOHNNY

Yeah, but the battle is what matters. Right?

MIKE

I haven't told you about the half of that battle.

91 EXT. WALTER FAMILY HOME - DAY 91 *

Super: Montpelier, Vermont, Autumn, 1980 *

Mike sits in a wheelchair near the driveway, looking deeply into the brilliant fall colors in the surrounding foliage.

A huge Buick pulls into the driveway and Jeanne and Dick step out. Dick opens the truck and gathers grocery bags. Jeanne makes her way over to Mike. *

JEANNE

Penny for your thoughts.

MIKE

Never thought I'd forget the beauty of this place this time of year. *

JEANNE

You're home now. And we're all going to do our best to help you get up and out of this chair. *

Dick sets the groceries down and grasps the handles of the wheelchair. He pushes it to the landing of the steps leading to the front door of the two-story Colonial, then kneels down to pull Mike's arm around his shoulders. *

DICK (GRUNTING)

Okay, here we go --

92 INT. LIVING ROOM - DAY 92 *

Mike is sprawled on the couch. A bookcase full of books is built into one wall, and across the room is a huge window displaying Vermont in all its beauty. *

JEANNE

I think you'll be comfortable here.

MIKE

Is there a TV down here?

JEANNE

Your father is going to bring the - portable down from upstairs. *

Dick enters, wrestling the folded wheelchair in front of him. *

DICK

First things first. Michael. You are to stay on this level of the house. *

(MORE) *

DICK

If you go upstairs, I'm afraid
you'll kill yourself trying to get
back down. And the basement is off
limits. Understand me?

*
*

Mike rolls his eyes and gazes out the window.

93 INT. KITCHEN - NIGHT

93

*

Mike gingerly limps along the wall, scuffing his shoulder
against it. He reaches for the nearby counter and steadies
himself on it. He lets himself to the floor and shimmies
across the kitchen on his belly like a soldier staying low.
He finally reaches the liquor cabinet and arches his back to
pull it open.

*
*

Reaching in, he extracts a bottle. Giving a crinkled look at
it, he puts it back and reaches in after another. He flips
over and pushes himself up, sitting against the cabinet.

*
*

Dropping the bottle, he looks around after the loud THUMP as
it collides with the floor. Did he wake up anyone else in the
house? Finally, he unscrews the cap and drinks like a sun-
drenched cowboy with a canteen.

94 INT. LIVING ROOM - DAY - VERMONT - 1980

94

Mike sits on the couch, his leg propped up in front of him,
his chin buried in his chest. The TV displays a blurry video
of two subjects kickboxing.

*

Jeanne enters. Mike indicates the TV.

MIKE

Hi, Ma. Me and my friend Tony
sparring. You gotta see this.

*
*

JEANNE

I'm not really interested.

MIKE

Come on. Your son in action.
There was talk that I could've
beaten Hagler for the title.

*

JEANNE

My son has other talents I'd rather
see him perform.

*
*

MIKE

Well sorry mom, but I left all my
plumbing tapes back home in L.A.

*

Jeanne makes her way out, looking back at Mike as he stares quietly at the TV screen.

DICK

Your mother and I are going out for
a while. Don't bother tearing up
the house looking for booze. We've
gotten rid of it. All of it.

*
*
*
*

Mike picks up a nearby yardstick and stabs the VCR. It POWERS UP and starts rendering an obnoxious SOUNDS. He stares blankly at it. Dick exits.

*
*
*

95

INT. STAIRCASE - DAY

95

Mike scoots down the stairs on his butt. Upon landing, he pulls himself up against the wall. He shakily makes his way along the wall toward a gun cabinet.

*
*

He stops at a four-drawer filing cabinet, rummages around in a basket of trinkets on top and finds a key. He teeters toward the gun cabinet and unlocks it, using it to lean against as he fumbles with the key and the lock.

*

Finally, the glass door swings SQUEAKILY open. He reaches in and grasps a .243 with a shoulder strap and a scope. He CRACKS the bolt, but the chamber is empty.

*
*

He mashes the butt of the rifle into the floor and leans on it, letting himself down to his buttocks. He opens the bottom compartment of the cabinet and starts pulling boxes of shells out. He finally finds a box of .243 shells and opens it. He extracts one and slips it into the rifle's chamber. He shoves the bolt home with a deafening CLANK.

*
*

Mike gets to his knees and stares at the rifle's muzzle.

*

MONTAGE

Mona smiles. Tony raises a rattan stick. Snippets of a bar fight. Dave takes a shot. Mona starts to untie her bikini top. Mike gets on a motorcycle and FIRES it up. A Karate tournament, Dick and Jeanne's wedding picture, his brother Rick, his two sisters. A line of cocaine. The angel.

*
*
*
*
*

Mike leans forward to put his mouth over the muzzle.

DICK (O.C.)

That's right, son. Take the easy
Way out.

*

Mike looks up, startled. Dick slowly moves toward Mike. He grasps the rifle and gently lifts it away.

*

MIKE

I just want it to be over, Dad.
The pain, all the PAIN. I just --
want -- over. *

Mike melts into TEARS. Dick slides in behind him, running his arm around Mike's chest. Mike leans against Dick's arm, strains against it, openly CRYING. Unbeknownst to Mike, Dick starts tearing up behind him. *

DICK

You weren't awake to hear me, son.
Well, maybe you did, but I don't
know if you did. When you were in
the hospital, I told you, I said,
Michael, don't do this to us, you
are a part of me. You have fought
tougher things in life than that
tree. Why don't you prove you have
the guts they say you have and
fight this? *

Michael rocks back and forth against his dad's arm.

96 INT. GYM - DAY

96 *

Mike strains to finish one pull-up, dragging half a cast up with him. He lets himself down and limps over to a bench, where he lies down and reaches for a five-pound dumbbell on the floor. He realizes he can't roll over to get it. *

97 INT. LIVING ROOM - DAY

97 *

The leaves are budding on the trees out the window behind Dick and Jeanne. Rick looms behind Mike as he packs VHS tapes into a box.

RICK

What are you doing?

MIKE

Mailing these to myself so I don't
have to take them on the plane. *

RICK

No, what are you doing, man?
Moving back to L.A.?

MIKE

Why? You live in Dallas, right? *

RICK

What's that have to do with anything?

DICK

Son, all we're saying, we don't think it's a good idea.

*
*

JEANNE

We don't think you're ready yet. To go back there, among those -- those people.

MIKE

I can handle it, Ma. I'll be fine.

*

JEANNE

The temptations will be very strong, Michael.

*
*

MIKE

Mom, Dad, Rick, please listen to me. This accident really changed my life. I feel it changed all of our lives. I am back to who I am as a person from all this.

*
*
*
*
*

DICK

Are you back from it son? Really?

*

Mike RIPS some tape off a roll and seals the box.

EXT. LAX - DAY - ESTABLISHING

A jetliner's wheels SCREECH as they connect with tarmac.

98

INT. TERMINAL - DAY

98

Mona searches the crowd and smiles ear-to-ear at the sight of Mike, limping, a cane in one hand and a duffel bag slung over the opposite shoulder. She runs to him.

*

MIKE (SOFTLY)

Careful, Careful baby -- you'll knock me over.

MONA

Who cares? It's so good to see you.

*

She gives him a big hug, almost knocking the cane out of his hand. She takes his bag and they start through the crowd. *

INT. MONA'S CORVETTE - DAY *

Mona drives. Mike looks quietly ahead. *

MONA *

Wanna go home to your place? *

MIKE *

Not yet. Can I stay at your place
for a while, maybe like a week or
so? I gotta get my head on
straight, sort through some things. *

MONA *

Sure. No problem. *

99 EXT. HOUSE - DAY

99 *

An early '80s model U-Haul sits in front of a house. Mike and PATTY, 26, pass each other as they carry items from the truck to the house. *

100 EXT. BEDROOM - DAY - DALLAS, TEXAS - EARLY - 1960'S

100

Younger Mike, 9, is assembling a plastic model at a desk. He carefully drops some glue from a tube onto a plastic part, holding his face close for the best view of what he is doing. He SNIFFS deeply. He looks up, surprised. He SNIFFS again. Finally, he drops the parts, sits backward and looks up at the ceiling.

101 EXT. WOODS - NIGHT

101

A deciduous forest. A party is RAGING. Young Mike is surrounded by other KIDS, drinking, snorting, smoking joints.

102 INT. PARTY - NIGHT

102

Young Mike arrives at a scene full of loud MUSIC, dancing PARTY-GOERS and booze.

MIKE (V.O.) *

I ran into my ex-wife Patti at some
party in L.A. The girl I was
dating at the time wasn't there. *

(MORE) *

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

I tried to make like Patty's presence didn't bother, -- I find a half-full bottle of whiskey and took a long swig. I hadn't been drinking a lot around that time, but I had been doing a lot of cocaine because Cindy, the girl I was dating, was a cocaine dealer as luck would have it.

*

*

103 INT. MEN'S ROOM - NIGHT

103

*

Mike SNORTS a line off the lavatory surface in front of the mirror. Suddenly, a loud THUMP echoes through from the door.

*

MIKE (V.O.)

We had gone to the bar where I worked to finish off the night after the party had broken up, and of course a fight would break out.

*

*

*

*

*

104 INT. BAR - NIGHT

104

Mike scraps with a drunken PATRON, who finally makes his way toward the door and exits.

105 EXT. STREET - DAY

105

The patron is ad-lib YELLING at PATRONS in the small parking lot, then finally makes his way into the middle of the street. Mike exits the bar and walks toward him.

*

PATRON

You already threw me out. What more can you do?

*

*

MIKE

I can tell you to stop treating our paying customers like that and would you please sir leave sir.

*

*

MIKE (V.O.)

Of course, my words must have been pretty slurred, because I was really messed up, but this is the way I remember it.

*

*

The patron throws a punch at Mike, as cars come to a screeching haul in the b.g. Mike blocks it. He returns a punch, which is answered by a left hook from his opponent.

*

Finally, Mike throws a wild left hook punch that connects to the side of the patron's face that sends blood flying out of patrons ear and knocks him over backward. He falls flat on the pavement, his head hits the pavement hard with a loud THUD, AND blood starts leaking out his eye, ears and head. He is out cold. POLICE SIRENS issue in b.g.

*
*
*
*
*

106 INT. COURTROOM - DAY - LOS ANGELES CA. 1984

106

Young Mike stands next to an ATTORNEY. Jeanne and Dick sit in the b.g. An ASSISTANT ATTORNEY looks behind Mike and his attorney.

*
*

JUDGE

Aggravated assault, felony of the first degree, which carries a sentence of eight up to twenty years in prison and up to \$25,000.00 in fines.

*

He POUNDS a gavel.

*

INT. JAIL VISITING AREA - DAY

Mike faces his attorney across a table.

ATTORNEY

You're looking at twenty-five years for your reckless behavior both past and present if convicted. Probably spend your time in Chino State Penitentiary.

*
*
*
*

MIKE (V.O.)

My parents paid for the attorney fees, which came up to twenty thousand dollars. Even though I know they were getting tired of all this crap, their love for me was unbroken.

*
*
*

.

EXT. STREET - DAY Mike loads a table into a U-Haul, then pulls the roller door shut.

*

107 EXT. FREEWAY - DAY

107

The U-Haul passes a sign reading "Welcome To Sunshine State."

MIKE (V.O.)

I went out to Florida to work on a movie with Doug McClure, who I had become pretty good friends with back in L.A. Remember him from the T.V. series "THE VIRGINIAN?" So after the film I decided to stick around there for a while.

*
*
*
*
*

108 INT. GYM - DAY

108

*

Super: Orlando, Florida, 1988

*

Young Mike finishes a set on a bench press and sits up. A line is forming along one wall of the gym, leading to a table with a poster on it advertising a book signing. Some fitness guru who has yet to arrive.

*
*
*

Mike studies faces and stops on blonde, attractive TERRI, 23, and her FRIEND at the end of the line.

He pushes himself off the bench and makes his way over, slightly favoring his tender leg, barely showing it. He makes like he's in line.

MIKE

This lady's the real deal?

TERRI

She's amazing. Oh my gosh.

FRIEND

Can't wait to meet her.

MIKE

You guys live around here?

TERRI

Yeah. You?

MIKE

Just moved here from L.A.

Silence for a moment.

TERRI

Found a gym before you found an apartment?

MIKE

Almost.

He gives a LAUGH.

TERRI

So what brings you here to Orlando
From L.A.?

MIKE

Well I work in the movies biz in
California, see I'm a stunt man. I
came out here for a couple months
to work on a movie and decided to
stick around, see what the scene's
like.

The girls nod, looking at him up and down, in total
disbelief.

109 INT. GYM - DAY - ORLANDO FLA.

109

Mike struggles against a bar as he presses it up from his
chest, three full plates on each side. Terri stands over him,
her hands hovering just underneath it.

TERRI

Come on, Michael. Push, it is all
you.

Mike GRUNTS as it goes up, his elbows almost locking. He lets
it down again, and she bends over, never touching the bar.
She follows it back up.

110 EXT. POOL - DAY

110

Mike sits in a lounge chair, Terri leaning against him. She
slathers Copper tone on a golden leg, not really caring
whether it's hers or Mike's.

A MAN is staring at them in the b.g. Mike eyes him
suspiciously.

MIKE

I'm about to go over there and say
something to him.

*
*

TERRI

Oh, my God. My husband.

*

She leaps to her feet and prances over to him. He ad-libs
YELLING at her. Eventually, they exit the pool area.

*
*

Mike gathers up the Coppertone, the towels, the various
accessories on the nearby table and exits as well.

*

111 INT. APARTMENT - NIGHT 111

Mike lounges on the couch in front of the television. There *
is a KNOCK at the door. He gets up and opens it, revealing *
Terri, holding a suitcase.

EXT. METAL BUILDING - DAY - ESTABLISHING

Super: Three Years Later

A sign in front of the building reads: "The Stunt Company -
Atlantic International Stunt Players Association."

112 INT. BUILDING - DAY 112

Mike faces ten or twelve STUNT PLAYERS standing on a mat.
Terri looks on in the b.g.

MIKE

The purpose of this seminar is to *
help get you guys used to fighting *
for the camera. We all have black *
belts here, we all understand
fighting techniques, but things are
slightly different when there's a
camera involved.

Mike indicates the yellow tape lines on the floor. *

MIKE (CONT'D) *

Those lines are out of bounds. Not *
for point purposes, but because *
that's where the camera frame ends. *
You can do the wildest roundhouse
kick in the world, but if the
camera doesn't see it, the
director's going to be pissed.

INT. LIVING ROOM - DAY *

Super: Orlando, Florida, 1990 *

Terri drops her suitcases on the floor, and she flings into a
waiting Young Mike's arms. They kiss, settle onto the floor *
and start rolling around.

113 INT. DOCTOR'S OFFICE - DAY 113 *

A pregnant Terri sits on an examining table as a DOCTOR talks with her MOS.

114 INT. LIVING ROOM - NIGHT 114 *

Mike and Terri face two police officers, who work to wrestle them apart.

MIKE (V.O.)

We just couldn't seem to work it out. Partly the age difference -- I'm twelve years older. And partly, I dunno, things just weren't working. Don't get me wrong. It is never just one. It always takes two in this kind of situation. *

EXT. AIRPORT TARMAC - DAY

A jet takes off in a WHOOSH of sound and spent fuel. *

EXT. SPANISH COUNTRYSIDE - DAY - ESTABLISHING

Super: Barcelona, Spain, 1989

115 EXT. SET - DAY 115

Young Mike sits with a STUNT COORDINATOR, looking across the location at the hot set, a camera facing two ACTORS. The DIRECTOR is practically sparring with them as he goes through some ad-lib choreography. *

STUNT COORDINATOR

We're going to be in soon.

MIKE

I didn't fly across the ocean to sit here and watch. *

STUNT COORDINATOR

How's Terri? *

MIKE

We talked before I left. I think She's seeing somebody. I dunno. *

STUNT COORDINATOR

What about your daughter?

MIKE

I dunno.

STUNT COORDINATOR

Sorry, Mike. You need your head in
this. I'm sorry I brought it up.

*
*

MIKE

It's not like you put it all on my
mind. I think about it twenty-four
seven, dude.

*

116 EXT. SPANISH HILLSIDE - DAY

116

Mike sits on a motorcycle. A PRODUCTION ASSISTANT stands
nearby with a big, clunky late '80s Motorola in hand. A
tractor-trailer rig sits at ready about three hundred yards
away down at the bottom. Quiet as a mouse, Mike assesses the
distance.

*
*
*

MIKE

This is just way too crazy.

P.A.

Huh?

Mike turns his head toward the P.A., then back at the road
ahead of him.

*

He twists the throttle. The pipe REPORTS. Twice more.
REPORTING. REPORTING. He shuts the engine off. The P.A.
holds the radio to his mouth.

*
*
*

P.A. (CONT'D)

Holding for stunt player.

DISTANT VOICE

Cut! That's a cut.

*
*

Mike sits quietly for another moment. Finally, he kicks.
The motorcycle's engine REPORTS to life.

*
*

P.A.

Roll cameras. He's going for it!

*

The semi slowly starts rolling. The motorcycle's back tire
kicks up smoke. As the bike starts down the hill, it warbles
as Mike quickly kicks through the gears, gathering as much
speed as he can. As the semi glides slowly into his path, he
lays the bike down and SKIDS underneath the trailer, sparks
flying in all directions.

*
*
*

DISTANT VOICES

(in unison)

Cut! THAT'S A CUT!

*

APPLAUSE all around as Mike shakily gets to his feet.

*

117 EXT. AIRPORT TARMAC - DAY 117

*

Super: Orlando, Florida, 1990

*

A plane swoops in for a landing.

*

118 INT. BAGGAGE CLAIM - DAY 118

118

Young Mike lugs two over-stuffed suitcases away from the conveyor.

119 INT. RESTAURANT - DAY 119

119

*

Mike sits at a table, stirring the tabletop with his finger, a menu open in front of him. Terri arrives. He gets to his feet, gives her a hug. She pushes him away abruptly.

*

*

TERRI

Booze. You started drinking again in Spain!

*

MIKE

You don't understand, Terri. I was missing you so much. I want to see my daughter. Please.

*

*

*

TERRI

First your temper, and now this? Oh, it's over, Mike.

A growing audience in the restaurant.

MIKE

Look, Terri, I started again, I can quit again. I will quit again, it's you and my baby that are the most important --

*

*

TERRI

We are done, Michael.

MIKE

But Terri --

TERRI

Mike, we're done.

She STORMS off between tables, leaving Mike with his arms at his sides, all eyes on him.

120 INT. COURTROOM - DAY

120

Mike and Terri stand before a JUDGE, two ATTORNEYS hovering nearby. The judge looks up from his materials and removes his half-glasses, staring directly at Mike. *

JUDGE

I am granting the divorce. That's a given. I am also granting Mrs. Walter's petition for sole custody of the minor child Kyleigh, on the grounds that Mister Walter is hot-tempered with abusive behavior and may possibly make an unsafe home environment for Mrs. Walter and the infant child. *

MIKE

I am not abusive, Judge. I'm not. It's all a misrepresentation. *

JUDGE

My ruling is my ruling. I'm not telling you how to lead your life, Mister Walter, but if you get some help, my ruling might change. *

MIKE

I haven't had a drink in months since I got home from Spain, Judge. *

JUDGE

And that's admirable, but perhaps you need to see someone about your anger. I find Mrs. Walter credible here, Mister Walter. *

He drops his GAVEL, and it echoes and echoes and echoes.

121 INT. BAR - DAY

121

Super: Atlanta, Georgia, 1991

Young Mike stands near the door in a black tee-shirt, head shaved. *

He folds his arms and watches the bar area in the b.g. Two GUYS start fighting. Mike makes his way over and inserts himself between them.

*
*

INT. BATHROOM - NIGHT

Mike SNORTS a line of cocaine off the countertop.

*

EXT. HOUSE - DAY

*

Super: Annapolis, Maryland, 1992

A pickup with a tarp-covered load in the back pulls up in front of a house. Dick and Jeanne follow each other out the door and rush over to the truck as Mike steps out, hugging him and welcoming him.

INT. KITCHEN - DAY

Mike writhes under a sink, tools spilling out of his bag.

MIKE(V.O.)

Looking back, my parents always were there. My mother in general, had done things in my life most often I never even knew about. The other angel, her love for me, also my Father but we so often butted heads. But both of them and my entire family always had my back.

*
*
*
*
*
*

EXT. MOVIE SET - NIGHT

Super: Set of "Striking Distance," Pittsburgh, PA, 1992

*

Several small HMIs on stands perched on railroad ties shine on Mike, who stands at the edge of a train bridge. A Condor bucket above his head holds a maxibrute which blasts the water below with a flood of light.

*
*
*

Another STUNT MAN in handcuffs faces him. The STUNT COORDINATOR looms behind them. Mike squints as a beam of light from a source on the ground sweeps across his face.

*
*

ELECTRIC

Eyes. Sorry.

*

STUNT COORDINATOR

Now listen, you gotta get away from each other quick and you both gotta go in right. Fast current and there's a lot of junk from the storm floating in that water.

*
*
*

MIKE

Thought you said the county cleaned
it all up.

*
*

STUNT COORDINATOR

They cleaned it up to the
producer's satisfaction, but
proceed with caution.

*
*

An ASSISTANT DIRECTOR on the ground holds his radio up toward
the scene. The stunt coordinator takes his off his belt.

STUNT COORDINATOR (CONT'D) (CONT'D)

Little bit of rehearsing, then
we'll go.

*
*
*

RADIO

Copy that.

STUNT COORDINATOR

Okay. Handcuffs over his head,
then you're both just going to fall
off. Get those cuffs back over his
head as quick as you can, separate
and go in feet first.

*
*
*

The stunt player lifts his arms and brings them over Mike's
head, the handcuff chain locking behind his neck.

MIKE

Then fall off. Try not to be too
sideways here. We can't go in
sideways.

*
*

STUNT MAN

Got it.

*

The stunt coordinator lifts his radio.

*

STUNT COORDINATOR

Okay, we're ready when you are.

DISTANT VOICES

Roll sound!

STUNT COORDINATOR

After I get out of the shot!
(trailing off) For God's sakes...
Just go when you're ready,

Mike looks down at the black water below. The brilliance
from the lights almost hide the camera, the dolly, the CREW
surrounding it, the tent shielding the video village in the
b.g. He shields his eyes and squints at the camera.

*
*
*

MIKE

Now they're really wide here, but
the frame obviously ends where each
of those lights are.

*
*
*

Mike indicates two lights to one side of the set.

*
*

MIKE (CONT'D)

So when we separate, we can't go
any further to the sides than where
those stands are.

*

STUNT MAN

I don't think we'll have time to
drift any further than that.

*
*

MIKE

You're probably right. It's eighty
feet, though. Just remember your
water techniques.

*
*

STUNT MAN

Hey, I'm the one in handcuffs.

MIKE

True enough, point taken.

ASSISTANT DIRECTOR

Still rolling!

MIKE

Let's do it.

DIRECTOR yells action from a megaphone. They drop off the
bridge together, but the chain gets stuck on the back of
Mike's wardrobe. As the other guy struggles, Mike's body
flips.

*

They SMACK the water, Mike landing on one side, the other guy
landing on his other side. They disappear in the dark water.

*

122 INT. UNDERWATER - NIGHT

122

Mike sinks slowly and floats there, his arms outstretched,
back arched. He remains suspended until, finally, a DIVER
snakes an arm through his armpits and around his chest.

123 INT. LIVING ROOM - DAY

123

Super: Annapolis, Maryland 1992

*
*

Mike lies on the couch, no shirt, his ribs taped. Rick sits in a nearby chair, looking at him with a smile. *

RICK
Why do you keep doing this to yourself, little brother? *

MIKE
I know. I've spent a lot of time on Mom and Dad's couch. *

RICK
They don't mind. They can keep an eye on you this way. *

MIKE
Get a chance to visit with them.

RICK
Neither one of us comes around as often as we should. *

MIKE
You know I never would have made it anywhere without them. *

RICK
Me neither. None of us would have. *

MIKE
What they've gone through with me is miraculous. *

RICK
You're lucky. We all are to have them. Best parents in the world. *

MIKE
For sure. You really find out who your friends are and how deep blood goes with your family in the event like we all have had. *

RICK
Talked to Sango lately?

MIKE
Not in a couple of years. We do talk, just not for a while. *

RICK
And Dave?

MIKE

Nobody knows. Someone told me he
moved to Colorado.

*

INT. GARAGE - DAY

Super: Mike / Sango's house, 1980

Mike's bike, a Harley Davidson sits along side one wall.
Rick looms just outside the open door and fades out of sight
around the corner as Dave SNORTS a line of cocaine, then
hands a small vial to Sango. Two BLONDE GIRLS in shorts and
tee shirts hang in the b.g.

*

GIRL 1

I miss Mike. Wonder how he's
doing.

*

DAVE

His parents are suing me for his
hospital bills.

*

*

SANGO

No way.

DAVE

Way. I mean, it's not enough that
I lose my Rancho over this. Now
they're after my last dime too.

*

*

SANGO

So what are you gonna do?

DAVE

Move.

*

INT. LIVING ROOM - DAY - ANNAPOLIS - 1992

Rick faces Mike, who sits up straight.

*

MIKE

No wonder I never heard from him
again.

RICK

No wonder. You give up a year of
your life, he gives up a his car.

*

*

MIKE

Yeah. Thanks to GOD and you guys,
I lived through it.

*

RICK

Don't sell yourself short, man.
You had a lot to do with it too.

Mike smiles as Jeanne enters carrying a pitcher of iced tea.
Rick gets up to take it from her and show her into the chair.

124 EXT. SONY PICTURES STUDIOS-DAY - LOS ANGELES, CA - 1992 124
ESTABLISHING

125 INT. SOUNDSTAGE - DAY - LOS ANGELES C.A. 125

The only light issues from several HMIs perched on stands nearby. Mike is floating in an eighteen-foot water tank, facing BRUCE WILLIS, also submerged in the tank. Mike is in the same clothing he was in when he went off the bridge. *

A STEADICAM OPERATOR in a harness lets himself into the tank. An underwater camera is handed down to him by two ASSISTANT CAMERA MEN, and he attaches it to the rig. Turning around, he trains the camera on Bruce, who gets into position, raising his fist out of the water. *

BRUCE

Like this?

DIRECTOR

A little higher. You're going to punch downward, try push him into the water.

Mike looks at Bruce's fist, then Bruce lets his fist fly. It passes Mike's face, but Mike reacts, snapping his head back. He drops into the water, creating some SPLASH. He resurfaces almost immediately. *

DIRECTOR

That's the money shot. Just like that. Ready to go? Roll camera. *

STEADICAM OPERATOR

Camera speeds.

The camera looks over Mike's shoulder at Bruce, who raises his fist out of the water and punches downward, passing Mike's face. Mike repeats his move, but stays down a little longer this time. *

DIRECTOR

Cut! That's good. All right.
Stun gun. Props? *

A PROP MASTER hands a stun gun down to the Steadicam operator, who hands it across to Bruce.

MIKE

That thing's not hot, is it?

DIRECTOR

No. Totally fake. We can add the Sparks in by computer later on. *

MIKE

No kidding?

BRUCE

Next it'll be dinosaurs and helicopter crashes, all by computer. *

MIKE

What do you want to bet?

BRUCE

That'll be easier on you stunt guys, that's for sure. *

MIKE

Nah, brother, they'll still be thinking up ways to try to kill us. *

They share a LAUGH. *

Two STUNT SAFETIES loom in closer to the tank. The stunt coordinator stands behind the director with his arms folded, looking over his shoulder into the monitor.

DIRECTOR

Okay, Bruce, same position, only This time, you're going to zap him in the mouth with stun gun. He's going to go under, and stay under for longer this time. *

BRUCE

Okay. Let's do this. *

Bruce holds the stun gun in the air over Mike's head. He stabs it down and connects with Mike's cheek. Steadicam operator backs off a bit and aims at Bruce's face. Bruce gives a strong, determined, slightly crazed look. *

DIRECTOR

All right. Roll camera. *

STEADICAM OPERATOR

Camera speeds. Action!

*

DIRECTOR

Bruce and Mike SLOSH around in the water, making ad-lib choices, then Bruce drops the stun gun into Mike's face, then into his mouth.

*

DIRECTOR (CON'T) (CONT'D)

Cut! Keep rolling. That was tremendous, guys. One more for safety. Going again. And, action.

*

*

*

Bruce and Mike try to repeat their moves, then the stun gun.

DIRECTOR (CON'T) (CONT'D)

Great. Let's do it one more time, This time try to keep the stunt man's face out of the shot. Roll camera.

*

*

STEADICAM OPERATOR

Camera speeds. Action!

*

DIRECTOR

Bruce touches Mike's face with the stun gun. He drops under. And stays under, and stays under, and stays under.

*

The safeties fight each other for the chance to be first up the ladder. They dive into the tank on either side of the camera operator, swimming down toward Mike at the bottom.

*

Each of them grab a shoulder and drag Mike to the surface. Bruce swims to one side of the tank while the camera operator hands the camera up to a nearby AC.

Mike starts COUGHING and HACKING, SWOOSHING around in the water as the safeties hold his head above the surface.

STUNT COORDINATOR

That was your martini shot.

DIRECTOR

All right, that's a wrap!

*

The safeties work to drag Mike out of the tank.

*

126

EXT. MOVIE LOCATION - DAY

126

Half the crew surround Mike and Johnny. BRANSCOMBE RICHMOND has moved in close, and a PAINTER is looking between the heads of Johnny and the other stunt players. The makeup assistants cling to their bags, the wardrobe assistants hold their sewing gear and the grips and electricians huddle in close.

*
*
*

The doors to the building fly open, and Ray exits, surrounded by several members of his directing team. The First Assistant Director approaches Mike.

*

FIRST AD

So we're taking a little break.

The gaffer and the key grip are conferring on how to light this last set-up inside, then we're going to move back out here.

*

MIKE

Copy that, brother.

RAY

What is going on out here, anyway?

Johnny gives a knowing grin. The wardrobe assistant turns to Ray, touching his wrist.

*

WARDROBE ASSISTANT

You have no idea. I'm sure you'll be filled in later though.

BRANSCOMBE

Dibs. He promised to fill me in.

*

Ray shrugs and quietly makes his way toward crafty.

MIKE

So anyway, guys, after that, I worked on a whole bunch of stuff. Pelican Brief, Serial Mom, Major Payne, Twelve Monkeys, The Jackal, you name it. I have been very blessed in my career.

*
*
*
*

In the b.g., the GRIPS and ELECTRICIANS start pressing on their radio earpieces. An electrician grasps a nearby light by the bail and rushes through the doors.

*
*

The two grips turn to the truck and reach for a 2x3 flag cart. They roll it past Mike, hesitate for a moment, then disappear into the building.

*

JOHNNY

So what got you through all this?

MIKE

JESUS CHRIST, My parents, my family
my mom, God bless her. A series of
miracles. And I'm getting to what
is bringing all those miracles
around.

*
*

127 INT. LIVING ROOM - DAY

127

*

Super: Vermont, 1980

*

Young Mike wallows on the couch, a video of himself fighting
flashing across the TV screen. Rick enters and drops into
the chair across the room.

*

RICK

So Mike, I've been meaning to ask
you about the gun.

*

*

MIKE

What gun?

RICK

The gun I found in your room in
L.A.

MIKE

You went through my shit, man?

RICK

Drawer was half open.

MIKE

Protection.

RICK

Give me a break, protection.

He indicates the TV screen, as Mike delivers a kick, then two
quick punches, sending his opponent sailing across the ring.

MIKE

Some shit went down, man. I had to
scare some people. It's none of
your business, brother.

*

*

RICK

Some shit went down. Shit's always
going down with you, can't you see
how you bring it on yourself, can't
you see that.

*
*

Mike falls silent. He studies the TV screen as if there will
be a prompt as to what to say next.

RICK

What happens if Mom finds you
passed out on the kitchen floor?
You think Dad and I haven't noticed
The Crown Royal bottle getting
empty?

*
*
*

Mike settles back, staring at the ceiling.

RICK

You go on ahead and screw up your
own life, but you will not bring
any more pain down on our mother
and for that matter this family.

*
*
*

MIKE

Why do I have a gun? Why have I
been in Martial Arts my whole life?
Why do I pound the shit out of
bullies who hassle kids and women?

*
*

Mike lifts himself to his feet, leaning over Rick. Getting
into his brother's face.

MIKE

Because after years of being small,
I said no more. Bullies at school,
no more, a priest, for Christ's
sake! No more!

*
*

Mike CHOKES UP. A tear forms.

RICK

Look at yourself. I can barely
stand to look at you like this. To
say nothing of Mom. You're hurting
her so bad, you and your gangster
behavior and some of those people
you call friends, not all of them,
some of them seem like really good
people. But Mike, I won't stand by
and watch it happen.

*
*
*
*
*

MIKE

What about my hurt, big brother?
Look at my hurt. I wish that
priest was here now. Those cops.

*
*

MIKE (CONT'D)

Even in this cast, with this broken
body, I could still mess them all
up in a minute. Destroy them. And
all those time those guys that beat
me up in school. Did you ever
think for one minute, just one
minute that all my troubles, all my
hang ups all my whole life could
all be related to the why and how I
ended up such a mess? HUH?

*
*
*
*
*
*
*

RICK

Bro, I am sorry. No I guess I
never put two and two together like
that because nobody ever knew.

*
*
*

Rick stands up and walks over to the kitchen.

RICK (CONT'D)

You want a Coke?

MIKE

Yea sure, if you're getting one.

*

INT. EXAMINING ROOM - DAY

*

Super: Montpelier, Vermont, 1981

Mike sits in a wheelchair, facing a DOCTOR, a thick, clunky
cast on his leg. Jeanne stands behind him.

*

DOCTOR

I want to cut a hole in this cast,
Take some x-rays. I have a hunch.
He picks up a jigsaw and goes to
work on the cast.

*

128

INT. RADIOLOGY - DAY

128

Michael lies flat on his back on a table. A lead
apron over most his body, keeping the a hole that has been
cut in the cast below the knee.

*

129 INT. DOCTOR'S OFFICE - DAY 129 *

Mike sits in his wheelchair, facing the doctor. Jeanne sits in a chair next to Mike. The doctor holds an x-ray film up to the light from his window. *

DOCTOR

I just don't understand this. I am at a loss. *

MIKE

What do the thousand words from that picture say, doc? *

DOCTOR

It's healed. *

JEANNE

Huh? *

DOCTOR

Completely mended. The bones have fused. This is -- completely --

MIKE

The doctor in L.A. said I might walk someday with a cane. *

DOCTOR

Oh, you're going to walk. And soon. Screw the cane. Maybe a brace. Your leg is fixed. *

MIKE

Fixed?

DOCTOR

The thousand words from this picture ain't lying. *

The doctor THUMPS the x-ray film. He looks over at Jeanne, who is staring at a point on the wall behind the doctor in complete astonishment. Mike has a settled grin on his face. *

130 INT. LIVING ROOM - DAY 130

Mike is on his feet, CLUNKING around with a cane in his hand. Jeanne walks toward the end table, on which a newspaper is heaped, but Mike beats her to it. He starts gathering up the floppy pages, his cane resting at his side. *

JEANNE

You don't have to do that.

MIKE

Sure I do. About time I start
earning my keep around here.

*

Jeanne continues to wrestle Mike for the newspaper. She
finally winds up in his arms as he dips her like a dance
partner. She gives a whirlwind LAUGH.

*

*

EXT. THE FOUR QUEENS - NIGHT

Super: Fremont Street, Las Vegas, Nevada, 1999

*

Several vans with the Fox Television logo block the street,
tall poles rising from them, cables wrapped around and
around. A whole CAMERA CREW bustles around as ONLOOKERS start
crowding the sidewalk in front of the Four Queens.

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

Face it, every stunt you walk away
from is a miracle, and even more so
if something goes wrong. I've been
through that a few times.

*

*

*

Young Mike, thinning hair, stands before a handheld camera
hoisted on a CAMERA MAN'S shoulder, and a GIRL holds a
microphone with an "Entertainment Tonight" block on it

MIKE

This is what we do. This is part
of the grand and fabulous illusion
we create when we make movies.

*

GIRL

Sources close to Entertainment
Tonight tell us that you have
invented the flammable liquid you
will be using for tonight's stunt.

MIKE

I can neither confirm nor deny that
report.

He gives a gleaming grin as the mic is jabbed closer to his
mouth. Finally, she pulls it back.

*

The girl turns to the camera, keeping Mike in her b.g.

GIRL

There you have it from Las Vegas.
Back to you, Mary.

MARY HART (V.O.)

And Mike Walter will perform this
world record fire burn stunt live
in Las Vegas tonight on Fox. In
other news --

*
*
*
*
*

Mike walks away as the live feed FADES.

As he enters a circle drawn on Fremont Street, TROY appears
with a bug sprayer. Mike ZIPS his suit from navel to nape.

*

MIKE (V.O.)

Remember Troy, the guy who hauled
me off the bottom of the water tank
on Striking Distance?

*
*

TROY

Do you really know what this
stuff's going to do?

*
*

MIKE

Not really but I guess we'll find
out.

*

Troy crinkles his nose and starts spraying.

A STAGE HAND wearing a headset with a mouth boom faces a
camera. He holds up five fingers and starts bringing them in
one by one.

*

STAGE HAND

We are live in five, four, three --

MIKE

Action!

A WHISTLING noise as a flash pod goes off. WHOOSH!

*

Flames spit above the Four Queens sign, canceling out the
dazzling light from it. The crowd OOHS and AHHS as Troy
rushes over to a flaming, rolling Mike, SPRAYING him with a
fire extinguisher.

*
*
*

INT. HOSPITAL ROOM - NIGHT

Super: Annapolis, Maryland, November, 2006

Older Mike stands over a hospital bed in which Jeanne lies.
She is pale, dark circles surrounding her eyes. Dick and Rick
look on sadly as Mike stoops next to the bed. SISTERS,
AUNTS, UNCLES, EXTENDED FAMILY look on sadly in the b.g.

*
*
*

JEANNE (FAINT SMILE)

Michael, my miracle boy.

She lifts her hand up to Mike's cheek. He squeezes it. *

MIKE *

You're my miracle, Ma.

JEANNE *

You and Rick and the girls. I don't regret a thing.

MIKE *

There's much to regret on my end. Thanks for all you done, Ma. If it weren't for you, after everything -- *

JEANNE *

No need to thank me, just promise.

She pauses to COUGH. *

JEANNE *

Promise you'll take what I have told you to heart. To your grave. *

MIKE *

(choking tears) *

I promise, Ma, I promise. Mom! *

He takes her in his arms and lifts her. As he holds her, her arm goes limp. A FLAT LINE TONE on a distant EKG. *

Mike rocks her back and forth, CRYING. Richard places a trembling hand on his shoulder. Dick hangs his head and joins Rick at the bedside. *

EXT. MOVIE LOCATION - DAY *

Stuntman hangs his head as SNIFFLES issue from the audience.

STUNTMAN *

We're all getting there. I'm not looking forward to losing a parent. *

MIKE *

I don't recommend it. I lucked out though. I got to say thank you and goodbye to my best friend, to this woman who gave her all for me so many times, my whole life. *

The doors open in the b.g. A grip exits, carrying a baby stand in each hand. An electric follows with a light in each hand. Ray, followed by the First AD, exit. *

FIRST AD

Is the Tahoe ready? Can we get it in place, please? Okay, so Mike, we're going to do the shot of this guy landing and running away, then we're going to reverse it and shoot looking up at Branscombe in the window. *

In the third-story window, two AC's are setting the Panavision on sticks. One of them angles it down toward the parking lot. Two electricians are running stingers to a point on the ground near where the camera is looking.

RAY

Go, go, go. Let's get this before we run into the light we need for the running away shot.

MIKE

Almost time for you to work, Johnny.

JOHNNY

I've got too many questions. *

Mike lays a hand on the stuntman's shoulder.

MIKE

And we'll get to them. Let's just wrap this puppy up first. *

An electric raises a 1.2k HMI one riser. He grabs a switch. *

ELECTRIC

Striking!

Ray takes Johnny by the arm. Mike follows as they make their way to the forming hot set. The crowd behind Mike begins to fragment somewhat. *

RAY

So dip down. When I say action, you run toward the vehicle. *

Bill and two other FX MEN roll the Tahoe into place in the b.g. The stuntman looks up at the camera, then at the Tahoe.

CAMERA OP

That's good, right there guys.

Bill and the others back off and walk away.

RAY

Is it rigged to blow yet?

BILL

No ordinance in it yet.

RAY

Thank you.

Johnny finds his mark and crouches. A monitor is rolled in *
by a VIDEO TECH and placed in front of Ray as a grip sets up *
a 4x4 floppy solid behind it, shielding it from the sun. Ray *
and Mike stare into it as the feed comes up. *

RAY (CONT'D) (CONT'D) *

Rehearsal, and, action.

The stuntman springs up and sprints toward the Tahoe.

RAY (CONT'D)

Let's shoot.

The stuntman takes his mark again. The First AD raises his *
radio. *

FIRST AD

Camera ready?

CAMERA OP (V.O.)

Camera's ready.

RAY

Let's go.

FIRST AD

Roll camera!

RADIO

Camera speeds.

RAY

And, action.

Johnny springs up and runs.

FIRST AD

Background action!

Three GUNMEN rush out of the bushes to face Johnny from the *
other side of the Tahoe. *

RAY

Cut. Move on. Quick. *

The ACs in the window UNSNAP the camera from the sticks and
fade away. Branscombe replaces them in the window frame,
holding a pistol. Ray puts his hands up to his mouth. *

RAY
Hi, Branscombe. Aim the pistol
down. *

BRANSCOMBE
Copy, Ray. *

Branscombe aims at Stunt-player's mark.

RAY
Now let the gun down to your side.

Branscombe straightens his arm, the pistol settling down
toward his hip. He looks forlorn at the pavement. *

RAY
Yeah, do that.

Branscombe holds a thumb up, then paces away from the window.

The AC team looms up next to Ray, pushing a cartful of camera
gear, camera is sitting in the center, blue tape covering the
seam on the magazine.

RAY (CONT'D)
How loaded is it?

AC
We're set to roll out about the
time the explosion happens. *

Ray looks terrified for a moment, then eases up and grins. *

In the b.g., electricians and grips swarm around the Tahoe,
aiming shiny boards. A 12X12 frame with a silk rag stretched
across it goes up over the engine hood against the brilliance
of the late afternoon sun. *

CAMERA OP
Sticks. *

Another AC sets the tripod down and spreads it. *

AC
Camera moves. *

Two more lift the camera and get it set. Branscombe
reappears in the window, gun at ready. *

RAY

Let's shoot this.

The camera operator points the camera at the window as the DIRECTOR OF PHOTOGRAPHY looks on in the b.g.

DIRECTOR OF PHOTOGRAPHY

Guys, make sure you're on that mark. Seems a little off.

*

*

An AC looks down.

AC

Can we just move the mark over to match the camera position?

*

*

RAY

First the explosion and now this!

Everyone CHUCKLES as all three AC's lift the tripod, each on a stick, to adjust its position.

RAY (CONT'D)

Ready, Branscombe?

*

*

A thumb up. He peers into the monitor.

*

RAY

A little tighter, please.

The image of Branscombe in the monitor becomes slightly bigger and fuzzy. It quickly goes into focus. The shade is becoming deeper.

*

CAMERA OP

Camera's set.

*

*

FIRST AD

Roll camera.

CAMERA OP

Camera speeds.

RAY (SHOUTING)

Action!

Branscombe aims his pistol, then lets it down. He drops his facial expression to disappointment, then lowers the gun to his side.

RAY (CONT'D)

Cut! One more --

*

FIRST AD

That's a cut. Going again right
away.

*
*
*

Mike walks across the distance to the Tahoe as Johnny opens
the passenger side door.

JOHNNY

Where is the camera here?

*

MIKE

I'd assume looking at the
passenger. So you're going to dive
over that middle console, across
the passenger seat, out into the
grass and get up. Split. Then
they'll cut.

*
*
*
*
*

STUNTMAN

No explosion yet.

*

MIKE

Hell no. Not until after
everything and everyone has moved
away. But remember the squibs
going off in the driver's side
window once you're behind the
wheel.

*
*
*

STUNTMAN

Got it.

FIRST AD

Everybody that's a picture wrap for
Branscombe Richmond! Yay,
Branscombe!

*
*
*
*

Everyone stops and APPLAUDS.

The camera entourage moves across the parking lot to the area
behind the Tahoe. Johnny gets in on the driver's side. The
extras holding rifles in the b.g. start taking their
positions.

*
*

A grip sets up a 4X4 floppy near the camera as two others
move the overhead silk away. A fourth adjusts a shiny board
on a stand at some distance away from the action.

*

Branscombe ushers Mike away from the action.

BRANSCOMBE

I heard a lot more of your story
than you think. I had no idea.

*
*

MIKE

Really?

BRANSCOMBE

You thought I was rehearsing in my
head or something. How could I
help but listen?

*
*

MIKE

I'm not through telling it.

BRANSCOMBE

And I'm not going anywhere.

Ray stands with the gunmen. They lift their rifles, then all
eyes on Ray. He nods his head. BILL MCCAMEY looms up behind
Ray with blanks in hand.

*
*

BILL

Now these blanks are no joke, guys.
I'm going to give you my safety
speech, even if you've used them
before --

Mike makes his way over to Johnny, who is sitting in the
Tahoe. He indicates two GUYS standing near the shiny board
in the b.g.

*
*

MIKE

Your safeties are right over there.
If you should happen to tuck your
head wrong -- well, just don't tuck
your head wrong.

JOHNNY

No mat?

*

MIKE

Mat? Geez on that soft grass?
You're talking to a guy who rolled
across jagged lava rocks outside
Gila Bend one day.

*

The camera operator holds his hand up from behind the camera
at the back of the vehicle.

CAMERA OP

Ready to shoot.

Ray wanders over to the monitor and looks into it.

RAY

Need a rehearsal?

JOHNNY

I know what to do.

MIKE

Good to go!

Mike clears back. Ray holds his hand to his mouth, raises his other hand and drops it.

RAY

Camera, Speed, Action!

Everyone near the set holds their mouths open as the POPPING ensues from the AK-47s in the extras' hands. Johnny dips below the driver's side window as squibs start SNAPPING. He dives over the console, pushes the passenger door open and rolls out. Leaping up, he runs away. *

RAY (CONT'D)

Cut. Again? *

FIRST AD

Nah, let's blow this thing. We're losing our light. *

The GAFFER shields his face from the sun with his hand, assessing the horizon.

GAFFER

About ten minutes until magic hour.

MIKE

So Johnny's wrapped?

RAY

Yeah, that stuntman wrapped.

AC

Camera moves back.

Bill walks toward the Tahoe, carrying a mortar.

RAY

In fact, all non-essential crew is wrapped. Just get 'em out of here. *

FIRST AD

All right, non-essential crew is wrapped. That's a wrap for everyone except grips, electric, sound, camera. Thank you for a great day, see you tomorrow. *

Everyone continues to huddle around Mike and Johnny, across the parking lot from the activity around the vehicle.

A PRODUCTION ASSISTANT carrying a stack of legal-size papers makes her way between bodies in the throng.

P.A.

Call sheets. Tomorrow's call sheet? *

People take copies of the call sheet absentmindedly, all eyes on Mike.

MIKE

So I had a few great years throughout the nineties as far as career and work. My stunt playing got better with practice and now I'm a coordinator. And directing 2nd unit. *

JOHNNY *

Just goes to show, if you never give up --

MIKE

Among other things. We're getting to what gives me strength. What makes me go on. *

131 INT. LIVING ROOM - DAY

131 *

Super: September 11, 2001 *

Young Mike, beginning to age somewhat, is sitting in front of a television, spellbound by what is on the screen.

NEWSCASTER (V.O.)

And approximately six minutes later, the second plane hits, taking out tower two. *

Mike grabs a phone and punches in a number. *

MIKE

Rick. Everyone okay? *

RICK (O.S.) *

Far as I know. Mom and Dad were in Annapolis at the time, at home. Sis is in D.C., but nowhere near the Pentagon. *

MIKE

Have you talked to her yet?

RICK

No, but I'm sure she's okay.

MIKE

I want to talk to Kyleigh.

RICK

I know, dude, but you can't. *

MIKE

Don't even know where she is. This is ridiculous. *

132

EXT. ACE PRIVATE INVESTIGATIONS - DAY - ANNAPOLIS MARYLAND 132
ESTABLISHING

A store front with a sign above the window reading "Ace Private Investigations."

Mike sits across the desk from FRANK GRIMALDI, 50, in a suit. *

FRANK

If I can't find 'em, they can't be found.

MIKE

That sounds rehearsed.

FRANK

Look, I've worked for a lot of Heavy hitters in your business. You wouldn't be here if you hadn't been referred by a heavy hitter. *

MIKE

True enough.

FRANK

You leap out of buildings while you're on fire. I find people. *

MIKE

Sign me up.

Mike gets to his feet and exits. *

EXT. ROAD - NIGHT *

2003 A pickup slowly navigates a snowy road.

INT. MIKE'S TRUCK - NIGHT - ANNAPOLIS, MD.

Mike drives the truck.

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

I had no idea it would be a little
over two years before I'd hear from
those guys.

*
*

A cell phone RINGS. Mike fishes it out of his pocket and
flips it open.

*

MIKE (CONT'D)

Yeah. Mike Walter.

*

VOICE (O.S.)

You don't know who this is, But I
Work for Ace Investigations.

MIKE

Yeah?

VOICE (O.S.)

We found your daughter.

MIKE

Yeah. You did? Where?

*

VOICE (O.S.)

Come by the office. Frank will
Give you the details.

*

MIKE

You got it. What do I owe you?

*

VOICE (O.S.)

Nothing, God took care of the bill.

MIKE

Hello? Hello, are you there?

*

He flips the phone shut and tosses it aside.

*

133

INT. LIVING ROOM - DAY - SHADY SIDE, MARYLAND.

133

*

Mike holds his cell phone in one hand, a scrap of paper in
the other. He dials three numbers, then flips the phone
shut. He sinks into a chair. Dials the numbers again. His
thumb hovers over SEND. He throws the phone across the room.

*
*
*

He storms across the room, digs up the phone from the corner
and pecks in the number. He presses SEND and holds it to his
ear this time.

*

TERRI (V.O.)

Hi, you've reached Terri, Todd and
Kyleigh, A.J. and Garrett. We
can't come to the phone right now.
You know what comes next.

The BEEP ensues. Mike shuts the phone and tosses it on the
couch.

EXT. PARK - DAY

Super: Jupiter, Florida

Mike sits at a picnic table across from KYLEIGH, 13, plates
of hamburgers in front of them. Terri flips another one off
the grill, and her new HUSBAND hands her a plate in the b.g.

KYLEIGH

You really work on movies?

MIKE

I really do.

KYLEIGH

Like, what do you do?

MIKE

I leap out of buildings, set myself
On fire, you know, boring stuff.

KYLEIGH

Isn't that dangerous?

MIKE

Of course it is, but we're careful,
we have a lot of training.

TERRI

Okay. Time's up.

MIKE

We haven't even finished our
Burgers yet, Terri.

TERRI

Kyleigh has school tomorrow.

Mike drops his half-eaten bun onto the paper plate in front
of him. Kyleigh looks at her mom and gives a SIGH.

134 INT. LIVING ROOM - DAY

134 *

Super: Shady Side, Maryland *

Terri and Kyleigh arrive with suitcases in hand. Mike grabs
 Kyleigh's bag as she enters and looks around. Terri sets her
 suitcase down and looks apprehensive. *

MIKE

It's kind of a small place, but it
 is on the water. You guys take
 the bedroom and I'm going to sleep
 outside on the deck. *

TERRI

Michael, are you serious?

MIKE

That was the deal, so no court
 issues.

135 INT. KITCHEN - DAY

135

Terri opens the refrigerator and looks all through it. She
 closes it and starts opening cupboards. Mike looms behind. *

MIKE

If you're looking for booze, you
 Won't find any.

TERRI

Got rid of it before we got here?

MIKE

Got rid of it a long time ago. I
 wouldn't be doing what I'm doing on
 set if I were screwing up like I
 was then, Terri. *

136 EXT. SIDEWALK - DAY

136

Kyleigh rides a scooter alongside several other GIRLS on
 bikes or skateboards. They LAUGH and chase each other. Mike
 and Terri look on. *

MIKE

She really likes it here.

TERRI

This is not her home though,
 Michael. We're going back soon. *

MIKE

I know. Just let me enjoy some
 time with her first. *

TERRI

That's what we're doing here, but Michael, this can't work out forever.

MIKE

I appreciate you doing this, Terri.

TERRI

My husband wants us home.

MIKE

Well tell him to be patient, okay? *

TERRI

I can't tell him that forever, Michael. This is his life we're talking about. And mine. And Kyleigh's. We have to get back. *

Mike turns around and goes into the house.

INT. LIVING ROOM - DAY

Mike POUNDS the coffee table with a closed fist.

137

EXT. MOVIE LOCATION - DAY

137

Mike hangs his head. Johnny moves in closer. The surrounding CREW stand in a hush. *

MIKE

The fighting got worse. The old stuff that broke us up in the first place came back to haunt us. *

Mike CHOKES. A heavy SIGH issues from somewhere in the audience, followed by a couple of soft WEEPS. *

MIKE (CONT'D)

She took my daughter back to Florida and I haven't talked to either one of them since.

BRANSCOMBE

Dude, you can petition for visitation, right? I mean, you've gotten yourself cleaned up. *

MIKE

Not if that's not what they want.
I want Kyleigh to come to me on her
own, make the decision on her own
terms. It won't work otherwise.

*

JOHNNY

If it's meant to be.

*

MIKE

The hardest part is not knowing if
It's meant to be or not, Johnny.

Johnny lays a steady hand on Mike's shoulder.

*

Across the set, Bill writhes underneath the Tahoe. Shiny
boards are being moved around, and a Generator is being
backed up to a spot at a safe distance from the vehicle. An
electric stands nearby holding the ends of a banded cable.

*

The cable leads to a distribution box sitting near a 12k
Silver Bullet on the ground. Two more electricians wheel a Crank
O Vator stand up to the spot.

*

The rest of the crew continues to watch Mike.

*

JOHNNY

So how'd you find your way to
Albuquerque?

*

MIKE

Well, I was really depressed and at
odds with myself. I took a job at
Lowe's in their plumbing
department. Heard there was a lot
of movie work here in New Mexico,
so I transferred to a store here in
Albuquerque.

*

*

*

*

JOHNNY

And you don't work for Lowe's any
more.

*

*

MIKE

It's been pretty steady work.

138

EXT. MOUNTAIN RV PARK - DAY

138

*

Mike sits outside a tent on the ground, surrounded by big
class A RVs. It is spitting snow outside.

MIKE (V.O.)

It hasn't always been, even out here. I had an apartment, I was working, but then I wasn't and I had to give that place up.

*

Mike reaches into the tent and extracts a laptop. Flipping it open, he starts TYPING.

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

It was a decent RV park. Had Showers, wireless Internet. It was there that I actually started my production company, WALTER ENTERTAINMENT LLC.

*

*

EXT. MOVIE LOCATION - DAY

The GENNIE OP opens the cover over the controls.

GENNIE OP

Clear Cam lock. Genie coming up in five, four, three --

The machine FIRES UP, but PURRS quietly.

*

The 12k rises slowly as an electric cranks the handle on the stand.

ELECTRIC

Striking!

The light comes up. A grip on the other side of the truck adjusts a shiny board, trying to get the last tiny ray of sunshine out of it. Ray looks over the monitor at the group crowded around Mike in the distance.

RAY

What is going on over there that Could be more interesting than a truck that's about to blow up?

FIRST AD

I don't know. They've all been Listening to Mike talk all day.

RAY

How long?

FIRST AD

Hey, Bill, how long?

BILL

Ten minutes.

FIRST AD

Funny. That's what he said ten
Minutes ago. Ray sinks into his
chair, staring at a blank monitor.

MIKE

It's a sad story. We all have
Them, I know, but I have decided to
tell mine.

STUNTPLAYER

You were dealt a raw hand.

MIKE

That's bullshit. I was dealt a
Great hand. It's what we choose to
do with the hand we're dealt.

139 INT. POST OFFICE - DAY 139 *

Super: Albuquerque, New Mexico, 2009 *

A somewhat soiled Mike enters and makes his way down a row of
boxes. He stops at a box and opens it, looking up to nod at
KELLEY, a tall blonde, who nods back and smiles. She
produces a fitness magazine from her stack of mail and
thrusts it at Mike. *

KELLEY

I don't know why I get these. You
want it? *

MIKE

Sure. Thanks. I actually used to
be really into body building. *

KELLEY

I can tell. *

140 EXT. PARKING LOT - DAY 140

Mike follows Kelley out of the post office and they stop
walking in the parking lot, talking MOS. Mike produces a
business card from his wallet and hands it to her. *

MIKE

Email me?

KELLEY

Probably not.

Kelley turns to walk to her car, leaving Mike at odds.

EXT. PARK - DAY

Kelley is on roller blades. Mike chases along on a FAT TIRE bicycle.

141 EXT. GOLF COURSE - DAY 141

Kelley tees off. Mike watches her ball for a moment, then bends over to sink a tee into the grass.

142 EXT. SHOOTING RANGE - DAY 142

Kelley holds a pistol in front of her. She is wearing glasses. Mike is in the shooting bay next to her.

143 EXT. FOREST TRAIL - DAY 143

Mike and Kelley walk along a trail, hand-in-hand. They stop to share a deep, quiet kiss.

144 EXT. CHURCH - DAY 144

Mike and Kelley walk arm-in-arm across the parking lot, joining other CHURCH-GOERS as they file into the building.

MIKE (V.O.)

Kelley shares my passion for our Lord and Savior Jesus Christ, who carried me through the darkest days. I care deeply about my relationship with Him now, and Kelley has been nothing but help in that direction.

EXT. MOVIE LOCATION - NIGHT - PRESENT DAY

The 12k pounds down on the Tahoe as Bill walks away from it.

BILL

Everybody clear!

DISTANT VOICES (IN UNISON)

Everybody clear. FIRE IN THE HOLE!

Video village has been backed off to near where the rest of the crew is assembled. Bill stands near video village with a wireless detonator.

FIRST AD

Roll sound.

BOOM OPERATOR

Sound speed. *

RAY *

Camera? *

CAMERA OP *

Set. *

RAY

Action!

Bill presses the button. B-O-O-M! *

The driver's side of the vehicle explodes in grand splendor. It flies upward, landing on its driver's side in a black cloud with orange flames shooting out of it.

Several dummies wearing the same clothing as the extras fly in all different directions. One catches fire. Rifles CLATTER to the pavement of the parking lot. *

RAY (CONT'D)

CUT! *

CHEERING all around. *

RAY (CONT'D)

That's a wrap! *

The P.A. with the call sheets starts approaching working crew as a nearby fire crew aims a hose at the flaming vehicle. *

145 EXT. BASE CAMP - NIGHT

145

Work lights pump light into the grip and electric trucks as the crews scramble to get gear stowed into the trucks. TEAMSTERS in cowboy hats watch the activity, awaiting their turn to work. Mike and Johnny walk across the setup, no entourage following them this time. The rest of the crew scurries around, taking care of last minute details, loading into white Ford fifteen-passenger vans. *

JOHNNY *

Thanks for sharing your story with us, Mike. *

MIKE

If you learned one thing today, I'm happy.

JOHNNY

Sheesh! One thing? Come on, Mike, I think I became a man today.

MIKE

We all have to find our own path, dude.

Mike spots Kelley standing near the dressing trailer attached to the back of the Honey Wagon. He smiles and starts toward her, leaving the stuntman behind.

MIKE

See you tomorrow, man.

JOHNNY

Yeah. Tomorrow.

He watches, joined by Branscombe, as Mike flies into Kelley's arms. She smiles and gives him a kiss. They slip between trucks and fade into the dark behind them.

BRANSCOMBE

What I heard of all that was amazing.

JOHNNY

You just don't know.

BRANSCOMBE

Might make a great movie someday.

Johnny gives a LAUGH, looking around at the surroundings. Branscombe winks and slings his overstuffed bag over his shoulder. A P.A. looms up behind him.

P.A.

Mr. Richmond, your ride.

BRANSCOMBE

Thanks. Hey Johnny -- you remember everything he told you, right? For the movie.

JOHNNY

You were serious.

BRANSCOMBE

Hey, I've been in the business
thirty-five years. I know a good
idea when I hear one.

*
*

STUNTMAN

Mostly true, but some of it seems
Pretty far-fetched.

BRANSCOMBE

All true stories are pretty far-
fetched.

*
*

He winks, then turns to follow the P.A. away.

*

146 EXT. STREET - NIGHT

146

*

A motorcycle speeds by in an envelope of PIPE BELLOWING.

147 EXT. APARTMENT COMPLEX - NIGHT

147

The motorcycle comes to a halt in a small motorcycle space.
The rider removes his helmet, revealing that it is Johnny.
He sets the helmet on the seat for the moment, kicks out the
kickstand and lets the bike go.

*

Then he picks up the helmet, flings his bag over his shoulder
and starts toward the building. He adjusts a Bluetooth in
his ear.

*

JOHNNY

I know, babe, most of it's true,
but come on. Angel on a hospital
roof, bones suddenly growing
together and the lame shall walk.
It's like I told Branscombe. It's
all pretty far-fetched.

*
*
*
*

Johnny reaches a staircase and climbs.

*

JOHNNY

I'm home now and I'm going to rack
out, babe. Early call tomorrow.

*
*
*

He fishes out his keys and inserts one into a doorknob. He
opens the door.

*

148 INT. CONFERENCE ROOM - DAY

148

Mike, Kelley, Ray and Branscombe sit in a hickory-paneled
conference room at a long, shiny maple table.

*

A wide-screen television displays a shot of the Tahoe as it FIREBALLS, RATTLING the small surround sound speakers placed around the room near the ceiling. Two EXECUTIVES in suits sit at the opposite end of the table, gleaming at the screen. *

EXECUTIVE #1

Ray, this is going to fill the seats with asses. *

EXECUTIVE #2

Great story, great action, great performances. *

RAY

This one's done, guys. We're here to talk about our next one. *

Mike flashes a smile at the two execs. *

149 INT. CENTURY 24 THEATER - NIGHT

149

The AUDIENCE sits in the dark, facing a screen on which PAUL BEN-VICTOR, (himself,) stands before a young MAN talking.

In the front row, MIKE WALTER, (Himself,) sits next to Paul. Never taking his eyes off the screen, Mike nudges Paul on the arm.

MIKE

You did a great job, man.

PAUL

Had big shoes to fill.

150 INT. LOBBY - NIGHT - HOLLYWOOD, CA.

150

APPLAUSE swells from inside the theater. CHEERING and WHISTLES are still issuing from inside as MOVIE GOERS start filling the lobby. *

Mike emerges and follows the red cords toward a pair of ladies, CHRISTINE EADS and MOLLY DEDHAM, holding microphones with XM Radio logos marking them. A CAMERAMAN holds a camera with a Entertainment Tonight logo on it to his shoulder and points it between them at Mike as Paul joins him. *

NANCY O'DELL, (herself,) stands to the side next to the camera with her Entertainment Tonight mic.

CHRISTINE

Mike, it was a great film. What's
it like to see your life unfold on
the big screen?

*
*

MIKE

Thank you, Christine, it's been a
long journey, as you have seen, but
my message inspires, it adds --

Mike is interrupted by LEE MAJORS, (himself,) who bumps past
Nancy to tap Mike on the shoulder.

LEE

Great job, man. I had no idea.

MIKE

Thanks, Lee. Yeah, so it's --

*

As Lee walks away, CHUCK NORRIS, (himself,) takes his place.

CHUCK

Such a great story, Mike. Say,
Mind if I talk to your writers
about telling my story now?

MIKE

Yeah, yeah, he's right over there
somewhere. So anyway --

*
*

SAM ELLIOT and TOM SELLECK, (themselves,) press past Chuck.

*

MIKE (COND'T) (CONT'D)

Guys, I'll talk to you in a minute.
So anyway, we did a really
accurate, I think, portrayal of --

*
*

TOM

What he's trying to say is it's all
an illusion, but what we got to see
in this film is the real stuff that
happens between those illusions.

*
*

SAM

We don't get that very often in
movies, that's for sure. This guy
here, he's the stuff. Always has
been, always will be.

*
*
*

MIKE

I'm sorry, ladies...

*

MOLLY

No, no, this is great. Great stuff. So Mike, did you set out to make this film for the entertainment value or the teaching tool it provides?

*
*

WILLIAM SHATNER (himself) steps in and puts his arms around Mike and Paul.

*

WILLIAM

Well he's teaching people in the best possible way, by entertaining them. Glad you lived through it all, Mike.

*
*
*

As William continues on, he catches Nancy's attention in the b.g. HEATHER LOCKLEAR, (herself,) pauses with them as Mike turns back to Christine and Molly.

*

MIKE

So it's really a crazy business we're in but at the same time, it --

Heather presses in.

HEATHER

Are you calling us all crazy?

MIKE

Nah, just me. I'm the crazy one.

*

JAMES DARREN, (himself,) joins them.

JAMES

Yeah, but without this crazy one, I could never have rolled that patrol unit that time on T.J. HOOKER.

*
*

MIKE

What do you mean? You didn't roll it. I did.

*
*

JAMES

I rest my case.

*

MIKE

Listen, ladies, I'm sorry about this. We should continue this somewhere --

*

CHRISTINE

Later on. Thanks, Mike.

*

Nancy swoops in as Christine and Molly start wrapping their mic cords. Just as she points her mic, VIN DIESEL Mark Sinclair, (himself,) appears. He brushes at his eye with a shaky hand, replacing his glasses haphazardly. *

VIN

All this time and I never knew,
Mike. Inspiring, just inspiring. *

MIKE

Thanks, Vin. Thank you. *

NANCY

What have all these people meant to
your career --

Mike opens his mouth to speak, but suddenly gets lifted off his feet by two BEHEMOTHS who turn out to be STONE COLD STEVE AUSTIN and THE ROCK. They set him down, LAUGHTER all around. *

NANCY (CONT'D)

All right, we'll continue this
later. I see Branscombe. Hey,
Branscombe! *

Branscombe stands near the theater entrance chatting with DEE WALLACE STONE, (herself,) who turns and waves at Mike. He winks and waves back as Mr. T, (himself,) crosses to grab Mike's hand. *

MR. T

Man, you have really given a lot of
people something to think about,
dude. Good job. *

MIKE

If we can reach just one, dude.
Just one. God bless -- *

Nancy leads Paul aside as BRUCE WILLIS, (himself,) takes her place. *

BRUCE

Glad you got off the bottom of the
water tank, man. This movie would
never have been made if that hadn't
happened. *

MIKE

All this was made possible by a
competent safeties. *

Suddenly, a tall, dark-haired man hooks Mike's shoulder and pulls him aside. It is QUENTIN TARANTINO, (himself.) *

QUENTIN

Dude, we gotta talk about the next project. What I'm seeing is, we open on, like I dunno, a SHIP, yeah, a ship, see, and a guy plummets onto the deck from this helicopter. Are ya following me, can we do this? Or a TRAIN, maybe it's a train, yeah, a train --

*
*
*

FADE TO BLACK.

Forty years, since that 1980 car crash, many changes have happen in one mans life. A sadness, that happens in most peoples lives. One way or another. But in the end we find with hope and a belief in a power greater then your own, we are really never alone and there is always "ANOTHER IN THE FIRE" With us, And your life always matters.

151 EXT. OPEN ROAD - PRESENT DAY - 2020

151

The truck continues up the road. A cell phone RINGS o.c. The truck slows and veers onto the wide shoulder.

INT. VOLVO CAB - DAY Mike peers into the window of his phone.

MIKE

Three two three, seven one... Los Angeles number.

He flips it open.

MIKE (CONT'D)

Mike Walter, who is the Director? What's the title? Um, who is the stunt coordinator? Yeah, my SAG dues are paid up. I have a new agent now, but I know the coordinator well. When's it start? Yeah, I'll do it. Of course I'll do it.

152 EXT. SEMI - DAY

152

The truck sits by the side of the road, idling, as cars whip past it. Mike calls his wife Kelley.

MIKE

Hey Baby, I just had the worst day
of my trucking career, followed by
a call from a producer. Big
budget, big stunts, I gotta do it.

*
*

KELLEY (O.S.)

Of course you've gotta take it, but
what's it all mean for your
shoulder, leg, and hand, what's it
mean for this job?

*
*
*

MIKE

I'll get another trucking job after
This movie wraps!

KELLEY (O.S.)

If it's worth it to you, do it.

*
*

MIKE

This is a sign, honey. It's time
go tell my story. Look, I gotta
go, I gotta call Dan Williams.

*
*

153

INT. CONDO TYBEE ISLAND GA. - NIGHT - 2017

153

Mike sits in the glow of a tastefully decorated Christmas
tree next to him, reading a script. Kelley sits across from
him on a couch, reading something also. His cell phone
RINGS. He leans to one side to fish it out of his pocket.
Squinting at the window, he doesn't recognize the number. He
puts it to his ear.

*
*
*
*

MIKE

Go for Mike.

*

KYLEIGH (O.S.)

Hi Dad, it's me, Kyleigh.

MIKE

Immediately he stiffens.

Looks at Kelley with a huge surprise on his face.

*

MIKE

Kyleigh? My daughter Kyleigh?

*

Light, playful LAUGHTER issues from the speaker.

KYLEIGH (O.S.)

Yes. Why, how many other Kyleighs
do you know? *

MIKE

Just one. Just the one. *

KYLEIGH (O.S.)

Merry Christmas, Dad.

MIKE

Merry Christmas, Kyleigh! Oh, MY
GOD!! Merry Christmas, Merry
Christmas SUNSHINE. *

Mike strains his neck to look up at the angel on the
Christmas tree. It suddenly glows in a flash of golden
light. He grins ear to ear, winks at the angel. Kelley
jumps up in excitement, rushes over and hugs and kisses Mike. *

154 EXT. HILTON HEAD ISLAND SOUTH CAROLINA - DAY 154 *

Super: December, 2020 *

Michael walks in shallow water on the beach hand and hand
with his wife Kelley as waves crash around them both, in the
for front are his daughter Kyleigh, her husband CHAD, and
there two children ASHER and ARIA. *

Super: Michael and Kyleigh, after twenty five years, Mike and
Kyleigh finally mended their broken relationship. *

Every year around Christmas time, Kyleigh's family and
Michael and Kelley all meet somewhere on the East coast on
the water to celebrate the holidays. And hopefully one day
soon, Kelley's girls Anie, and Lauren, and their husbands
will also join them. *

MIKE (V.O.) *

GOD in all his glory did and does
make dreams and miracles come true.
I never gave up on my child, my
love for her was and is never
ending. Even through all my
struggles, failures, and changes in
my life. I never quit, I never
wavered, I never gave up. Just like
my GOD, never gave up on me.

(MORE) *

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

What should you take away from all this, Well take this, that everyone has a story in there lives to tell. All of us have struggles and conflicts in our lives. It is all apart of life. But what I have learned is this, if we all could just really be kind and love one another. Life would be such a happy place, and we all would be so much more happier people.

*
*
*
*

MIKE (V.O.)

After years of trying to do things my way, I finally just let go, and let GOD. And when that happened, everything in my life started to move in the right direction. Things and people started to fall in the correct alignment. These were all the changes that happened, when I finally surrendered my will and my life to care of Jesus Christ.

*
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*

Characters from the film on screen in realtime, images of character's from film, there pictures and were they are today either dead or alive.

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FADE TO BLACK.

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THE END

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"PLEASE REMEMBER, TO ALWAYS LOVE AND LOOK AFTER EACH OTHER" NO MATTER WHAT LIFE THROWS AT YOU, YES THAT'S RIGHT, NO MATTER WHAT!, NO MATTER HOW BAD. THERE IS ALWAYS HOPE, AND IN TIME YOU WILL UNDERSTAND YOUR LIFE MATTERS".

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