

Following Charles

By

Hillary Dixon Rust

WGA# 1532701

INT. BATHROOM - NIGHT

The bathroom is almost completely white.

The only exceptions are the dozen or so brown prescription pill bottles on the counter by the sink.

The window that at this hour of the morning is solid black.

SEAN PRICE (early 30's, haggard) opens the door. He is dressed in jeans and a button up plaid shirt but looks like he slept in his clothes and just woke up.

He reaches down and grabs one of the bottles from the counter.

Staring at the label for a second he sets it down and grabs another one.

He glances at the label and opens the bottle.

He holds it upside down and one pill falls out.

Without looking he throws the container into the white garbage can.

Searching through the rest of the bottles doesn't help him find what he's looking for.

He looks into his face in the mirror and absentmindedly pats down his clothes in search of something.

He gets into his pants pocket and pulls out his cell phone and hits one button.

SEAN

Yeah, I'm calling about a prescription.

He reaches up to the mirror with his free hand and opens it to reveal a medicine cabinet behind it that contains only a small, half-full bottle of booze.

EXT. SEAN'S HOUSE - DAY

The red brick house looks old but well kept.

The houses in this neighborhood were built only a few feet apart.

There are cars parked up and down both sides of the street under the leafless trees on this quiet morning.

On the left side of the house a wooden gate that touches both houses swings open with a creak and Sean walks out.

It's fairly cold and he has put on a down vest and baseball cap.

His daily paper is on the sidewalk in front of his house and he stops to pick it up without actually looking at it as he walks to work.

As he moves along the dimly lit street, cars pass on an expressway in front of him that leads up and over the Ohio River.

In just a few short blocks the houses have disappeared and been replaced by warehouses of varying sizes and a few smaller offices for random businesses.

He makes his way down the road to a nondescript building on the corner.

The road he's been walking down comes to a T-intersection almost directly beneath the expressway/bridge that leads across the river. The sound of passing cars is audible from up above.

Sean walks past several medium sized box trucks that say "PRODUCE BARN" on the sides. They are parked in front of a loading dock.

He moves up a rickety set of stairs and down the loading dock that is covered by a large green sheet metal awning, to a double-wide door that is standing open.

The entryway to the door is covered by opaque plastic strips that hang vertically from the top of the doorway to maintain the temperature of the room when the doors are open.

On the other side of the plastic strips the light is dim and yellowish.

INT. PRODUCE WAREHOUSE - DAY

Sean comes through another doorway covered by the plastic strips and is confronted with very loud seventies rock n' roll coming from the speakers mounted on the walls.

His breath is visible in the air.

There are several aisles of vegetables ranging from the most common to the most obscure lined up on the walls and running down the center of the large refrigerated warehouse.

The drab warehouse walls and floor are offset by the colors of the produce.

TONY (early twenties, jeans, hooded sweatshirt) glances to see who has come in and goes right back to stocking the green leaf lettuce without making any gesture of recognition to Sean.

Tony has his hood pulled up and gloves on due to the fact that he spends most of his night in this warehouse that is cooled to a constant 38 degrees.

Sean stops by a table that is used for a work station and sets down the newspaper.

He picks up a sheet of white paper and looks at it for a minute.

After he takes in the information on the piece of paper Sean walks over to Tony.

Tony doesn't even look at him, he just keeps working.

Their breath comes out as puffs of steam in the air as they talk.

SEAN  
Hey Tony what's up?

TONY  
What's it look like?

SEAN  
How's school?

TONY  
Shitty.

SEAN  
Any problems last night?

TONY  
No.

SEAN  
What time did you get here?

TONY  
Two.

SEAN  
Late again, huh?

Tony slams some lettuce into a box and stops working but doesn't look at Sean.

TONY

Look man, I've got school and I have to study and shit and sometimes I need to sleep too.  
(finally looking at Sean)  
So just lay off. You know I get all the shit done. So what else do you want?

Sean puts his hand on Tony's shoulder.

SEAN

Just kidding with you Tony. Don't get too stressed. You know you can have time off when you need it.

TONY

Can't do it, need the money. Shit, I need to get laid.

SEAN

Let me see what I can do.

Tony's glare finally lightens up. Sean smiles at him.

SEAN (CONT'D)

Hey, we got those bananas in the back.

TONY

Tom said no one did inventory so I wasn't gonna touch them.

SEAN

If you need them just save the boxes and whoever does inventory today can count them. You need some now?

TONY

A shit ton.

Tony nods his head and Sean walks back toward the way he came in.

INT. RIPENING ROOM - DAY

Sean walks into the dim, slightly warmer room where they keep the bananas, tomatoes, and all of the bags of rice, beans, and grain that will be used to fill the day's orders.

This room sits between the actual cooler warehouse and the outside world.

There are several racks along the walls for the grain and a few skids on the floor for the bananas and tomatoes.

Sean steps over to the skid of banana boxes and bends down and removes the lid from one.

The bananas are still a bit green. He runs his hand across them and puts the lid back on.

As Sean is putting the lid back on, a small innocent looking spider climbs up onto his hand.

INT. PRODUCE WAREHOUSE - DAY

Sean walks through the plastic strips carrying the box of bananas.

Sean looks around but Tony is nowhere in sight.

Sean stops and sets the box on the table.

He grabs the sheet of paper he was looking at before and marks something off with a pen, then picks up his newspaper.

Tony steps up right behind him so that when Sean turns around Tony is right in his face.

SEAN  
(jumping a bit)  
Holy shit, Tony! Jesus, you scared me.

Tony makes no attempt to move back at all.

TONY  
My brother called and asked about you.

SEAN  
Oh yeah?

TONY  
Says he's in town.

SEAN  
In town? He hasn't called me yet.  
Did he mention it to you?

Tony turns and goes back to stocking the shelf.

SEAN (CONT'D)

Okay.

Sean nods a little then turns and walks back in the direction he came from.

He hangs a left and heads toward yet another doorway covered by plastic strips.

INT. RETAIL AREA - DAY

Sean walks down the large wooden ramp that leads from the warehouse into the general retail area where all of the things that don't need to be kept cold are stored (various grains, spices, etc).

This room is a little homier than the produce warehouse.

There's a sink and a small refrigerator off to one side but they don't add too much.

He grabs a big bag of some type of grain off the floor from under one of the racks and tosses it up onto his shoulder.

A voice ordering produce comes from a message on an answering machine on the other side of the long room.

Sean walks toward the voice and as he approaches TOM (mid 30's, ball cap) who is sits in front of a computer, turns around and gives a nod of his head.

SEAN

Hey Tom, how's it looking?

Sean sets the bag of grain down on the floor.

Tom hits stop on the answering machine and swings around in his chair to face Sean.

TOM

About par for the course. Some where around 14,000 I'd say.

Sean tosses the newspaper down on a near by counter and it flops open to the front page but he still doesn't look at it.

SEAN

You know any chicks?

TOM

Huh?

SEAN

Tony says he wants to get laid.

Tom shrugs and kind of laughs.

TOM

Have you talked to him about  
changing his attitude and social  
habits?

SEAN

They aren't helping are they?

A phone rings down at the other end of the room next to  
another computer.

Sean walks over to it and picks it up.

SEAN (CONT'D)

This is Sean, how can I help you?

He smiles and replies to the person on the phone.

SEAN (CONT'D)

When did you get into town? (beat)  
I just talked to your brother. What  
the fuck are you doing up so early?  
(beat) I'm always up this early.  
(beat) You know I'm not a sports  
fan. (beat) Of course I'll go.  
(beat) Should I wear anything in  
particular? (beat) You wanna pick  
me up at my place at two thirty?  
(beat) Okay, see you then.

Sean hangs up the phone and walks over to look at the paper.  
He grabs it up and finally reads the head line of the feature  
story "POLICE BAFFLED BY SEVERED LIMB, MISSING PERSON"

He looks over to Tom and shows him the headline.

TOM

That's fucked up, man.

Tom shakes his head in disbelief.

Sean throws the paper down.

He begins to pick up the bag of grain but stops and looks at  
his arm. He rubs it a bit and then picks up the sack.



SEAN

I'm going to a basketball game. If anybody needs me call me on my cell phone.

TOM

Basketball?

Sean raises his eyebrows then turns and heads over to the glass door that leads back out to the loading dock area and goes outside.

He turns left and heads toward the bridge with the bag of grain.

Once he disappears Tom reaches over and turns the answering machine back on.

EXT. SEAN'S HOUSE - DAY

The street on this cold clear day is quiet.

Music can be heard off in the distance. It begins to get louder and more intelligible.

A few seconds later an early nineties Honda Accord pulls up with all the windows down and the sun roof open, blaring music out for the whole world to hear.

The car stops in the middle of the street and the horn toots a few times.

CHARLES AUSTIN (mid 30's, clean cut, well dressed) steps out wearing a black trench coat and nice shiny dress shoes.

His suit is visible under his coat. He puts his hands up to his mouth and leans his head back.

CHARLES

AAAHHOOHOH!

His breath hangs in the cold winter air.

Sean steps through the gate in a hooded sweat shirt and jeans and walks over to Charles with a big smile on his face.

Charles grabs him in a bear hug.

CHARLES (CONT'D)

RAAH! Are you ready Motherfucker!

Sean sways limply in Charles arms.

SEAN

I didn't know this was a formal event. Should I change?

Charles lets Sean go and he drops back to the ground.

CHARLES

Shut up and get in. I'll explain it on the way.

Sean walks around the side of the car and gets in. As he sits down he reaches over and turns down the radio.

SEAN

Don't you think it's a bit cold to..

Charles jumps in the driver's seat and turns the radio back up to full blast and then tears off up the street without letting Sean finish.

EXT. STADIUM PARKING LOT - DAY

Sean and Charles sit inside the Honda in the middle of a parking lot that is absolutely full of cars. The radio can be heard even though the windows are rolled up now.

INT. HONDA - DAY

Charles reaches up and turns down the radio.

SEAN

So the suit is for?

CHARLES

First this.

Charles leans over Sean's lap and reaches into the door compartment and pulls out a small black digital recorder about the size of a pack of cigarettes.

He hits a button and Sean's voice comes out.

SEAN

(on the recorder)  
So the suit is for?

CHARLES

(on the recorder)  
First this.

Some rustling sounds come out of the little black device and then there is silence.

SEAN  
When did you get that?

CHARLES  
Don't you mean why?

SEAN  
Does it involve the suit?

CHARLES  
I had breakfast with my uncle's  
friend today.

SEAN  
The one from the CIA?

CHARLES  
Yeah.

SEAN  
So you're already playing spy?

CHARLES  
He may or may not know I was  
recording it all.

SEAN  
What did he say? Did he gauge your  
chances?

Charles opens up the door and starts to get out. Sean follows  
his lead.

CHARLES  
He said if I hadn't heard anything  
by now it means one of two things.  
A, that they don't want me or B,  
they are still looking into it.

They begin to walk toward the big stadium off in the  
distance.

SEAN  
So have you heard anything or did  
you buy the recorder just in case?

CHARLES  
I've got plenty of other uses for  
it.

SEAN  
That doesn't really answer my  
question.

CHARLES  
C'mon, we're late.

Charles begins to run.

Sean just walks but when he sees Charles is not slowing down he begins to run as well.

EXT. STADIUM ENTRY WAY - DAY

Charles and Sean run up through the crowd to the doorway waving their tickets in the air. They are both grinning.

They slow down long enough to let the TICKET TAKER rip their tickets, then they take off again.

INT. STADIUM HALLWAY - DAY

Charles and Sean run along through the crowd of people.

Charles is patting people on the back as he goes past them and they just smile at his antics.

CHARLES  
GO TEAM! GO TEAM! He pumps his fist  
in the air.

There is a POM-POM GIRL off to the side and Charles doesn't notice her but Sean stops and grabs a couple pompoms.

SEAN  
(out of breath)  
Free?

POMPOM GIRL  
Yup.

SEAN  
Thanks.

Sean takes off again trying to catch up with Charles. Sean shakes the pompoms in the air as he runs.

INT. STADIUM RAMP - DAY

Charles stands with his back facing the ramp and Sean comes loping up behind him.

As he reaches the top of the ramp he can see the thousands of people that have gathered for the basketball game.

It is a sea of red. Everyone dressed to show support for the home team.

Sean taps Charles in the side of the face with one of the pompoms.

Charles turns to see what hit him.

CHARLES

I knew we were missing something.

He grabs one of the pompoms from Sean and waves it in his face.

CHARLES (CONT'D)

C'mon, the seats are over here.

Charles heads off to his right and down some stairs and Sean follows him.

As they head down the stairs TWO MEN wearing sunglasses and dressed similarly to Charles (all in black) walk up the ramp and watch them go to their seats.

INT. STADIUM SEATS B 14 & 15

They are sitting at floor level just to the right of the goal.

Charles takes off his overcoat, then takes off his jacket and then his dress shirt to reveal that he has had on a bright red shirt all along.

He digs into his overcoat and pulls out two bottles of beer. He hands one to Sean. Sean nods and takes it from him.

SEAN

Thanks.

(he cracks his beer open)

I asked if I should wear anything in particular and you said no.

CHARLES

No, I said "wear something comfortable." If you're not comfortable...

The crowd erupts into cheers as the home team's mascot, a red cardinal, runs out onto the floor. The cheers die down.

SEAN

I'm hot.

Sean removes his sweatshirt to reveal a navy blue T-shirt.

The crowd erupts in a booming "BOO!"

Sean looks up to see the opposing team's mascot, a navy blue turtle, come running out holding some type of banner.

Charles looks over at Sean and points and laughs.

CHARLES  
(covering his mouth)  
AAHHHHHHH!

SEAN  
Thanks.

CHARLES  
(shaking his head)  
Do your research. By the way, I  
know what today is.

SEAN  
I figured you were trying to get my  
mind off it.

CHARLES  
It's been four years. You pretend  
to be a workaholic.  
(shaking his head)  
No dates, no nothing. You and my  
brother...

Sean stands up slightly and crams his sweatshirt under himself.

SEAN  
Look who's talking. You've been on  
the move for how long? I haven't  
seen you in over a year. When do  
you have time for a date?

Sean looks at his arm again. There is now a noticeable red bump.

CHARLES  
I have a date tonight. What's up  
with your arm?

SEAN  
I don't know.

The crowd lets out a huge roar as the home team runs out of the locker room onto the court.

Sean glances over his shoulder and sees the Two Men in black standing near the doorway to the ramp. The two men just continue to stare in their direction.

Charles turns to see where Sean is looking just the Two Men in black turn and head down the ramp.

Sean and Charles turn their attention back to the game.

SEAN (CONT'D)

I think I'm secretly rooting for the Turtles.

CHARLES

That's no secret.

SEAN

How could you tell?

CHARLES

You don't have any secrets. Just things you think you haven't told me yet.

More boos from the crowd.

EXT. STADIUM PARKING LOT - DAY

Sean has a huge grin on his face and he's dancing around waving his pompom in the air.

There are tons of cars driving around in the chaos of the parking lot as everyone tries to leave all at once.

They walk for a while before Charles gives any recognition to Sean's celebration.

When he finally looks over at him Sean waves the pompom in his face.

SEAN

TUR-TLES! TUR-TLES!

CHARLES

I'm never taking you to a game again.

SEAN

It's not my fault they lost. TUR-TLES! TUR-TLES!

He dances in circles around Charles.

CHARLES

Yes it is. You brought all that underdog energy and ruined our chances of going to conference.

They walk up to the car.

SEAN

How long are you in town?

CHARLES

Two weeks maybe.

SEAN

We should do birds while you're here.

CHARLES

Birds?

Sean wiggles his eyebrows.

CHARLES (CONT'D)

That would be good.

They arrive at the car and start getting in.

INT. HONDA - DAY

Sean and Charles get in the car and shut the doors.

SEAN

So what's your date tonight?

CHARLES

Jealous?

SEAN

At least tell me what you're doing.

CHARLES

Top secret spy stuff.

SEAN

You're a sore loser.

Charles starts the car.

EXT. SMALL DINER - NIGHT

Charles walks down the street with his big black coat on. He is carrying a small man purse over his shoulder.



Before he gets to the large window on the front of the diner he stops and glances around.

He reaches into his bag and pulls out the digital tape recorder.

He hits the button and puts the recorder into his coat pocket then enters the diner.

He walks past the window and some seated customers and disappears.

INT. DINER- DAY

The diner is fairly quiet even though there are quite a few people.

Charles walks up to the booth just past the big window where MARY STEINER is sitting (late 30's, professional attire). She is older than him but not by too much.

They both smile, and he puts out his hand to greet her.

CHARLES

You're Mary?

MARY

Yes I am. And you're Charles, I presume.

Charles takes his bag off his shoulder and sits down.

CHARLES

You presume correctly.

MARY

Have a seat. Did you bring what I asked for?

CHARLES

Yes.

He opens his bag and pulls out some papers and also a notebook.

CHARLES (CONT'D)

Do you mind if I take notes?

MARY

No. You probably should.

Mary gives Charles a quizzical look.

MARY (CONT'D)  
How much do you know about this?

CHARLES  
I've done my research.

Mary pops open her own bag and sets a half inch stack of papers on the table.

MARY  
Charles, I'm going to be frank with you. I think you're in trouble.

CHARLES  
What do you mean?

MARY  
From what I've found, I think your life may be in danger. Look here.

She flips through her pages quickly then slides a piece of paper across the table to him.

EXT. OUTSIDE THE DINER - NIGHT

Sean sits on a bench across the street watching Charles and Mary's conversation through the big window, but from his perspective he cannot see what they are doing.

Occasionally he puts a pair of binoculars up to his eyes to get a better look but he can only see them from the shoulders up.

Sean has a notebook and a pen and is taking notes.

He takes a pill bottle out of his coat, opens it, pops a few into his mouth then takes a swig off a flask.

Inside the diner Charles stands up and puts his bag over his shoulder.

Sean gets up and walks away briskly.

Charles comes out of the diner looks both ways and heads back the way he came.

After he rounds the corner a black Crown Victoria drives slowly past the diner in the direction Sean went.

The occupants of the car can't be seen through the dark tinted windows.

As the car moves out of sight Tony walks past the diner heading in the same direction as Sean and the car.

EXT. WOODED PATHWAY - DAY

Someone is running. From the knees down their tennis shoe covered feet blast down the asphalt pathway. The sounds of heavy breathing can be heard.

Moments after the tennis shoes fly by a pair of nicer dress shoes comes running full speed down the pathway. Black pants and socks cover the legs of this anonymous runner.

The tennis shoes are moving as fast as they can on the pavement of the pathway. Then the pavement turns to grass.

The dress shoes make a racket as they speed down the pavement.

Hitting the grass they make some squishing noises but they don't slow down.

EXT. FIELD - DAY

The field is huge and green and the grass is wet from rain. The river can be seen in the distance. There are some woods off to the side.

Sean is dressed normally (the tennis shoes from before were his) but he is running through the middle of the field as fast as he possibly can and he is clutching something white in his right hand.

He is breathing heavily. He runs and runs until he hits pavement again and even then he doesn't slow down.

He just veers to his left through the parking lot.

EXT. FIELD - DAY

The owner of the dress shoes is still not visible as they hit the grass and take off running through the field. After several seconds they hit the pavement as well and veer after Sean.

EXT. PLAY GROUND - DAY

Sean runs toward the play ground from the parking lot and as he launches himself up onto the sidewalk he catches his foot on the curb.

Sean hits the mulch of the playground hard and does not get up. He's breathing hard.

The white thing in his hand turns out to be a styrofoam cup.

The sound of the dress shoes running on the pavement can be heard and they are closing in fast.

Charles falls down right next to Sean. He is out of breath as well.

CHARLES

Goddamn. I didn't know you were so fast.

Sean just lies there breathing.

CHARLES (CONT'D)

Why did you take off anyway!

SEAN

(in between breaths)

I don't know. It seemed like we should be running.

Sean rolls over and sits up.

SEAN (CONT'D)

It wasn't a fair race. I took off before you.

CHARLES

Yeah but I couldn't catch you.

SEAN

You have on dress shoes. Besides, long run you would have caught me. I don't think I could have gone much further at that pace.

CHARLES

I don't know. I don't think you give yourself enough credit.

Charles stands up and brushes the mulch off of him. He puts out his hand and helps Sean up off the ground.

Sean does not brush himself off.

SEAN

We'll say we're even for now.

CHARLES

Sure. If you say so.

They start to walk over to where Charles' car is parked.

CHARLES (CONT'D)  
Do you need a ride?

SEAN  
Nah. It's just a few blocks. I'll  
be fine.

CHARLES  
So tomorrow, 12 o'clock?

SEAN  
Should I just meet you?

CHARLES  
Yes.

SEAN  
Alright, thanks for the Smoothie.

He holds up the crushed white styrofoam cup in his hand and shakes it a little.

They hug and Sean walks off while Charles gets in his car and drives away.

Sean absentmindedly tosses the smoothie cup into the nearest trash can.

EXT. PHARMACY - DAY

Sean comes out of the pharmacy with a bottle of booze and a small white prescription bag.

He tears open the bag and pulls out a small brown prescription bottle. He looks at the label.

The part of the label Sean is looking at reads:

"TAKE ONE PILL EVERY FOUR HOURS

DO NOT EXCEED 4 PILLS PER 24 HOURS"

Sean pops open the pill bottle and pours several into his hand.

He then opens his bottle of booze and takes a big gulp and swallows them all.

EXT. PARKING LOT - NIGHT

Mary is standing next to her car in front of a giant neon sign that says "CINEMAPLEX", trying to find her keys.

MARY'S DATE (male, baseball cap) stands on the opposite side of the car facing her. There is big street lamp right over his head but the bill of his ball cap throws a shadow obscuring his face.

MARY

Got 'em!

She pulls out her keys and shakes them in triumph then unlocks the doors.

MARY (CONT'D)

So you never answered me. Do you know what time you were born? It can make a huge difference.

Mary's Date just shrugs his shoulders and gets in.

Mary gets in, starts the car, and begins to back out.

INT. MARY'S APT - NIGHT

There is a brown wooden door at the end of the white hallway.

The sound of the key hitting the lock is audible and the door opens slowly.

Mary steps into the dimly lit hallway and turns on a lamp sitting on a table.

Mary's Date stands in the doorway behind her but she is blocking out most of the view of him.

MARY

Come on in and warm up for a minute.

Mary's Date takes a step inside and shuts the door.

INT. MARY'S KITCHEN - NIGHT

Mary walks into the kitchen and turns on the light.

She grabs the coffee pot off the counter then turns to the sink and begins to fill it up.

MARY  
I'm making coffee for myself would  
you like some?

MARY'S DATE (O.S.)  
Huh-uh.

Mary is humming a song and filling the coffee pot up with water.

She gets done and turns around and she is startled. Her eyes get big and she puts a hand to her chest.

MARY  
Oh my, you startled me.

Out of nowhere she is hit square in the face with a hard punch and she drops the coffee pot and it shatters on the floor.

Her nose is obviously broken from the amount of blood that is immediately pouring out of it as her body goes limp.

Mary's Date steps up to catch her as she starts to fall. She is completely unconscious.

He drags her out of the kitchen and into the unlit living room.

His face cannot clearly be made out through any of this.

INT. MARY'S LIVING ROOM - NIGHT

The room is dark but there is enough light coming in through the window to see the silhouette of Mary's Date tossing Mary onto the couch and beginning to tie her up.

He finishes quickly and looks around. There is a red flashing light over by the far wall and he walks over to it.

He makes his way over to the answering machine.

In the darkness all he can see is the flashing red "1".

He hits the a button.

CHARLES  
(on the machine)  
Hey this is Charles. About tonight..

He hits stop then his finger goes toward the "DELETE" button.

EXT. SEAN'S HOUSE - MORNING

Sean comes through the gate and onto the sidewalk.

He bends down and picks up the morning paper without looking at it.

He makes his way down the street to work.

INT. PRODUCE WAREHOUSE - MORNING

Sean walks through the plastic strips with the newspaper crammed under his arm.

Tony is off to one side taking heads of lettuce out of a box and putting it onto the rack.

The radio is turned all the way up as usual.

SEAN

Tony!

Tony doesn't look up.

Sean makes his way over to him so they don't have to yell.

TONY

What?!

SEAN

How's it going?!

TONY

Terrible. I've got a test in history today and I haven't had time to study. So I don't get to go to sleep after work! Again!

SEAN

Why don't you go ahead and take off and I'll finish up here?!

TONY

Yeah right! I need the hours!

SEAN

Suit yourself! Good luck on the test!

Sean turns and heads toward the door that leads into retail.

He stops short and turns around.



SEAN (CONT'D)  
I saw your brother!

Tony makes no response. Sean shrugs it off and turns back around.

INT. RETAIL AREA - DAY

Sean walks in with another big bag of grain on his shoulder and tosses the newspaper onto a desk.

Tom listens to the orders from the night before on the answering machine.

TOM  
Hey Sean what's up?

He hits stop on the machine.

SEAN  
Not much. Tony's in one of his moods again.

TOM  
You mean his *one* mood?

SEAN  
Exactly.

Sean sits down at one of the computers and grabs the mouse without removing the grain sack from his shoulder.

The screen flickers to life and he begins clicking the mouse button.

SEAN (CONT'D)  
Looks like we were busy last night.

TOM  
Yeah, we didn't do too bad. Hey, Tony said something about the big freezer in the other warehouse not being down to temp.

SEAN  
I'll go check it out.

Sean sets down the bag he has on his shoulder and stands up.

He makes his way over to the door and heads out to the right.

EXT. LOADING DOCK - DAY

Sean makes his way up the dock. He gets the prescription bottle out of his pocket and gets a few out.

He swallows them without anything to drink and grimaces a little.

He heads all the way to the end where there is a big sliding door that is open just enough for him to walk through.

He goes in and passes through a set of the hanging plastic strips.

Although it's not visible the sound of an automatic sliding door opening can be heard.

INT. WAREHOUSE #2 - DAY

It is fairly dim due to the fluorescent lighting.

The big sliding metal door opens slowly and noisily and Sean comes through. He does not shut the door.

There are lots of racks of produce but in the bad light it's hard to tell what is what exactly.

There are four rooms in a row divided by plastic strips that hang in the doorways. Each room gets progressively colder.

Sean makes his way from the first room all the way to the last.

When he reaches the fourth room he reaches over to the wall and hits a light switch.

When the lights flicker on his breath billows out into the air.

He is now in the coldest part of warehouse #2.

There are racks and racks of boxes of various sizes that contain any number of frozen vegetables.

To his right there is a large silver door covered with frost.

Sean walks up past a rack of berries and reaches out to the iced over handle of the freezer.

He gives it a good hard yank and the ice cracks off and hits the concrete floor.

INT. WALK-IN FREEZER

It is completely dark for a brief second and then Sean pulls the door open and the light comes on automatically like a giant refrigerator.

Inside the freezer there is a large half empty rack of boxes and lots of opened boxes on the floor that look like they have been thrown around.

It's so cold inside that when Sean breathes it looks like he's puffing on a big cigar.

SEAN

Shit this place is a pigsty.

He rubs his hands together and heads over to the wall where the thermostat is.

He has to climb through the mess of boxes to get to it.

Once he reaches it he wipes off the display and gives it a tap.

SEAN (CONT'D)

Hmmm. Seems right.

He turns around quickly and his eyes get big and he slips and falls back into the boxes.

SEAN (CONT'D)

Holy shit, Tony!

Tony has somehow made his way into the freezer and right up behind Sean without being noticed.

He steps up and puts his hand out to help Sean up.

TONY

Sorry. I came up to get some broccoli and noticed the light and thought I left it on.

Sean puts out his hand and Tony pulls him up out of the boxes.

SEAN

The light's automatic Tony. It comes on when you open the door.

TONY

Oh yeah.

SEAN  
Thermostat seems to be working.

TONY  
Okay.

SEAN  
This place is a pigsty man. I'm gonna straighten it up.

TONY  
No, I'll clean it up.

SEAN  
Have it your way.

Sean shakes his head and walks out.

INT. RETAIL AREA - DAY

Tom sits at his computer and Sean comes trotting back in from outside and pops in the door.

TOM  
Everything okay?

SEAN  
Yeah the freezer is cold as shit,  
just like it should be.

He comes over to the computer where he was before and tosses the sack of grain onto his right shoulder.

The sleeve of his shirt gets pulled up a bit in the process so that the red bump on his arm is visible. It's gotten noticeably worse.

TOM  
No, I mean you look like you saw a  
ghost,  
(he points at the red  
bump)  
Plus that bump on your arm looks  
like it's getting worse.

Sean pulls the sleeve up a little more and looks at the now very noticeable red bump on his forearm. He pokes it gently.

SEAN  
I got a doctors appointment for the  
bump. But fuckin' Tony man. He came  
up behind me in the freezer and  
scared the shit out of me.

TOM  
He does it to me all the time.

SEAN  
Good ol' Tony.

A police car pulls up outside the big glass door. Sean looks over to the door then over to Tom.

SEAN (CONT'D)  
Did you guys have any trouble with the alarm this morning?

TOM  
Not that I know of, but Tony got here before me and turned it off.

Sean gets up and heads for the door.

As he walks past the desk he glances at the headline on the front page of the paper that reads "LOCAL ASTROLOGER MISSING".

SEAN  
Shit. Just a matter of time.

He heads out the door to the gravel parking lot.

EXT. FRONT ENTRANCE PRODUCE BARN - DAY

Just as DETECTIVE GEORGE HILLCREST (50's) steps out of his car Sean comes out the front door.

Detective Hillcrest is older with gray hair and he is wearing jeans with a button up shirt.

His badge is on his belt and he has a gun in a holster on his hip.

Sean drops the bag of grain on the ground by his feet.

SEAN  
I don't know anything about it.

HILLCREST  
About what?

SEAN  
The astrologer.

HILLCREST  
Well, seems like you do.

Detective Hillcrest shuts the car door and makes his way around the front of the car.

SEAN

I just saw it in the paper.

HILLCREST

Sean?

SEAN

George?

Sean sticks out his hand and Detective Hillcrest takes it and gives it a firm shake.

HILLCREST

You gotta understand, it's been four years almost to the day.

SEAN

And I'm still not guilty.

HILLCREST

How's the inheritance?

Hillcrest nods toward the building. Sean looks behind himself.

SEAN

It runs itself.

HILLCREST

Must be nice to get all that..

SEAN

What did you want Detective Hillcrest?

HILLCREST

We have reason to believe that you knew Ms. Mary Steiner.

SEAN

Never heard of her. But let me guess, you found part of her, but the rest of her is missing?

HILLCREST

She's the astrologer.

SEAN

Never met her. Never seen her.

Detective Hillcrest reaches into his shirt pocket but leaves his hand there.

HILLCREST

You seem pretty desensitized to all this.

SEAN

(snidly)

Finding your wife's leg on the sofa will do that to you. But I'm seeking help.

Sean pulls his prescription bottle out of his pocket and shakes it.

Detective Hillcrest pulls out a photograph.

HILLCREST

Never seen her, huh? You sure?

He hands the picture over to Sean.

Sean snatches the photo and looks at it. It's a photograph of Mary inside the diner from a few nights before when she met Charles but Charles is not in the photo.

Sean hands it back to the Detective Hillcrest.

SEAN

Nah, I told you I don't know who she is. Why all of the sudden are you here asking me questions again?

Detective Hillcrest reaches into his pocket again. He pulls out yet another photograph and hands it to Sean. This time it's a photo of Charles with Mary at the diner.

SEAN (CONT'D)

Yeah? So?

HILLCREST

So that's your friend Charles Austin, is it not?

SEAN

Yeah? So?

HILLCREST

So you guys are close. His testimony...

SEAN

Fuck his testimony. I didn't kill my wife.

HILLCREST

I'm not arguing that. I'm saying maybe he told you about his meeting with Mary.

SEAN

He said he had a date. That's all.

Sean hands the photo back to Hillcrest.

HILLCREST

A date, huh?

SEAN

Why do you have photos of them anyway?

HILLCREST

Not important. You mean to tell me he didn't tell you who he was meeting?

Sean looks down at his badge. Sean takes a step back.

SEAN

He never does. Say detective, your badge looks different.

HILLCREST

I'm a private investigator now. Can you tell me why Charles is in town?

SEAN

Is Charles a suspect? P-I? Why are you driving a local cop car?

HILLCREST

Not important. What is important is for you to tell me anything you think might help.

SEAN

I don't know anything.

Detective Hillcrest reaches into his shirt pocket yet again and this time produces a business card.

He hands it over to Sean and Sean takes it.



HILLCREST

If you think of anything, let me know. I will be in touch with you.

Hillcrest walks back around to the driver's side of the car and opens the door.

HILLCREST (CONT'D)

You know the astrologer is not the only one since Charles has been back.

SEAN

And?

HILLCREST

Never mind.

Hillcrest gets in and shuts the door. He pulls off and Sean picks up his sack of grain and walks away.

EXT. LOADING DOCK - DAY

Sean and Charles walk up the dock until they reach a wooden door that has been painted green to match the building.

Sean tosses a beer bottle into the dumpster behind him and gets out his keys to opens the pad lock. He tries to open the door.

SEAN

(looking over his shoulder)

It sticks a little.

Sean begins kicking the door until it finally moves. Then he leans into it and it slowly slides out of the way.

Sean walks through the door and Charles follows him in.

They walk down a dark, narrow hallway toward an old wooden ladder that is surrounded by light.

The ladder is situated in the center of a small square opening in the ceiling.

It's tied off so that it won't slip too much when people go up. It doesn't look safe but Sean hops on and begins to climb up.

SEAN (CONT'D)

It's perfectly safe. Just wait  
until I'm off before you get too  
far up.

Sean's feet disappear from view as he goes through the opening and Charles gets on the ladder and begins to climb up slowly.

EXT. ROOF TOP - DAY

The top of the ladder sticks up over the edge of a small wall.

Sean's head appears as he makes his way up onto the roof.

He turns and holds the ladder steady and a moment later Charles makes his way up as well.

They walk over to a set of wooden stairs that leads up to another section of roof and they go up.

Off in one corner there is a fairly large garden, it's about 30' x 30', with rows and rows of tiny little plants sprouting up out of the dark soil.

It's boundaries are defined on two sides by the three foot walls that make up the edge of the roof, and on the other two sides it's surrounded by a chicken wire fence.

CHARLES

Wow!

SEAN

Yeah, this is what I've been  
working on.

CHARLES

This is gotta be a full time gig up  
here.

SEAN

Yeah, I don't know shit about  
gardening.

CHARLES

How the fuck did you...

SEAN

I came up here to fix one of the cooling units and noticed a tomato plant and some squash growing over here in the corner and figured I'd give it a shot.

CHARLES

Inspiration.

SEAN

Okay, so come here.

Sean walks past the garden on the little wall at the edge of the roof all the way down to where it raises up to another level.

Charles follows him and they both hop up to the next level.

EXT. ROOF TOP - HIGHEST LEVEL - DAY

Sean has a rock in his hand and he tosses it up and down while staring at the girders of the expressway that are just across the street.

Charles stands next to him silent.

CHARLES

Okay? Now what?

SEAN

So the birds love my garden. They eat the shit out of it. I can't cover it up so I give them an alternative right? See'em all?

Sean points to the bridge where there are hundreds of birds perched.

CHARLES

Yeah.

SEAN

I feed them everyday to try to keep them away from my garden.

CHARLES

I follow you.

SEAN

So one day I fed them and they came over and were eating my shit anyway so I got pissed and hucked a rock at 'em and they took off. All of 'em. All at once. It's funny. I've probably seen it happen a hundred times in other places and never thought anything of it. You know?

CHARLES

Do it already.

Sean tosses the rock over to Charles who is still staring at the birds on the bridge.

He almost doesn't see the rock coming at him but manages to catch it at the last second.

SEAN

Give it a toss.

Charles looks at him for a second then cocks his arm back and throws the rock as hard as he can.

It sails through the air and hits the side of a large metal beam under the bridge with a loud plunk.

Almost instantaneously the sky begins to fill up with pigeons that were resting quietly under the bridge up until the rock hit.

They fly off into the air and circle around and around. As they do all the birds that were on the top of the bridge begin to take off as well.

Eventually there are hundreds and hundreds of birds in different sized groups flying patterns in the sky.

Sean and Charles just stand and watch.

SEAN (CONT'D)

Sometimes I bring up my binoculars and try to watch certain ones. You know, try to figure out the patterns, the process, who is following who exactly.

CHARLES

They're beautiful.

The birds make huge sweeping circles under and around the bridge.

SEAN  
Dirty motherfuckers ate my  
vegetables.

Charles gives a hardy laugh.

SEAN (CONT'D)  
So are we still on for tonight?

CHARLES  
Yeah, for sure. I have an errand to  
run but...

SEAN  
That's fine. Nothing really starts  
until after eleven anyway.

CHARLES  
So should I pick you up?

SEAN  
Let's just meet there around eleven  
thirty. I've got to go to the  
doctor about my arm.

The birds begin to settle back down onto the bridge.

CHARLES  
You comin'?

Charles motions back toward the way they came.

SEAN  
Nah, not yet.

CHARLES  
All right. Then I'll see you later.

Charles turns and heads off towards the garden.

Sean picks up another rock and throws it at the girder. It  
hits and the birds take off again.

EXT. PARK - DAY

Charles sits on a park bench under a tree as the sun begins  
to go down.

It's still cold but the weather is warming up and so there  
are people walking around and playing frisbee and other  
general park activities.

MR. FLEMMING, an older, well-dressed gentleman walks up and as he does Charles stands up and puts his hand out.

CHARLES  
How are you?

Mr. Flemming takes Charles' hand and shakes it.

MR. FLEMMING  
I'm fine. Let's keep walking.

They begin to walk through the grass.

EXT. EDGE OF PARK - DAY

Sean sits in the woods with his binoculars up to his face. He is watching Charles walk along with Mr. Flemming.

His notebook is in his hand.

SEAN  
(to himself)  
What the fuck are you doing  
Charles?

As Charles and Mr. Flemming move Sean stands up halfway and starts to move as well so he can keep an eye on them.

He is paying attention to them and accidentally scraps his arm on a tree right where the bump is.

SEAN (CONT'D)  
(quietly)  
Ah! Fuck!

He holds his arm and fumbles the binoculars back up to his eyes.

Across the park he sees the Two Men in Black lurking behind some trees watching Charles and Mr. Flemming.

They don't seem to notice Sean at all.

EXT. PARK - DAY

Charles and Mr. Flemming continue their walk.

MR. FLEMMING  
It's really not a good idea for us  
to keep meeting.

CHARLES

I know, but he's my friend. Did you bring what I asked for?

MR. FLEMMING

Yes. Charles, I'm serious. They are watching you.

Charles looks around jokingly.

CHARLES

Who? You mean right now? How do I look?

Mr. Flemming reaches into his coat and pulls out something wrapped up in a cloth.

Charles takes it from him and unwraps it a little bit. It's a handgun.

MR. FLEMMING

It's untraceable.

CHARLES

Thank you.

MR. FLEMMING

You need to lay low. Get out of town. What ever you want to call it Charles. They think they know something, which can be worse than them actually knowing something.

Charles is putting the gun into his coat pocket.

CHARLES

They?

Mr. Flemming doesn't say anything.

CHARLES (CONT'D)

Okay, stupid question. I just need a few more days.

MR. FLEMMING

Just don't give them a reason to do more than watch.

They part ways and walk in opposite directions.

After a few steps though Charles looks back over his shoulder at Mr. Flemming.

INT. DOCTOR'S OFFICE

Sean sits in a small room reading a magazine. The bump on his arm is now covered by a large ban-aid but it's still clearly visible.

DOCTOR RENOLDS enters the room in a white robe and he is carrying a clipboard.

Sean puts down the magazine.

RENOLDS

Sean?

SEAN

Yes. Thanks for seeing me on such short notice. I couldn't get an appointment with my regular doctor and I was starting to worry.

RENOLDS

Sure, I understand. Says here you have a bump on your arm. Let's have a look at it.

SEAN

Of course.

Sean carefully removes the band-aid from his arm exposing what is now a seeping, swollen sore on his arm.

Doctor Renolds grabs his arm lightly and looks closely at the wound.

RENOLDS

Oh my, that is something. How long have you had this?

SEAN

I noticed it a day or so ago. I didn't think much of it but it's been getting bigger.

RENOLDS

I'd say so. It's definitely infected. See the pink line that is moving up your arm here?

Doctor Renolds traces a very definite pink line from the bump up Sean's arm.

SEAN

What is it?



RENOLDS

It looks like a bite of some kind but I can't say for sure. We need to get you on some antibiotics to stop the infection from spreading anymore.

SEAN

Sounds good.

RENOLDS

First though I want to clean it out as best I can. Does it hurt much?

Doctor Renolds turns to the cabinet behind him and opens it up.

He pulls out a needle, a small glass jar filled with liquid, some alcohol, and cotton swabs.

He takes the needle out of the package and sticks it into the top of the jar to extract the liquid.

SEAN

Yeah, it hurts.  
(pointing to the needle)  
What's that?

RENOLDS

It's just a local anesthetic. Can you set your arm up here?

Sean stands up and moves over to the counter and places his arm down.

Doctor Renolds sticks the needle into his arm right next to the bump and begins to move it around a bit.

RENOLDS (CONT'D)

Can you feel that?

SEAN

Not anymore.

RENOLDS

Good. Have you noticed any other symptoms?

Doctor Renolds removes the needle and gets out the alcohol and cotton swabs and begins cleaning the wound.

SEAN

I feel kinda tired. And a bit paranoid.

RENOLDS  
Anxious? Nauseous?

SEAN  
Yes. I think I might be seeing  
things too.

RENOLDS  
Mm-hmm. I'm going to recommend that  
you go see a specialist. I'll have  
the nurse find one for you or you  
can go through your regular  
physician. Are you currently on any  
type of medication Sean?

SEAN  
Why?

RENOLDS  
Well, if you are it may affect the  
type of antibiotic I put you on.  
Some of them can have some serious  
side effects with other  
medications.

SEAN  
Oh, I see. No I'm not on anything  
as of right now.

RENOLDS  
Nothing for depression or anxiety  
or anything like that?

SEAN  
Nope.

RENOLDS  
Do you drink two or more alcoholic  
beverages on a daily basis?

SEAN  
Nope.

RENOLDS  
Good. Well, don't drink while  
you're taking antibiotics. It  
weakens your immune system and  
counter-acts the effects.

SEAN  
Okay.

Doctor Renolds finishes cleaning Sean's arm and puts a  
bandage over it.

He then gets out his pen and prescription pad and writes something down on two separate sheets.

After he's finished writing he hands them both to Sean.

RENOLDS

Okay then, one for antibiotics and one for the pain. We're all done. I'm going to highly recommend that you have this looked at by someone more familiar with cases like this. Just stop by the nurse' station on your way out and someone will help you out.

Doctor Renolds hands Sean the prescription note.

Sean looks at it and the doctor's illegible signature seems to say "you're crazy". Sean just stuffs it into his pocket.

SEAN

Thanks so much.

EXT. BAR - NIGHT

Charles walks up through the parking lot of the Blue Door Bar as a crowd of people mill about.

He makes his way to the door (which is blue) where CASEY sits on a stool with his flashlight checking ID's. The music can be heard coming from inside.

CASEY

Charles?!

CHARLES

Casey? I didn't know you were working here now.

CASEY

Just manning the door a few nights a week.

CHARLES

I hear these guys are good.

CASEY

Yeah, they draw a crowd. Who you here with?

CHARLES

I'm meeting Sean. You remember Sean?

CASEY

Yeah. He's inside already, not  
lookin' too good.

Charles looks up at the window and sees Sean sitting by  
himself at a table watching Charles.

Charles grins at him and Sean grins back.

CHARLES

Well hey, it's good to see you. We  
should get together afterwards or  
something.

CASEY

Yeah, for sure.

Charles pats Casey on the shoulder as he opens the door and  
walks in.

The music gets much, much louder and then as the door closes  
it goes back to its original level.

INT. BLUE DOOR BAR - NIGHT

Charles walks through the crowd of people dancing and talking  
over to the little table where Sean is seated with several  
beer bottles around him.

Sean is dressed up like normal.

Charles sits down and Sean slides a beer over to him. Charles  
nods to thank him. The music is loud and rhythmic.

There are TWO DJ'S over in a corner spinning records.

SEAN

Casey still out there!?

CHARLES

Yeah!

SEAN

He's good!

Sean takes a slug off his beer.

CHARLES

So how long have they been doing  
this?!

SEAN

A few months! They play some good  
shit!

CHARLES

So far, so good!

Sean doesn't seem to understand what he said but he nods  
anyway.

A young MAN IN A BLUE SHIRT goes past and bumps the table.

Sean has to grab his beer to keep it from falling on the  
floor. The man in blue just keeps going.

SEAN

Asshole!

The man in blue glances over his shoulder as he rounds the  
corner.

CHARLES

So are we gonna get girlfriends  
tonight or what?!

SEAN

I'm tired of or what!

Charles stands up and begins to chug his beer.

He leans his head back and lifts up his arm. While he does  
this his jacket opens up and reveals an oddly shaped bulge  
under his sweater.

Sean looks directly at it.

CHARLES

I'll get us a little more courage,  
you start getting things started!

Charles heads toward the bar.

Sean gets out a bottle of pills and pops a few, finishes his  
beer, then stands up.

He starts to bob his head to the beat of the music and starts  
to make his way out onto the dance floor.

LISA, a twenty-something blonde girl looks over to him and he  
dances over to her.

They begin to dance together. A minute later Charles dances  
by with two bottles of beer, one open one closed, and hands  
them both to Sean.

They keep dancing through out the exchange. Charles dances away from Lisa and Sean.

SEAN  
Would you like a beer?!

LISA  
Yeah thanks!

Sean hands her the open beer and then twists the top of his own.

They cheers and drink the beers as they dance.

They get a little closer together. Sean puts his free hand on her hip and Lisa drapes hers over his shoulder.

SEAN  
What's your name!

LISA  
Lisa!

SEAN  
Lisa, I'm Sean!

They have to lean their heads close together to hear each other over the music.

Sean looks up and sees Charles dancing close to a few girls on the edge of the crowd.

Charles looks over to Sean and they give him a nod.

The Man in the Blue Shirt comes back into the room.

Sean is facing away from him so he doesn't notice as he makes his way through the crowd.

Charles looks over but goes back to dancing with various girls.

The Man in the Blue Shirt walks up to Lisa and Sean.

MAN IN BLUE  
What are you doing?!

Sean looks at Lisa and shrugs. They don't stop dancing.

LISA  
What does it look like?!

MAN IN BLUE  
Who the fuck is this guy?!

LISA  
This is Sean!

SEAN  
(nodding hello)  
Hey!

MAN IN BLUE  
Shut up!

SEAN  
Whoa!

Sean smiles and starts to back away from Lisa but she holds him in place.

LISA  
Go away!

MAN IN BLUE  
Fuck you!

The Man in the Blue Shirt turns and walks over to the wall where he stands and stares.

Sean looks over to Charles but he is dancing between two girls now and doesn't seem to have noticed anything.

SEAN  
He's joking right?!

Lisa shakes her head no.

LISA  
He likes me!

Sean nods his head to show he grasps the situation.

LISA (CONT'D)  
But I like you.

Lisa leans her head in toward Sean. Thinking she wants to say something to him he turns his head slightly so she can get closer to his ear but she moves her face over to his and kisses him.

Sean is a little surprised but manages to kiss her back.

The Man in the Blue Shirt stomps back over to Sean and Lisa.

MAN IN BLUE  
Motherfucker!

He pushes Sean hard and Sean bumps into the people next to him, spilling what's left of his beer on himself.

The people look over at him slightly confused.

Sean brushes himself off and moves back over to Lisa and they start dancing again moving away from the Man in the Blue Shirt.

MAN IN BLUE (CONT'D)  
No, fuck that! C'mon! We're going home.

He reaches out and grabs Lisa by the arm and pulls her away.

LISA  
OW!

Charles is looking over now but he's still dancing with the girls.

Sean takes a step towards them and the Man in the Blue Shirt puts his arm out.

MAN IN BLUE  
Fuck you!

Sean steps into him with a solid right hand to the face and the Man in the Blue Shirt stumbles back letting go of Lisa and she runs off to the side.

Sean grabs his arm where the bite is and grimaces.

Sean is tackled to the ground by TED, the Man in the Blue Shirt's friend, who seems to fly out of nowhere.

Ted lands under Sean who is facing up but Ted is holding Sean's arms back.

MAN IN BLUE (CONT'D)  
That's it motherfucker!

The people have cleared out a little bit.

Sean swings his head back and hits Ted in the face with the back of his skull. Blood pours from Ted's nose.

Ted lets go and Sean begins to get up.

The Man in the Blue Shirt steps up and plants a fast kick into the side of Sean's face as he is still getting up sending him back first into the bar.



As he does so Charles comes flying in and tackles him into a table that smashes beneath them.

Sean lies on the floor near Ted. They both hold their faces.

Charles proceeds to beat the Man in the Blue Shirt's face in for a good ten seconds, then he grabs his head and bashes it into the floor a few times before Casey runs in from outside and grabs him.

Charles expressions never changes from that of being completely calm.

Casey pulls Charles up off the Man in the Blue Shirt who now lies motionless and bleeding on the floor.

Charles struggles unsuccessfully to get free from Casey and spits on the Man in the Blue Shirt.

The music thumps away as everyone stands and stares.

CASEY

Charles!

Lisa steps up and helps Sean up off the floor.

LISA

I'm so sorry!

Sean just holds his face while the blood pours out from behind his hand and Lisa walks him to the door.

Casey half carries, half drags Charles outside.

EXT. BLUE DOOR BAR - NIGHT

Casey comes out carrying Charles and Lisa is leading Sean by the hand.

The crowd of people outside parts to let them through as the four of them head out into the parking lot.

Casey lets go of Charles and he begins to walk away.

CASEY

(not at all mad)

Get outta here before the cops  
come.

Sean is unbuttoning his shirt with his free hand and taking it off to put on his face to stop the bleeding.

Sean has his hand over his mouth and his face is covered in blood but it's hard to tell exactly how bad it is.

He is hurrying to catch up to Charles. Lisa is holding onto his hand and he just walks away and leaves her standing there.

LISA  
Wait!

CASEY  
Let'em go.

He takes her by the hand.

CASEY (CONT'D)  
You okay?

LISA  
Yeah.

As Sean and Charles leave the parking lot and cross the street Tony steps out of the Blue Door and looks over in their direction, then walks away.

EXT. FIELD - NIGHT

Charles and Sean lay head to head in the grass staring up at the sky.

Charles has his hands with their freshly busted knuckles laced across his chest.

Sean is holding his bloody shirt to his face covering his mouth and one eye. He has not cleaned his face yet and there is a lot of blood dried all over the side of his face.

CHARLES  
So just to the right of that is the first star of Orion's belt.

SEAN  
(through his shirt)  
I'm gonna need stitches.

Charles raises his hand and points.

CHARELS  
And that is Taurus.

SEAN  
(through his shirt)  
Or staples or something. My lip is  
torn off.

CHARLES  
And that group right their is  
Pisces.

Sean moves his shirt away from his mouth and his lip is indeed hanging from his face. He also has a huge cut on his cheek that curves up to his eyebrow.

SEAN  
(lispering slightly)  
Charles I'm serious.

CHARLES  
Do you want to go now?

Charles puts his hand down and turns his head so he's looking at the side of Sean's face and can see how bad it looks.

SEAN  
(lispering slightly)  
No. Show me where Gemini is.

CHARLES  
There's a fencing tournament Friday  
if you wanna go.

SEAN  
Yeah sure. The balloon race is in  
the morning if you wanna watch them  
take off, and then I got this  
thing.

CHARLES  
That sounds good.

SEAN  
It starts early, you wanna just  
stay up all night?

CHARLES  
Yeah.

SEAN  
The other thing is...

Charles lifts his hand once again and points cutting Sean off.

CHARLES

See over there, at the top of those trees? That bright star?

SEAN

Yeah.

CHARLES

Okay, follow it to the right...

INT. EMERGENCY ROOM - NIGHT

Sean is lying down shirtless on a bed that's covered with a thin white sheet of paper.

He has a white cloth draped around his neck that has bloodstains all over it.

DOCTOR BRADSHAW stands over him finishing up on the stitches in his mouth.

Charles is seated in a chair in the corner quietly watching.

BRADSHAW

Almost finished here. Just have to tie it off and then I'll Dr. Heath come in to take a look at your arm. She's got more expertise in that field.

Sean just stares at the ceiling as Dr. Bradshaw ties off the wire and cuts the ends off.

BRADSHAW (CONT'D)

(to Charles)

Can you watch him for a minute?

CHARLES

Sure. I'll make sure no more feet come near his face for a few minutes.

Dr. Bradshaw doesn't seem to find Charles' comment funny. He simply turns and walks out of the room.

Charles looks over at Sean and notices that he has spit dribbling out of his mouth.

CHARLES (CONT'D)

We're gonna have to get you a bib.

Charles stands up and grabs a tissue and wipes the drool off Sean's face.

SEAN  
I can feel my faith.

CHARLES  
(laughing slightly)  
I'm sorry. What?

Sean starts to laugh and smile a little but his face barely moves and then he closes his eyes and puts a hand up to his face.

SEAN  
(in pain)  
Uuuuhhhhh.

CHARLES  
That good Master P?

The door behind them opens and DOCTOR HEATH (early 40's, austere) comes in wearing a white coat and carrying a clipboard.

He looks at the two of them sitting there and stares at them for a second.

HEATH  
Jesus, you're a mess.

CHARLES  
I've had a rough day. But really  
it's my friend here that needs you.

Dr. Heath smiles a bit and Charles steps out of the way to let him up to look at Sean.

HEATH  
So lets see the arm then.

Sean weakly lifts his arm up in the air and pulls up his sleeve to reveal the bandage that is covering his wound.

Dr. Heath starts to peel the tape and gauze off of Sean very carefully.

CHARLES  
They gave him a few shots in the  
face and he's all numbed up so he  
can't really talk. That is if you  
were gonna ask him anything.

Dr. Heath just keeps looking at Sean's arm, which doesn't look any better than it did earlier in the day when he went to see Dr. Renolds.

HEATH  
I'll try to keep it to yes or no.  
Okay?

Sean nods his head in affirmation.

CHARLES  
That means yes.

HEATH  
Could you maybe give us a minute  
alone?

CHARLES  
Sure. Okay.

Charles shrugs and heads for the door. He looks over his shoulder as he steps through and the door closes behind him.

HEATH  
He's a real comedian huh?

Sean nods.

HEATH (CONT'D)  
Well, it looks like a spider bite.  
How long since you noticed it?

Sean holds up three fingers.

HEATH (CONT'D)  
Mmm-hmm. Any muscle spasms?

Sean shakes his head no.

HEATH (CONT'D)  
Any nausea or general feelings of  
weakness?

Sean nods.

HEATH (CONT'D)  
Have you felt disoriented,  
confused, or like you're sort of  
foggy.

Sean nods.

HEATH (CONT'D)  
Any visual disturbances?

Sean nods.

HEATH (CONT'D)  
Hallucinations?

Sean nods.

HEATH (CONT'D)  
Really? He really got you good huh?  
I'm going to clean this again and  
put on a new bandage.

Sean shrugs a little.

Dr. Heath walks over to the cabinet and starts getting out the things she needs to clean and bandage Sean's arm.

HEATH (CONT'D)  
Well, in this area there are really  
only a few spiders whose venom  
would cause these symptoms. But  
unless you could bring in the  
actual spider that bit you there's  
really no way for me to be certain.

Dr. Heath comes back over and pulls up a stool.

She grabs a bottle of alcohol and goes about cleaning Sean's arm.

HEATH (CONT'D)  
I'd say you probably got bit by a  
Hobo spider. Unfortunately there  
isn't a whole lot that can be done  
at this point. The worst of the  
symptoms normally occur within 24  
to 48 hours but it normally takes a  
few days before it clears up  
completely.

Dr. Heath finishes cleaning Sean's arm and starts to put on the bandage.

HEATH (CONT'D)  
In your current state I'd say it  
might be a little longer for you. A  
week, maybe ten days? It's hard to  
say. Did they give you antibiotics  
already?

Sean nods.

HEATH (CONT'D)  
And something for the pain?

Sean shakes his head no.

HEATH (CONT'D)

I'm going to talk with Dr. Bradshaw and suggest that you stay here for the night at least for observation. If nothing else you can get some rest.

Sean nods.

Dr. Heath has finished putting on the bandage and she stands up and grabs his clipboard.

HEATH (CONT'D)

Someone will be back to check on you in just a minute. I'll leave a prescription for some Vicodin at the nurse's station.

Dr. Heath leaves the room and just as the door is about to shut Charles puts his hand in and stops it.

CHARLES

Sean? You alive?

Charles steps into the room.

CHARLES (CONT'D)

Quack said they're gonna keep you over night. Do you really want to stay?

Sean shakes his head no.

SEAN

Huh-uh.

CHARLES

Alright, you sit tight. I'll be right back.

INT. HOSPITAL HALLWAY - NIGHT

Charles comes running down the hallway full speed pushing Sean in a wheel chair.

Sean bumps along in the chair with his eyes barely open. There are nice new white bandages covering the side of his face.



EXT. HOSPITAL PARKING LOT - NIGHT

Charles is pushing Sean quickly in the wheel chair through the parking lot as the sun comes up.

He swings him around the end of one of the many rows of cars and they head for Charles' car.

CHARLES

Almost there. I told you I'd bust  
you outta there. I hope you're not  
too cold.

Charles wheels Sean up next to his car and rushes around and unlocks the door.

He opens it and helps Sean out of the wheelchair and into the car. He reaches over him and buckles him in.

Charles runs around and gets into the car. He starts it up, throws it into reverse and tears out of the parking space almost smashing into another car.

After a small pause the car screams forward and disappears into the night.

EXT. ROAD - DAY

The quiet country road follows a chain link fence that runs up the side of a gigantic field.

The sun is just barely coming up over the horizon.

Charles drives his car up the road to an open gate in the fence that allows access to the field via a small gravel road.

The OLD MAN that is supposed to be in charge of collecting admission fees is asleep on his stool propped up by the fence.

Sean's good eye is barely open and his other is swollen shut.

SEAN

(to the old man)  
Good morning.

Charles drives past the old man slowly onto the gravel road kicking up a little dust but the old man doesn't stir.

They head on up the road.

EXT. FIELD - DAY

Charles and Sean pull up to the top of a low hill where there are lots of other cars parked. Charles parks the car.

Just a little farther away there is a long row of large brightly colored tents set up. They are the kind you might see at a flea market or outdoor concert.

There are people milling about, but not a lot.

Charles gets out of the car and goes around to help Sean.

Sean digs in his pocket and pulls out the entirety of his ever growing collection of pill bottles.

He fumbles with them until he finds the one he wants then opens it up and drops several pills into his hand.

CHARLES

Takin' it easy I see.

SEAN

Always.

Sean crams the bottles back into his pocket.

The two of them begin to walk side by side toward the tents.

Sean looks over his shoulder and sees the black Crown Victoria coming up the gravel road.

CHARLES

Something seems odd.

Sean directs his gaze to Charles who is looking off down the long very slightly sloping hill.

SEAN

You're telling me.

CHARLES

No, look.

Charles points to the well groomed field that spreads out in front of all the tents.

There are a dozen or more large white circles that make up a big grid out on the field.

SEAN

Where are all the balloons?

Charles shrugs and they keep walking toward the tents.

A car door shuts behind them and Sean looks back again to see the Two Men in Black getting out of the black Crown Victoria.

Sean tries to hurry up but trips a little and Charels grabs him.

CHARLES

Whoa there.

Sean regains his balance as they come up along the first tent.

INT. TENT - DAY

There is no one inside the bright orange, poorly lit tent. Just a few folding chairs and card tables and a space heater in the corner that is running.

Charles and Sean step into the entrance and look around.

CHARLES

Here, take a seat.

He grabs one of the folding chairs and puts it next to the space heater in the corner.

Sean sits down.

SEAN

Thanks.

CHARLES

I'm gonna find out what's going on.

Sean nods his head and closes his good eye.

Charles heads out.

EXT. FIELD - DAY

Charles walks along the front of the tents which are placed directly next to one another with no space in between.

He passes by a few people but they pay no attention to him and he doesn't seem to have much interest in them either.

He finally comes to a break in the tents and stops. On the other side there are two large gas powered generators running and it appears that all of the electrical cords from all the tents converge on this spot.

Charles darts down between the tents and rounds the corner where comes upon a row of about half a dozen golf carts.

They are all plugged in and charging.

He walks past them all looking them over.

Down at the other end of the tents the Two Men in Black come around the corner but Charles is busy and doesn't notice them.

He finds one cart that still has the key in the ignition and unplugs it. He turns the key and steps on the gas.

He takes off bumping along down the back side of all the tents headed away from the Two Men in Black.

INT. TENT - DAY

Sean still rests next to the space heater.

The sun is up now and it hits the back of the tent causing it to light up in a strange orange glow.

STACEY, a middle aged, pleasant looking woman comes in and he opens his eyes and tries to sit up a little.

Stacey doesn't seem to be upset, just a little confused.

STACEY

Hi.

SEAN

Oh, hey, uhm.

Sean puts his hand up on his bandaged face.

STACEY

Can I help you?

SEAN

I'm just resting. We just came to watch the balloons take off.

Stacey looks around.

STACEY

We?

SEAN

Yeah.

The silhouette of figure steps up on the back side of the tent and just stands there. There is no indication that Stacey or Sean notices.

STACEY

Well, I'm sorry. The balloons don't take off from here today.

Sean shifts in his seat.

SEAN

No, yes they do. We come every year. We watch them take off.

He stands up using the chair to support himself.

STACEY

No, I'm sorry. You must have your days mixed up. They take off from Stanford. They land here today.

Sean starts to walk towards the door. He's digging in his pocket.

SEAN

What day is it?

Sean gets his pill bottle out and pops a few into his mouth.

STACEY

Thursday.

Sean stops in the doorway and grabs the pill next to him.

The silhouetted figure moves on from behind the tent.

SEAN

Thursday? Shit, that means I'm late.

Charles races up in the golf cart and slams on the brakes skidding to a halt on the dewy morning grass right next to Sean.

Sean flops down onto the back and barely gets his legs on before Charles takes off again.

Stacey stands in the door way watching them drive off through the empty field.

STACEY

Late for what?

Tony comes up from around the side of the tent and Stacey doesn't seem to notice him.

EXT. FIELD - DAY

Charles drives the golf cart along a meandering path cutting back and forth through the empty field.

Sean sits slumped in the back seat bumping up and down and swaying back and forth.

SEAN

I'm late.

CHARLES

Should we head back?

SEAN

Yeah, I think so.

CHARLES

I'm on it. Hold on tight.

Charles cuts the wheel sharply and makes a dramatic U-turn.

Sean swings wildly to one side but doesn't bother to try to stop himself.

They rumble off up the hill back towards the car.

EXT. CEMETERY - DAY

Sean walks through the cemetery with a bouquet of flowers in his hand.

His bandages have been removed and his face is full of stitches.

His eye is black and blue, his lip is swollen, and dried blood has crusted around his stitches.

He walks slowly for a while then stops at a small white marble grave.

He has tears in his eyes as he gets down on his knees.

He is a ragged mess after the last twenty-four hours.

SEAN

(to the tombstone)

Hey babe. Happy birthday. I know  
I'm late.

(MORE)

SEAN (CONT'D)  
 (he wipes drool from his  
 mouth)  
 I miss you. Charles is in town.  
 He's been keeping me busy.

He leans forward and puts his head on the gravestone and begins to sob.

He is clutching the flowers to his chest.

A man dressed in black walks through the graveyard off in the distance. He looks over at Sean.

SEAN (CONT'D)  
 I miss you. I miss you. I miss you.

EXT. CEMETERY GATES - DAY

Sean walks out of the gates and up to Charles who is sitting on his car waiting for him.

CHARLES  
 You okay? You been crying? Your  
 face looks a little puffy.

SEAN  
 Fuck you.

Charles slides off the hood of his car and opens the door for Sean.

SEAN (CONT'D)  
 I think I'm going crazy.

CHARLES  
 Why's that?

Charles heads around to his side of the car.

SEAN  
 Nothing. I'll tell you when I know  
 for sure if I am.

CHARLES  
 Are you really crazy if you know  
 you are crazy? Besides won't it be  
 too late by then?

Sean gets in and shuts the door and once again begins to riffle through his pockets.

SEAN  
 You got anything to drink?

Charles reaches into the back seat and pulls out a bottle of beer.

CHARLES

It's probably warm but...

Sean pulls out all three of the pill bottles he is carrying on him. He grabs the beer and opens it.

CHARLES (CONT'D)

Jesus, what are you, a pharmacist?

Sean pops the top to the pain pills he recently acquired for his face.

SEAN

One's for my face and one's for my arm and the other is for my brain. Okay?

Sean drops several pills into his mouth and swallows them down with the beer.

CHARLES

Is that safe?

SEAN

(firmly)  
Yes. Very.

Charles shrugs and starts the car.

EXT. SEAN'S HOUSE - DAY

Charles pulls the car up and parks in front of Sean's house. He gets out of the car and moves quickly around to the passenger side.

Sean opens his door and starts to get out. Charles steps over and helps him.

Sean leans on Charles as they walk toward the house. Charles opens the gate and they step through.

INT. SEAN'S HOUSE - DAY

Sean is lying in his bed and Charles is pulling the cover up over him. There is small light on in the corner.

CHARLES

You still wanna go tomorrow?

Sean's eyes are closed but he nods his head yes.



SEAN  
Today you mean?

CHARLES  
Same thing?

SEAN  
Mmm-hmm.

CHARLES  
Same time?

SEAN  
Mmm-hmm.

Sean's last response is almost inaudible.

CHARLES  
You want me to call before I come?

Sean doesn't answer.

Charles leans over and kisses Sean softly on the forehead.

He walks over quietly to the light and turns it off.

He sees Sean's notebook on the table and picks it up. He looks back over at Sean.

He opens the notebook and flips through the pages. He stops on one page for a moment then grabs several and tears them out.

Sean stays sound asleep.

CHARLES (CONT'D)  
(whispering)  
See you in the morning you sly  
devil.

Charles folds the pages up and stuffs them into his coat pocket and heads for the door

EXT. INDIAN RESTAURANT - DAY

Charles and Sean exit the restaurant and make a left onto the sidewalk.

The street they are on has lots of little shops and boutiques up and down both sides.

SEAN  
My lip is burning so bad.

CHARLES

I told you the curry was spicy.

Sean gets out one of the bottles of pills from his pocket and eats several more of them.

Charles shakes his head but says nothing.

They walk along until they come upon a sign that is a huge hand with a banner wrapped around it. The banner reads "PSYCHIC PALM READINGS"

CHRALES

You ever had your palm read?

SEAN

No. Have you?

CHARLES

You down?

Charles begins to make his way up to the small white house and Sean hangs back for a minute just staring at the giant hand sign.

INT. PSYCHIC'S HOUSE - DAY

Sean and Charles stand just inside the door.

There are TWO OLDER WOMEN in the room who are seated in front of a television watching a talk show. The women don't even seem to notice that people have come in.

After a few awkward seconds THE PSYCHIC WOMAN (late 30's, Indian, dark hair, dark skin, bright dress) comes into the room through a doorway off to one side that has strings of beads hanging from the top.

PSYCHIC

You want your palms read yes?

CHARLES

Yes.

PSYCHIC

Okay. You come with me.

She turns and walks back through the beads and Charles and Sean follow her.

INT. KITCHEN - DAY

Sean and Charles step into a small kitchen.

There is a little table in the middle of the room with four chairs around it.

The Psychic Woman motions for them to have a seat and they do.

After they are seated she comes over and sits down in between them.

PSYCHIC

It's twenty Dollars apiece okay.

They both reach into their pockets and pull out twenty dollars.

Charles tries to hand her the money.

PSYCHIC (CONT'D)

No, no. First you fold the money so it fits inside your closed left hand, then you make a wish on it, then you open your hand and I read your palm okay?

Charles does as instructed and holds out his left hand and opens it up.

The Psychic Woman takes his money and sticks it somewhere inside the colorful robe she has wrapped around her.

She takes him by the wrist with both hands and stares intently at his palm. Charles also looks at his hand.

PSYCHIC (CONT'D)

I see this is not the first time you've come to see your future.

Charles looks up at her and smiles.

PSYCHIC (CONT'D)

You are very generous.

She closes his hand for him and pushes it away from her.

Sean lets out a laugh. He seems to be the only one who finds it amusing.

SEAN

Ooh, me next!

Charles just looks at him.

Sean folds his twenty up into his hand and stretches his arm out.

The Psychic Woman turns to face him but as she does so a VERY OLD WOMAN with long white hair that hangs in her face comes out of one of the rooms off of the kitchen and begins saying something in a foreign language.

PSYCHIC  
(translating)  
She says she knew you were coming.

Sean slaps Charles lightly on the arm.

SEAN  
Hey, she's really good.

The Old Woman walks slowly over to where Sean is sitting and stops right in front of him.

PSYCHIC  
She doesn't speak English so I will translate.

Sean looks into the Old Woman's face for the first time and sees that her eyes are a very light gray with absolutely no pupils.

She stares directly into his eyes.

The Old Woman mumbles something quietly.

PSYCHIC (CONT'D)  
(to Charles)  
Can you leave us for a moment?

Charles nods and walks through the beads into the other room where the Two Women are watching TV.

Sean opens his hand and she brushes the money away onto the table top and begins to trace along his palm with her fingers.

She begins to speak in a strange language and the Psychic Woman starts to translate.

PSYCHIC (CONT'D)  
You have suffered greatly from the death of a loved one but you try to hide it. You are the only one fool. You are a good friend, but you are too trusting.  
(MORE)

PSYCHIC (CONT'D)

It will only lead to trouble for you in the future. You are mostly honest but you do have one secret no one knows.

Then suddenly, the Psychic Woman stops translating but the Old Woman keeps on talking.

After a minute her hands begin to shake and her voice gets louder and louder until she is almost yelling.

The two women from the other room come and look through the beaded doorway.

The Old Woman stops talking. She reaches down and with her hands still shaking she picks up the money and puts it back into Sean's hand and closes it.

She then leans down, lightly kisses his hand, turns and walks away.

Sean just stares at her as she leaves the room.

SEAN

What did she say?

PSYCHIC

You must go now.

Charles stands up and leans into the room through the doorway

The two women from the other room quickly dart back out of the room.

SEAN

Why won't you tell me what she said? Here, tell me what she said.

Sean stands up and puts the money on the table.

Charles leaves the room.

The Psychic Woman walks over to the beaded doorway and uses her arm to make a path through the beads for them to leave.

PSYCHIC

Please go now. Do not come back here.

Sean walks over to the doorway.

As he steps through he tries to turn around. But the Psychic Woman puts up her hand and stops him.

PSYCHIC (CONT'D)

GO!

EXT. PSYCHIC'S HOUSE - DAY

Charles waits for Sean out on the sidewalk.

CHARLES

That was intense.

Sean stops and turns around and stares at the house.

He gets out one of his pill bottles and takes some more.

CHARLES (CONT'D)

C'mon, or we'll miss the whole thing.

EXT. HOTEL - DAY

Sean and Charles walk up the sidewalk to the big revolving door. As they get close to it, the door begins moving.

Charles walks in and Sean waits for the door to swing past, then he steps in.

INT. HOTEL LOBBY - DAY

It's a big, fancy hotel. The lobby is large and people mill about in different areas.

Sean follows Charles up to the front desk where TINA (female, pretty, professional) is working.

CHARLES

Can you tell us where the fencing tournament is being held?

TINA

It's on the second floor in ballroom C.

CHARLES

Okay, thanks.

TINA

(to Sean, very concerned)  
What happened?

SEAN

Fencing accident.

They walk over to the stairs and head up to the second floor.

INT. HOTEL - 2ND FLOOR - DAY

Charles and Sean walk along the edge of a balcony near the railing that over looks the lobby.

As they move farther down they enter a large hallway.

It isn't empty but there aren't that many people around.

SEAN  
So why fencing?

CHARLES  
Do you know anything about fencing?

SEAN  
No.

CHARLES  
Me neither. I figure if we don't know anything about it we can't know if we are interested.

SEAN  
Good point.

CHARLES  
It's like when you told me about walking to work on the other side of the street or when I realized I could brush the back of my teeth.

SEAN  
It's right in front of you. Or next to you.

CHARLES  
Exactly, how do you know what's behind that door.

Charles points to the other side of the hallway to a set of double doors.

They walk up to two huge doors and above them in big brass letters it says "BALLROOM C".

Sean grabs one of the handles and pulls.

The door swings open and inside is an enormous room filled with hundreds of people.

Most of them are at least partially dressed in their fencing uniforms and the others are spouses, parents, siblings, and coaches.

SEAN

Holy shit.

Sean and Charles stand facing the grand ballroom trying to take it all in.

They take a step forward. Sean lets go of the door and it shuts behind them.

INT. BALLROOM C

Charles and Sean stand just inside of the door while all the other people move about.

There are a dozen or more roped off sections where fencing is actually taking place. People in white outfits with bubble mesh face masks lunge and swing at one another.

All of the people fencing have wires attached to their backs that lead to the digital displays next to each pair of fencers.

There are small and large groups of fencers, who are not currently, fencing sitting around reading and listening to music etc.

Charles and Sean walk up to one of the roped off areas and watch two people fence.

The fencers move with lightning speed and precision.

The digital display signals a point for the person on the left.

SEAN

Holy shit.

CHARLES

You keep saying that.

SEAN

It's just so fast. There's a lot to take in.

Across from them, one of the Men In Black stands somewhat hidden behind a booth where a lady is selling T-shirts.

Sean sees him and quickly looks away.



SEAN (CONT'D)  
Charles, 12:05. But don't look  
until I say to. I want to ask you  
something first.

Charles turns and locks his gaze on Sean. He puts his hands  
up to the side of his head so he can't see anything to the  
sides.

CHARLES  
Is this the part where we determine  
if you're crazy?

SEAN  
What's the gun for?

Charles drops his hand.

CHARLES  
What?!

SEAN  
I'm not crazy Charles, or stupid.

CHARLES  
I'm not sure I follow you.

SEAN  
I think you do (beat) follow me.  
And I follow you. And there is a  
man over there, dressed in black  
for god's sake, behind the T-shirt  
stand that is following one, or  
both of us, I'm not sure yet.

Charles looks over to the T-shirt booth and sees the Man In  
Black slip back behind it.

SEAN (CONT'D)  
I said to wait.

Charles quickly looks back over to Sean

CHARLES  
Sorry, just calm down.

Charles puts his hands up on Sean's shoulders and leans in.

SEAN  
I know you saw him.

CHARELS  
Yeah, I saw him. You're not crazy.

SEAN

What about the gun?

Charles removes his hands from Sean's shoulders and gives him a fake smile and motions with his head to the side.

CHARLES

Let's walk.

Charles takes a step forward and Sean turns to follow him.

They walk side by side for a few seconds without saying a word.

SEAN

I'm waiting.

Charles walks along slowly and doesn't answer.

SEAN (CONT'D)

Then who is the guy from the park?  
The guy that gave you the gun?

Charles looks over to Sean.

Sean pulls out the front page of the newspaper from his pants pocket, unfolds it and hands it to Charles.

Charles takes it but doesn't bother looking at it. He just stuffs it under his arm.

The photo on the front is of the Mr. Flemming.

SEAN (CONT'D)

They found his body in the river  
Charles.

CHARLES

Sean, you're in a lot of trouble.

Sean stops.

SEAN

Me?! Fuck you Charles.

Charles doesn't quit walking so Sean starts after him again.

CHARLES

Are you done?

SEAN

Are you gonna tell me what's going  
on?

CHARLES

Why don't you tell me what you know? Or what you think you know.

Sean stops again.

SEAN

Stop motherfucker!

Charles stops and turns around.

There are two people in the middle of a fencing match right next to them.

SEAN (CONT'D)

I don't know shit! I know you show up out of the blue being shady as shit, as usual. Which is fine.

The fencer on the right scores a point and it is displayed on the digital screen.

SEAN (CONT'D)

But people are missing. People you know. And I know people you know are dead. And Hillcrest showed up again the other day asking me questions about you.

The fencer on the right scores again.

SEAN (CONT'D)

And I know some guy kicked my fucking face off for dancing with a girl. And I know a fucking gypsy fortune teller put a goddamn curse on me!

(pointing to his for arm)

And I have an oozing, infected sore on my arm! And someone is following me! I feel like I'm losing my fucking mind! Now tell me what the fuck is going on Charles!

Sean grabs his hair and pulls it out to the sides.

The fencer on the right scores yet another point.

Charles looks around and puts his hand up on Sean's shoulder.

CHARLES

You need to take it easy.

SEAN  
How'd you know it wasn't me?

CHARLES  
Huh?

SEAN  
You know what I mean. You weren't  
there. I wasn't with you. You lied.

The fencer on the left finally scores.

CHARLES  
We know that.

SEAN  
So how did you know?

CHARLES  
All of the sudden that's important?  
Four years later Sean needs to  
know? You're not in jail for  
killing your wife. Is that not  
enough for you? You want me to do  
more?

Sean turns and starts to walk away.

SEAN  
I didn't do it.

Charles takes off after him.

CHARLES  
Sean you're in trouble. I'm trying  
to get you out but it's not going  
to be so easy this time.

Sean keeps walking. He turns and heads for the big double  
doors they came in.

CHARLES (CONT'D)  
Sean, Hillcrest has proof that you  
know who Mary Steiner is and that  
you maybe even spent time with her.

Sean makes it to the doors and throws them open.

INT. HOTEL - 2ND FLOOR - DAY

Sean comes blasting through the doors and Charles is right on  
his heels.

SEAN

I do know who she is Charles. She's the lady you went on your secret spy date with. I followed you.

As the doors are closing the Two Men in Black come into view behind Sean and Charles. They don't see them.

The doors slowly shut.

Charles follows Sean down the hallway.

CHARLES

Sean, they have you on her answering machine from the night she disappeared.

SEAN

Bullshit. How the fuck do you know anyway?

CHARLES

Because I gave it to them.

Sean comes around a corner then stops dead in his tracks but he doesn't turn around to face Charles.

Charles stops right behind him and pulls the tape recorder out of his pocket and hits play.

SEAN

(on the recorder)  
...still on for tonight?

Sean tries to grab the recorder but Charles keeps it from him.

SEAN (CONT'D)

What the fuck is that? What are you talking about?

Sean puts his hands up to his face.

CHARLES

It's my job Sean. Believe me, I'm trying to keep you out of trouble.

SEAN

Your job?! The trouble started when you came back.

Sean takes off running.

CHARLES

Don't talk to Hillcrest!

Charles stays put this time and watches him leave.

INT. SEAN'S APARTMENT - DAY

Sean sits with the phone in one hand, Detective Hillcrest's card in the other and a bottle of booze between his legs.

He dials the number and puts the phone up to his ear.

SEAN

Detective Hillcrest? Sean Price.  
I'd like to talk to you. (beat) All  
right. 4:00. (beat) Yeah I know  
where it is.

Sean hangs up the phone and puts his head in his hands.

EXT. MIKE'S CRAB SHACK - DAY

It's a cloudy day and Sean sits alone out on the restaurant deck that overlooks the river.

He has a fruity looking drink in his hand with a little umbrella in it and is chewing his fingernails while he stares out at the river.

Detective Hillcrest opens up the glass door that leads out to the deck from inside the restaurant and walks over to where Sean is sitting.

When Sean hears the door he quickly glances over his shoulder but when he sees who it is he turns right back around.

Hillcrest sits down across the table from Sean facing the river.

They sit in silence for several seconds.

HILLCREST

You look like hell.

SEAN

I don't trust you.

HILLCREST

That's too bad. Who do you trust?

SEAN

Right now?

HILLCREST

You can tell. It's in your face.  
It's not good you know. After a  
while all the stress will make you  
feel crazy.

SEAN

It's been a while then.

Sean shifts his chair to the right so that he's facing Hillcrest more directly but he's still not looking right at him.

Hillcrest just continues to look out over the river.

SEAN (CONT'D)

How much trouble am I in right now?  
What's on the tape?

HILLCREST

What tape? Look, how much trouble  
you are in depends on what you know  
Sean. Right now? If you tell the  
truth...

(looking over at Sean)

You tell the truth and probably not  
as much as you might think.

SEAN

Charles said he gave you...What if  
I don't know the truth? I mean,  
what if I barely know which parts  
are lies?

HILLCREST

Lets start there. You tell me what  
you know is not the truth and we'll  
see what we can come up with.

SEAN

Charles lied.

HILLCREST

You mean at your trial? Pretty good  
lie. I've seen your case. He had  
receipts with your signature on  
them and witnesses that said they  
saw you two together.

SEAN

I don't know how he did it. I don't  
know why he did it. He didn't know.

HILLCREST  
Didn't know what?

SEAN  
There's no way he could have known.  
There's got to be another reason.

HILLCREST  
Known what Sean?

Hillcrest looks over at Sean but he just stares at the river.

HILLCREST (CONT'D)  
Well if he didn't know then why did  
he do it?

SEAN  
He's my friend.

Sean stands up and gets yet another prescription bottle out of his pocket.

He opens it up and washes a few pills down with his drink.

SEAN (CONT'D)  
Who are the other guys following  
him, or me?

HILLCREST  
I'm not sure what you mean.

SEAN  
The other guys that are following  
Charles besides you and me. The  
guys dressed in black. They aren't  
with you? You haven't seen them?

HILLCREST  
Can't say I know what you're  
talking about.

SEAN  
I was hoping you would.

One of the Men in Black walks past the glass door behind them and stares out.

Sean and Detective Hillcrest don't notice him at all.

HILLCREST  
As far as I know it's just me.

Sean's cell phone rings and he looks at the number but doesn't pick up.



SEAN

I gotta go.

HILLCREST

Now wait. I've tried to look up Charles' information but it just dead ends.

Sean stands up and begins to walk over to the door.

HILLCREST (CONT'D)

Tell me who he works for.

Sean goes through the door back into the restaurant leaving Hillcrest out on the deck.

INT. RETAIL AREA - DAY

Sean comes in through the back.

Tom sits in front of his desk talking on the phone.

As Sean passes the little refrigerator he stops and gets out a beer.

TOM

(into the phone)

I gotta go.

Tom hangs up the phone and turns to face Sean.

TOM (CONT'D)

God, you look like shit. I tried to call...

SEAN

Yeah, I got the message. Where's Tony?

TOM

That's why I called. He showed up but never stocked retail. His brother showed up a little while ago and they split.

SEAN

Didn't say where they were going?

TOM

Nope. Then some detective called for you, said his name was Hillcrest.

SEAN  
When was that?

TOM  
Four thirty-ish.

SEAN  
What did Tony do while he was here?

TOM  
He mentioned the freezer.

SEAN  
Okay, thanks Tom.

TOM  
Well, I'm getting ready to go. Do  
you want me to lock up?

He stands up and puts on his coat.

SEAN  
No, I'm gonna stick around for a  
minute. I'll do it when I leave.

TOM  
Alright. I'll see ya later.

Tom walks out and rounds the corner. Sean opens his beer.

INT-WAREHOUSE #2

Sean walks through the first room of the dim warehouse.

He makes his way back through the other rooms to the freezer  
with the beer in his hand.

He gets out his pills and dumps the bottle's contents into  
his hand. It's only one pill.

SEAN  
Shit.

He gets out another bottle, opens it and dumps a few of those  
into his hand and then washes them all down with the beer.

He makes his way back to the big freezer and yanks open the  
door.

The light flickers on and he can see that the mess of boxes  
has been straightened and organized.

INT. WALK-IN FREEZER

Sean walks slowly through the freezer with his breath clouding around his face.

As he makes his way down the rack he looks through a few boxes and squints to read the labels on others. Everything seems to be in order.

He makes it about half way to the end and stops under a fairly large box.

The side of the box reads "ASSORTED BREAD: KEEP FROZEN"

Sean starts to climb up the rack.

He puts his beer bottle into his mouth to free up both his hands for climbing.

He makes it up to the second level where the box is and plants his feet firmly on the thin rail of the rack.

He reaches across and pulls back one of the top flaps while taking a drink of his beer.

The box is so big that he has to stand up on his tiptoes to see into it.

He lets go of the rack and grabs the box with one hand trying to stretch himself up to look in.

He finally gets a good look and simultaneously drops his beer bottle shattering it on the floor.

SEAN

What the fuck?!

Mixed in with the frozen bread he sees what appears to be Lisa's severed head in a plastic bag staring back at him. Next to it is a piece of someone's lower leg, it too is wrapped in plastic.

His feet slip out from under him and his legs swing out over the concrete floor as he barely manages to grab a hold of part of the rack with his other hand.

The box begins to slip off the rack from his weight pulling on it.

He swings his legs to get them back on the rack and as he does so the box falls and lands upside down on the cold concrete floor with a loud clatter.

The contents of the box is mostly under the box but some loafs of bread and baguettes stick out from underneath.

Sean loses his grip and falls backward onto the box leaving a big indentation.

The wind is knocked out of him and he lets out a big puff of foggy breath into the air.

SEAN (CONT'D)

Shit.

He gets up slowly.

He puts his hand on his back and turns around to survey the damage.

He takes a step back and looks at the box. If there was something besides frozen bread inside it's not visible now.

Sean puts his hand out toward the box and pushes it a little.

More bread falls out and he jumps backward bumping into the rack behind him.

For a brief moment he is frozen. Then he runs for the door.

EXT. LOADING DOCK - EVENING

Sean walks out of the warehouse with his phone in one hand and both of his remaining pill bottles in the other.

The sun has sunk half way below the horizon.

He opens both bottles of pills and tries to poor them into his other hand.

His cell phone rings and he tries to answer it and ends up spilling all of the pills onto the ground.

He gets his cell phone up to his ear and bends down to pick up the pills.

SEAN

Hello? Tony? (beat) Where are you?

(beat) How did you get in? (beat)

Okay. Okay. Yeah. No. I'm at work.

Where are you? (beat) Oh yeah.

Okay. Okay.

He hangs up the phone and finishes picking up the pills.

He puts several into his mouth and puts the rest into one of the pill bottles.

EXT. SEAN'S APARTMENT - EVENING

Sean walks up the street to his apartment in the setting sun.

Charles' car is parked on the street in front of his place.

Sean stops and looks at the car. He gets his cell phone out and presses two numbers then stops and just looks at it.

He puts the phone back into his pocket. He walks between the houses and opens the gate.

INT. SEAN'S APARTMENT

Charles sits on the sofa with his elbows on his knees and his hands clasped together.

Tony paces quickly back and forth.

The door opens and Sean walks in. He shuts the door behind him but stays right by the door next to a small table with a lamp on it.

He is obviously frazzled.

SEAN

What's going on?

CHARLES

Have you talked to anyone?

SEAN

What? What do you mean?

Tony stops pacing and faces Sean. He reaches into his pocket and pulls out a knife.

TONY

Let's just do it now.

CHARLES

Shut up Tony. There's no need for that.

Sean steps back up against the door.

SEAN

Charles, what is he talking about?

TONY  
He knows Charles.

CHARLES  
Sean, did you see anything?

SEAN  
I'm not sure what I saw. I haven't  
been feeling...

Charles stands up and starts moving toward Sean.

Sean reaches back and opens the door.

CHARLES  
Sean, don't be mad. It's not what  
you think. Tony just made a  
mistake. He forgot to clean the  
freezer. That's all. Everybody  
makes mistakes Sean.

Sean closes his eyes and puts his arm over onto the small  
table to steady himself.

SEAN  
What are you talking about? The  
freezer looks great.

Sean gets his phone out.

TONY  
Fuck this!

Tony takes a step forward but Charles stops him.

CHARLES  
Sean, have talked to anyone?

SEAN  
I don't think so.

TONY  
Oh Jesus Christ! C'mon. He's  
wasted...

Charles turns and puts his finger right in Tony's face losing  
his temper for the first time.

CHARLES  
Tony! Shut the fuck up!

Charles turns back to face Sean and as he does Sean grabs the  
lamp and throws it at him.

Sean bolts out the door.

As Charles deflects the lamp Tony heads around him and goes out the door after Sean.

EXT. SEAN'S APARTMENT - NIGHT

The sun has set all the way as Sean comes stumbling down the street as fast as he can go.

He has his phone in his hand and he is trying to dial.

A very loud bang comes from somewhere behind him and the telephone pole next to him explodes in a cloud of wood chips.

Sean drops his phone but manages to pick it back up with out wasting too much time.

He presses one button and puts the phone up to his ear.

SEAN  
C'mon! Hillcrest! C'mon!

Another loud bang comes from behind him.

CHARLES (O.S.)  
Sean! Stop!

EXT. LOADING DOCK - NIGHT

Sean practically jumps up the rickety old stairs and runs down the loading dock past all the trucks to the large green sliding door.

He gets out his keys and opens the pad lock.

He struggles with the door for a moment and then kicks it a few times.

SEAN  
Mother fucker c'mon!

He gives it another solid kick and it finally moves.

He manages to get it open enough for him to squeeze through.

INT. HALLWAY - NIGHT

Sean has just gotten the door to shut.

He quickly reaches down and grabs an old two by four.

He takes the board and jams it under the handle to make it harder to open the door.

Sean runs down the hallway to the bottom of the ladder.

He bends down and begins to untie the rope that holds it in place.

The door behind him begins to rattle.

EXT. ROOF TOP - NIGHT

The top of the ladder is sticking up past the edge of the roof. It shakes violently as Sean makes his way to the top and climbs onto the roof.

As he steps up there is a loud bang from somewhere close by.

He freezes for a moment then looks back down the ladder.

He reaches down and begins to pull the ladder up.

Just as he begins to pull Charles runs up to the bottom of the ladder with a gun in his hand.

He aims up at Sean and pulls the trigger. Part of the concrete next to Sean's arm explodes into dust.

Sean drops the ladder and runs.

Running across the roof he heads up the old stairs toward his garden, he turns right then disappears out of sight.

The ladder shakes as Charles begins to make his way up.

Charles' head comes up slowly and he looks around. Sean is nowhere in sight.

EXT. ROOF TOP - HIGHEST LEVEL - NIGHT

Sean is crouched down behind a wall. He is breathing hard and shaking a bit.

He digs into his pocket and gets out his cell phone.

SEAN

(whispering)

C'mon c'mon...Hillcrest? I'm on the roof. Go through the door. On the loading dock. Hurry...



CHARLES(O.S.)  
Sean!? Where are you?! We need to  
talk. I'm not gonna hurt you! Just  
come out.

Sean quickly ends his phone call.

EXT. ROOF TOP - GARDEN - NIGHT

Charles walks along slowly with the gun in his hand  
zigzagging across the roof looking for Sean.

CHARLES  
There aren't too many places to  
hide up here Sean. I'm going to  
find you eventually.

Charles makes his way over to the edge of the roof and turns  
and starts to head down toward the wall where Sean is hiding.

CHARLES (CONT'D)  
Just come out. It didn't have to be  
like this Sean. You were the one  
who messed things up. I tried to  
keep you safe remember? Who kept  
you out of jail Sean? And then you  
try to get me into trouble? And  
why, because I put my brother  
before you for once?

Charles stops just short of the wall where Sean is hiding.

CHARLES (CONT'D)  
He's my fucking brother Sean!

Sean pops up and leaps over the wall at Charles.

Charles tries to level the gun at him but Sean knocks his  
hand away and the gun goes flying.

They hit the ground and roll over to the edge of the roof.

Sean manages to get on top of Charles and lands a good punch  
or two but Charles grabs his face with one hand and his neck  
with the other and strangles him until he can push him off.

Charles begins to get up and Sean scurries away from him.

Behind them Tony steps off the ladder and onto the roof with  
the gun aimed vaguely at Sean.

Sean and Charles both turn and face Tony.

SEAN

Tony what are you doing?

The ladder that leads up to the roof begins to shake around and Tony turns quickly and heads over to it.

Sean begins to back away from Charles slowly and Charles doesn't seem to notice.

CHARLES

Tony?!

Tony looks down as Hillcrest makes his way up the ladder.

He's having a hard time because he's trying to put his gun into his holster and climb at the same time.

He stops briefly about two thirds of the way up to put the gun away and looks up to see Tony.

Tony pulls the trigger and shoots Hillcrest in the hand that he is using to hold onto the ladder.

Hillcrest's hand and the ladder turn into a mist of blood and wood chips.

Hillcrest begins to fall backwards off the ladder and Tony fires two more times hitting him in the chest both times.

Detective Hillcrest hits the concrete with a thud and does not move.

Charles turns around and Sean has disappeared again. He turns to face his brother who is walking back over to him.

CHARLES (CONT'D)

You really fucked this up Tony. We have to find...

Tony is hit with a rock in the side of his head and he drops the gun and falls down.

Charles spins to face the garden and Sean is running at him full speed.

Sean dives in and hits Charles in the chest with his body knocking him over the edge of the building but Charles manages to grab onto Sean's hurt arm.

Charles now dangles several feet above the green awning that covers the dock.

Charles claws madly at Sean's sleeve trying to get a grip with both hands as Sean tries to pry his fingers off of him to let him fall.

A black Crown Victoria pulls up in the street next to Hillcrest's car. Which happens to be about the same place where Sean and Charles are struggling on the roof.

The Two Men in Black step out and produce pistols from inside their jackets. Sean looks at them briefly.

Tony rolls over still holding his head and picks up the gun.

SEAN  
(to Charles)  
What is going on Charles?

Sean hears something on the roof and looks over his shoulder see Tony taking aim at him.

SEAN (CONT'D)  
Tony don't! I'll drop him if you  
shoot me.

Tony doesn't listen. He pulls the trigger several times until the clip is empty and the gun makes a clicking noise.

Sean's back rapidly turns into a bloody mess.

Charles' extra weight drags both of them off the side and they fall over the edge of the building.

Charles tries to stop himself on the awning but there is nothing to grab onto and the weight of Sean's dead body is pushing him along even faster.

Their bodies slide off the awning and Sean falls directly to the ground.

Charles' face hits the side mirror of one of the delivery trucks on the way down.

He flips over and lands on his back with his head right next to Sean's. His face is smashed in and bleeding.

Neither of them moves.

The two Men In Black walk over slowly and one of them checks both bodies for a pulse. He looks over his shoulder at the other Man In Black and shakes his head.

Tony comes over to the edge and looks down.

They look up at him but just walk back to their car and drive away.

Sirens can be heard in the distance.