The Bully

Written by

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A child screams. Furniture crashes against the floor. There is a lot of shuffling as if someone is being chased.

PRIEST (V.O.) C'mon you twit.

YOUNG PAUL (V.O.) No, no. Stop it!

Sound of a smack.

INT. CATHOLIC STUDY - DAY

Paul's vision is blurred as the white man, mid-fifties bald and with a thick mustache stands over him.

The priest unbuckles his belt and pants. The priest grabs Young Paul by the throat and throws him against the wall. He pulls down Paul's pants.

Young Paul is nine year's old. He's terrified and cries uncontrollably.

The priest covers Young Paul's mouth and sodomizes him.

PRIEST You better not move. Stand and watch!

In the corner an innocent looking boy watches in horror.

FLASH FORWARD TO:

INT. BACK ALLEY YARD - DAY

A hand over PRETEEN PAUL'S mouth. He fights off a group of kids, but not very well, one of them being TEEN MEGATRON and a group of kids beat up and punch and kick PRETEEN PAUL.

He falls to the ground. His face bloody and bruised.

STORE OWENER, old and elderly storms into the alley.

STORE OWNER

Hey!

Preteen Megatron and his buddies run away leaving the Paul to bask in his pain.

The Store owner jogs to him and rolls him over.

FLASH FORWARD TO:

INT. HIGH SCHOOL BATHROOM - DAY

PAUL on his back, he's seventeen now and still bloodied and bruised. A principal and other administrators stand over him checking for vitals.

PRINCIPAL Can you get up?

Paul slowly comes to his feet with the help of the principal. Paul nudges their hand away. He's hurt and angry.

He limps out under his own strength.

INT. PRINCIPAL'S OFFICE - MOMENTS LATER

In the chair, Paul wipes his eyes. He's much cleaner now and only one visible bruise above his lip. The principal sits across from him.

PRINCIPAL

This office has become a classroom for you. Seems as if trouble keeps following you.

PAUL

Mike Megatron or whatever his name is and his crew keep pushing me around.

PRINCIPAL Witness' say it wasn't his crew.

PAUL

Well what the fuck do you want me to do? Just. Just fuck it!

PRINCIPAL

Excuse you sir.

PAUL

Look, I come here for help and you just toss me aside like I'm the problem or some thug on the streets. Do I look black to you? The principal smiles and reclines in the chair offended.

Knock at the door.

ASSISTANT PRINCIPAL enters.

ASSISTANT PRINCIPAL His parents are here.

PAUL It's nice to know your degree from DeVry has paid off.

A very long beat.

Paul looks away whistling.

PRINCIPAL I think we know a reason on why they hit you don't we?

I/E. CAR/CITY STREETS - MOMENTS LATER

Paul drives very angry. LINDA, a mid-forties average looking woman sits passenger side, while GLEN a bald, mid-fities, blue eyed blue collar American sits in the back with a plaid shirt and jeans. Paul's sister INAIS, a very beautiful innocent looking child dangles her feet next to Glen.

LINDA

I agree with him. I don't get it. How is it almost every week you are in the principal's office?

PAUL --How many times have you I told you all. The people at school keep picking on me. Yall just keep looking past it.

GLEN Ey, watch your mouth, that's your mother.

PAUL She's not my mother.

Linda, from the passenger side looks at him with a steady gaze.

INAIS Are we still getting ice cream daddy? GLEN As soon as things calm down.

LINDA Don't you think you owe me something?

PAUL I paid for your ice cream last time.

LINDA I'm not talking about that. I'm talking about what you just said.

PAUL Whatever do you mean?

LINDA Don't play like you don't have a clue.

PAUL Clue? I like Clue. It beats playing a monopoly where one person strives to control everything.

LINDA You know what?

GLEN

(yawning) Paul, owe your mother an apology.

PAUL She's not my, UGHHH!

GLEN Well owe her an apology anyways or... whatever it is she wants.

Linda's face balls up with more frustration.

The car stops.

Linda takes a deep breath as she looks out the window.

Glen fans his hand as he really does not care. He lays his head on the window to get comfortable.

The car stalls out.

LINDA What's wrong with the car?

Paul tries to start the car. PAUL I don't know. LINDA Did you get it serviced for inspection. PAUL (frustrated) I wish you would ... Paul takes a deep breath. PAUL (CONT'D) (calmly) ... Can you just let me handle it alone please. LINDA I just don't want to see anything bad happen. PAUL To what? The car? LINDA (sarcastically) Yes Paul the car. I don't want to see anything bad happen to the car. Cause the car is more important that any life in here. PAUL You would care more about the car. Linda shocked and throws up her hands in disbelief. GLEN There are other ways positive ways to fight your battles. You two should look it up and try. Paul looks in the rear view mirror at his dad and continues driving. INT. PAUL'S HOUSE - MOMENTS LATER Door opens. Paul rushes in and stomps up the steps. Glen, Linda and Inais enter.

LINDA What has gotten into him this time?

GLEN He gets lonely and upset at this time every year. It's the anniversary of his mother's death, I thought you knew this.

Glen goes to the refrigerator. He takes out a liter of cherry soda.

LINDA Every year? Look every since I've married into this family, your son has been like that.

Inais marches upstairs.

GLEN It's just a phase it'll pass.

Glen takes a sip of soda.

LINDA (yelling) Inais stop stomping up those steps.

Stomping stops.

INAIS (sadly) Sorry. I forgot.

Inais stomps up the stairs again. Disappointed Linda shakes her head.

LINDA No this is no phase. I think your son needs help.

GLEN (disgusted) I thought I asked for strawberry.

LINDA --You're not hearing me. Something is wrong with that boy and he needs to be checked out.

GLEN Then what do you suggest? Shock therapy? Porn? Glen sips the soda.

LINDA I'm not a toy from your childhood Glen, don't mess with me. And why are you still drinking that soda anyways, if it's bad, throw it away.

GLEN (doesn't care) Ah--

LINDA Get'em checked out.

Glen drinks the soda. He walks to Linda.

GLEN Alright. I'll make sure to schedule an appointment...

Glen kisses Linda and walks past and away from her.

GLEN (CONT'D) ...Oh by the way, I was never good with toys as a kid. All I did was bend them till they broke and took joy when the threw them against the wall.

LINDA I like being thrown and bent over sometimes. Lord, knows someone forgot how.

Glen stops.

GLEN (smiling) This... This soda is freaking horrible.

Linda smiles. Glen marches up the steps.

LINDA Tell him to get that car fixed too.

INT. PAUL'S BEDROOM - DAY

Clothes everywhere. Flies hover around a full plate of old food. The afternoon sun barely shines through.

Paul sitting down holds a picture. He and a mysterious male hug one another tightly as they smile into the camera.

In his other hand is a revolver. He opens the chamber. It has one bullet. He rolls it and pushes the chamber in. He places the gun to head and waits.

A very long beat.

He pulls the trigger. The gun clicks no bang.

A very long beat.

He pulls the trigger. Yet again no bang.

A very long beat.

Inais opens the door.

Paul startled turns abruptly to Inais and holds the photo and gun behind him and out of sight.

INAIS (disgusted) Did muffy die in here or is that you're breath.

PAUL Sis, I love you, but get out.

INAIS

Make me!

Paul throws a bottle. The bottle bounces off the door just as Glen pushes the door open as Inais runs out.

GLEN Hey! The hell. So this is where the city's new landfill is.

PAUL Great tell me the obvious.

GLEN

Relax, I only came up here because Linda suggested I remind you to fix the car--

PAUL

--Pops.

GLEN I know, I know. You'll fix it, I'm not worried about it, but... Glen notices something on the floor.

GLEN (CONT'D) ...your grandfathers World War Two jacket. Nice to know you're using it as a welcome mat.

Glen tosses Paul the jacket.

Paul catches it and tosses it behind him.

Glen inhales. There is a lack of concern as he walks over to the bed stepping over trash and clothes. After his journey He sits down on the bed. He looks around.

A long beat.

GLEN (CONT'D) Nice curtains. Where'd you'd ah, you get them?

PAUL It's an old sheet.

GLEN An old sheet? Nice. But why so black?

PAUL Because I like my sleep like my coffee. Dark without the hint of whiteness hitting me.

GLEN (chuckling) Nice. Bit of a vampire there aren't ya. Just pitch black in darkest.

PAUL Yeah because vampires can actually be out in the day time.

Paul looks to the window as the light of the sunset hits him on the face. Paul sits on the bed.

GLEN Yeah I got that. That's nice actually that you got a new power. You True Blood-Twilight vampires these days. All these new powers. They're much different from my day. I can't keep up. (MORE) GLEN (CONT'D) Sometimes I don't know even why I even try. But it's always good to try right?

PAUL

Right.

GLEN

You know they got this one TV show where the vampires are supposed to be fighting for their rights. Apparently the creator of the show thought it would be a good idea to use vampire rights as an allegory for gay rights. Good thing we don't support vampires huh?

Paul slides the photo of him and the mysterious male under his pillow.

PAUL Yeah, its a good thing we don't.

Both sit opposite ends of the bed. As Paul is emotionless, Glen rubs his hands together with a slight smirk. His nose held high and face proud.

The doorbell rings.

PAUL (CONT'D)

I got it.

Paul rises and exits. Glen proceeds after him.

EXT. PAUL'S HOUSE - MOMENTS LATER

Four men stand outside all dressed in suits. They are young and look very groomed and non-threatening. The SUPPORTER is, a tall white and handsome male.

The Supporter knocks on the door once more.

Paul opens the door first with Glen and Linda coming right up behind him. Paul expresses concern.

SUPPORTER Hi, is this the Kecoughtan residence?

GLEN Yes it is, how may we help you.

SUPPORTER We're with the Equal Families for America. We are here because you are on our list. We'd thought we'd stop buy and converse with you. Supporter looks at his clip board and looks at a paper. GLEN Wait. EFA? You're that faggot organization that goes around knocking on doors like Jehovah's Witness. Well I got news for you? There ain't no pokemon living in my house sir. Got the wrong address. Glen proceeds to close the door. Suppoter Does a Paul Kecoughtan live here? Glen stops before the door is shut. Confused he opens it. Paul steps forward anxiously. PAUL Pops I got this. Paul pushes Glen and Linda inside. GLEN (angry) You trying to say my son is a pokemon. Paul this isn't true is it? PAUL No it's not true just, get inside. Paul slams the door. He nudges the crew away from the door leading them curb side. Glen and Linda peak through the window.

> PAUL (CONT'D) Who are you are guys again?

SUPPORTER We're with the Families of America.

PAUL Yeah I got that part, like what's your deal with me and how did you find out, well not found out like-- SUPPORTER --How did you pop up on our list of being a... pokemon?

PAUL Yeah one of them.

SUPPORTER

Not sure if you heard, but we have a Gay rally coming up in support of Congressman Scott who is an openly Gay Republican running for the Congress. We had a database of those who might be gay or in support of gay rights who may want to come out and support the congressman.

PAUL

How did my name come on the list?

SUPPORTER Someone named Nick Queenan named you. He's uh--

PAUL --I know who he is. Judging by my parents... you know. I'd like to keep that--

SUPPORTER --understandable?

PAUL Understandable? Right!

SUPPORTER Well we are sorry for inconveniencing you. We hope you show out...

The Supporter extends his hand and Paul shakes.

SUPPORTER (CONT'D) ... And will be able to bless us with your presence.

PAUL I'll thank about it.

The Supporter and his crew turn and walk away. He stops and turns back to Paul while the others keep forward.

SUPPORTER Consider. Don't stay in the closet trying to find out what to wear. Come out with something that feels... comfortable. For you.

PAUL

I've been in there for sometime searching for something... comfortable.

The Supporter and his crew stroll down the street. After a long beat Paul takes one last look at them and runs the opposite direction.

INT. NEIGHBORHOOD STREETS - DAY

Paul runs through the streets, panting horribly. His form is atrocious, but yet his face is determined.

INT. QUEENAN'S HOUSE - DAY

Knock at the door. A skinny, meek and innocent looking teen, QUEENAN walks to the door. He opens it.

Paul tired and distressed walks right in.

QUEENAN Well just walk right on in--

PAUL --Is anyone home?

QUEENAN Wh-why? You're sweating like a pig in heat, what's wrong?

Paul paces back and forth in the room rubbing his hair. He's silent.

QUEENAN (CONT'D)

Paul!

Paul continues to walk back and forth.

PAUL (whispering) How many people know?

QUEENAN (confused) Wh-what? How many people what? Paul points at him and Queenan feverishly.

Queenan nods confidently.

QUEENAN

... us testing out the garden hose.

Queenan's eldery granddad walks by in question.

PAUL

Yes how many people know about us testing out... the garden hose. How many people did you tell? How did my name get on the list?

QUEENAN

What list?

PAUL

Queenan!

QUEENAN

Alright, alright. I may have accidently mentioned your name when I went to a GLAAD meeting.

PAUL

For what? Our project was supposed to be like a dead relative. Buried long ago to be unearthed by no one...

QUEENAN Would you calm down!

PAUL

I can't they came to my house. They came to my house and now I think my parents know, well forget Linda, my dad knows.

QUEENAN Well, it is about time that we come open.

PAUL

About time?

QUEENAN

Yeah I told my parents the other day. They're kinda okay with it. My granddad...well he's one of Jesus' old disciples.

PAUL Which, Paul, or Judas?

QUEENAN

Paul.

Paul sits in the chair. He's in deep thought.

PAUL He still believes in that stuff. He'll learn.

Queenan walks over to Paul and sits beside him.

A long beat.

QUEENAN What's on ya mind?

PAUL

If we're going to be...us, I think I'ma need to take some selfdefensse classes, to protect myselfourself from the backlash. From everyone.

QUEENAN That'll work. You can go off Jefferson St at the karate dojo there.

PAUL Do you think it really is safe to be open?

QUEENAN Nothing is safe these days. Not even the air you breathe, but we still breathe anyways... right?

Queenan leans to kiss Paul on the cheek. Paul leans away a bit alarmed.

PAUL

Not--not yet.

Paul rises and walks away.

EXT. KARATE DOJO - DAY

Paul strolls up the dojo. He enters.

KARATE MASTER (O.S.) Welcome to my studio? How may I service you?

PAUL (O.S.) I need training. Lot's of it...

INT. KARATE DOJO - MOMENTS LATER (CURRENT DAY)
Paul stands in front of the KARATE MASTER who's an athletic
authoritative figure. He's reminscient of Laim Nesson.

Karate students practice in the background.

KARATE MASTER

For?

PAUL I've got bullies. I don't exactly look in tip-top shape to beat them.

KARATE MASTER

It's not about the shape or presence you need to defeat the foe. It's the knowledge of defending oneself to make a retreat once your enemy is incapacitated. Follow me.

INT. KARATE DOJO - DAY

Paul dressed in a white karate suit and white stands in front of the Karate Master. They bow. A bell rings and the two assume a defensive stance.

> KARATE MASTER (V.O.) You have spent years at the mercy of your enemies. I will teach you to offend them and have them bow to you. You went from no one fearing you to some who will fear you...

Paul charges him with the first attack. A battle ensues.

KARATE MASTER (V.O.) ...I will teach you the art of balance.

EXT. GRASS FIELD - DAY

Paul stands on a balance beam.

PAUL This seems easy already.

KARATE MASTER It is not. Walk.

The karate Master pushes a button. T+ennis balls are fired at Paul. Paul looses his balance.

INT. KARATE DOJO - DAY

Paul and the Karate Master continue to fight. Paul defends some blows, but the Karate Master lands a few. Paul is knocked back on his back by the master.

> KARATE MASTER (V.O.) Nothing is as easy in the first shot. There will be many tries. Many things you can't defend. But I will teach you to get it up. I will teach you to adapt to adversity when the situation escalates.

Paul springs back up. He's out of breath. He charges to The karate Master once again.

EXT. GRASS FIELD - DAY

Paul continues to struggle as tennis balls soar past him. The Karate Master lights a paper and tosses it under balance beam. Instantly flames ignite under Paul.

KARATE MASTER (V.O.) I will teach you to adapt to adversity when the situation escalates.

KARATE MASTER Stay balanced.

Paul struggles even more.

KARATE MASTER (V.O.) ...To stay focused not on the pain or rising circumstances...

INT. KARATE DOJO - NIGHT

Paul's hands are tied above his head. His feet tied as well. Other Karate students spar him in the torso as he tries to minimize his reaction to pain.

> KARATE MASTER (V.O.) ...And focus on defeating your enemy. You will learn to adapt to blows. Endure pounding. Giving you enemy a false sense of victory.

The Karate Master cuts the rope. Paul collapses to the floor in agonizing pain.

KARATE MASTER (V.O.) But you will learn to rise and come harder at your. Let the pain feed your soul.

Paul becomes angry. He screams.

EXT. GRASS FIELD - DAY

As the balls sail past Paul strolls across the balance beam focused and quiet. As the flames roar under him sweat pours down his face like rain as Paul remains moves unflinching.

The Karate Master is pleased.

INT. KARATE DOJO - DAY

Paul screams as he fights the Karate Master. The Karate Master remains calm and parry's all of Paul's attacks.

KARATE MASTER (V.O.) But that is all I will teach you for now?

PAUL (V.O.)

Why?

KARATE MASTER (V.O.) Because there is something deep down inside you. (MORE) KARATE MASTER (V.O.) (CONT'D) Something that looks to have already consumed you and ran rampant in your soul. It has tarnished it.

PAUL (V.O.) And what is that?

The Karate Master finally delivers the killing blow and knocks Paul backwards. Paul lies on the mat in pain. The Karate Master walks away unphased.

EXT. ROOFTOP - NIGHT

Paul and the Karate Master overlook the sunset on top of a building. A soft breeze blows.

KARATE MASTER

Anger.

PAUL I think we all have anger within us. It's as natural as the sunset.

KARATE MASTER

But just like the sunset, it is a ball of fire that comes and goes during the day. Rising to consume everything it touches and settling on another part of your soul most don't see. With you it is never extinguished. It's aging. But there is a time coming within you that it will explode eviscerating everything within it's path. Who are your enemies? Your bullies?

PAUL (V.O.) My bullies are everyone.

KARATE MASTER

And what have you done to stop them. Have you told the proper authorities. Found substance in your religion--

PAUL

--Don't talk to me about religion. I've told my parents, I've told teachers, principals. Even the goverment. KARATE MASTER

The government? What has driven you to cast out all means of authority to help you? What has stopped you from exploding? What dreams? What fear? Paul, what happened to you?

Paul looks to the sunset.

Sounds of a child screams. Furniture crashes against the floor. There is a lot of shuffling as if someone is being chased.

PRIEST (V.O.) C'mon you twit.

YOUNG PAUL (V.O.) No, no. Stop it!

Sound of a smack.

INT. CATHOLIC STUDY - DAY

Paul's vision is blurred as the white man, mid-fifties bald and with a thick mustache stands over him.

The priest unbuckles his belt and pants. The priest grabs Young Paul by the throat and throws him against the wall. He pulls down Paul's pant.

Young Paul is nine year's old. He's terrified and cries uncontrollably.

The priest covers Young Paul's mouth and sodomizes him.

PRIEST You better not move. Stand and watch!

In the corner an innocent looking boy watches in horror.

A huge knock the door.

The priest rises.

The door swings open. LUCILE, Paul's mother stands shocked and horrified as the Priest struggles to buckles his pants.

YOUNG PAUL

Mom!

PRIEST (smiling) It's not what it looks like. INT. PAUL'S ROOM - DAY

The birds chirp. The sun shines through the room. It's an early beautiful morning. Well hand-drawn pictures loiter the wall. The artist has great attention to detail.

As the camera pans the room, Young Paul colors a very detailed piece of artwork on his arm.

Lucile enters. She stops and observes the pictures in the room. She smiles a mother proud.

LUCILE Up again. You should be getting ready for school.

Young Paul coughs. Lucile walks over to him and feels his head.

LUCILE (CONT'D) Oh you're still sick aren't you.

Young Paul looks a bit sad as he continues to draw.

LUCILE (CONT'D) Hey son, I just want to let you know that everything will be just fine.

YOUNG PAUL Will the pain go away? Down there?

LUCILE

Yes dear. In due time. You just have to pray for those who hurt you, bless those who curse you. Forgive so you can be forgiven too. Of course drawing also helps too.

YOUNG PAUL But mama, I want to hurt him like he hurt me.

LUCILE

Oh no, you can't go down that path son. It can consume you and land you in jail. Don't you want to be an artist when you get older? YOUNG PAUL I want to be a tatoo artist or have my own art show.

LUCILE And can you do that from jail?

YOUNG PAUL

No.

LUCILE Then hold on to your dreams. Let your the threat of missing out on your dream lead you to making wise decisions.

YOUNG PAUL Yes I guess so.

Lucille smiles. She rises and walks to the door.

YOUNG PAUL (CONT'D)

Mom...

Lucille stops at the door.

YOUNG PAUL (CONT'D) You see that blue scarf I made. I brought it for you with my allowance. It's my way of saying I love you.

LUCILE

I love you too. I'm going to work okay. Be downstairs in thirty minutes to eat breakfast.

Lucille closes the door and leaving Young Paul alone. Young Paul smiles and continues to draw on himself.

PAUL (V.O.) That was the last time I ever saw her.

EXT. ROOFTOP - NIGHT

The Karate Master looks to Paul.

KARATE MASTER What happened to her?

Paul looks away. The Karate Master looks for an answer.

INT. PAUL'S HOUSE/LIVING ROOM - DAY

Young Paul in front of the TV plays with toys.

Glen flops down in the recliner with a cold beer. He's drunk.

GLEN You know kid. I'm sorry for not protecting you. It's not everyday a father can't protect his son from the dick of another man. It was my job and I should have.

He takes a sip of beer and tosses it, shattering it against the wall. Young Paul jerks in fear. He can barely look at his dad.

> YOUNG PAUL It's okay. I forgive you.

Glen reclines and turns on the television. The image of the burning World Trade Center capture the screen.

Young Paul and Glen lean closer to it. As the News reporter fills in the details of the accident Glen panics and rises from his chair. He sprints to the phone and dials a number while Young Paul watches the screen in astonishment.

> GLEN Hello? Hello? Where the fuck is my wife.

The camera on television zooms into one of the buildings. A lady with blue scarf hangs on for dear life as the buildings burn. It is Lucille.

Paul's eyes become bigger.

GLEN (CONT'D) What do you mean the towers are down? I need you to find my wife, is she there?

Young Paul shakes his head slowly as the camera shows people leaping out of the towers.

GLEN (CONT'D) I need you to find her. She's wearing a blue scarf my son gave her.

Young Paul continues to shake his head anxiously as tears and disbelief flood his eyes.

Lucille looks into the camera and looks down.

GLEN (CONT'D) Well look she better return. She's coming home tonight... Hello? Hello?

Lucille leaps from the building.

YOUNG PAUL Oh dear God no!

Glen rushes past Young Paul's to the front door. Glen grabs his keys and opens to the door. Young Paul too shocked and teary eyed to say anything.

GLEN Son come, get a move on it, we're going to Manhattan for your mother... Young Paul too shocked and teary eyed to say anything.

> GLEN (CONT'D) Did you hear me? We're going to find your mother lets go!

Glen grabs his keys and proceeds to the door.

EXT. ROOFTOP - NIGHT

Paul stands teary eyed as he gazes into the sunset.

PAUL

I prayed for the priest. He was moved to another parish and never formally charged. When I found out what terrorist did in the name of God I found religion to be more irrelevant... hurtful. I still believe in a higher being, but How can you believe in the God who shows mercy to child molesters and people who crash planes into building?

KARATE MASTER You suppress your anger. And the avenues that you have taken have seem to fail you, thus far. But you haven't exhausted all of them. (MORE) KARATE MASTER (CONT'D) I'm afraid I can no longer train you until the demons within has subsided. Come back when your soul is cleaned up.

The karate Master walks away. Paul stands in disbelief.

INT. PANCAKE HOUSE - DAY

MIKE "MEGATRON" HUSSLE, a strong jock, with a ying-yang tattoo on his hand, wears a varsity jacket, sits at the table with ALBERT, a 45 to 55 age range, heavy set male.

ALBERT

Did you watch the news this morning. Gays are having a rally for gay marriage. These liberals are slowly taking over our fucking town trying to deep throat their ideas down our mouths.

FEMALE WAITER arrives

WAITOR You ready to order?

MEGATRON

Coach Albert--

ALBERT --We're not at school.

MEGATRON Okay, Uncle Albert. Let me have the heavenly pancakes.

ALBERT (disbelief) The heavenly pancakes?

MEGATRON And he'll have some too.

Waiter walks away.

ALBERT

Tell me something. Why the fuck will they call'em Heavenly pancakes. Did God just skip world hunger, sick kids and say I'ma bless the world with some good fucking pancakes. He did make wine.

ALBERT

When the fuck did he walk the earth and say this planet needs some good fucking pancakes.

MEGATRON

Maybe he came down between walking on water and feeding five thousand.

ALBERT

Fuck that --

MEGATRON The Bible don't record all his miracles.

ALBERT

Bullshit, there better be a good reason these pancakes are blessed by God. I once asked God for an erection when I was trying to sex this girl I knew in high school.

MEGATRON

What happened?

ALBERT Fucked her flat and was called Lil'John for two weeks.

BAR

The Waiter's hands are full with other plates while Paul types into the cash register.

WAITER Hey could you get table seven over there. I need you to take those pancakes over there to me.

PAUL

I'm busy.

WAITER My hands are full. Could you please?

A very long beat.

PAUL Alright. Go! The Waiter happily strolls off the plates in hand.

Paul picks up the plates and walks over to Albert and Megatron's table. He's startled seeing Albert from the distance and slows his walk.

PAUL'S TABLE

Paul places the pancakes on the table. He doesn't look into their eyes as he tries to hide his face. Megatron instantly recognizes him. Albert slices the pancake with knife and takes a bite.

> MEGATRON Uncle Al don't--

ALBERT

MMM----these are some fucking good pancakes. It like two models fucking in mouth. Sweat and pussy juice everywhere.

Paul quickly speeds away.

Megatron tears apart pancakes with hands.

Queenan enters with a teedy bear at hand.

Paul stops. He's slightly amused upon Queenan's arrival.

MEGATRON (O.S.)

Excuse me.

Paul's amused demeanor quickly turns to frustration. He takes a deep breath, turns back around and walks back to Megatron's table. Paul arrives.

> MEGATRON (CONT'D) My heavenly pancakes taste like shit.

PAUL (reaching for plate) I'll take them for you.

Megatron grabs Paul's hand.

MEGATRON No. I want to know why my heavenly pancakes taste like they were made in the slums of hell.

PAUL Have you tried our syrups? MEGATRON I don't want to try your syrups; I want to know why these pancakes are shit. Here you go.

He hawks and spits in a pancake, and mashes it in Paul's face. Megatron stands.

Paul drops coffee. He wipes off the mess and begins to hyperventilate.

MEGATRON (CONT'D) Why the fuck do my pancakes taste like shit?

Queenan drops the bear and rushes over to Megatron. Queenan pushes him. Megatron punches Queenan in the face causing him to crash into a elderly couple eating.

Paul grabs his chest and falls to the floor gasping for air and shuffling on the floor.

ALBERT

Mike we gotta go!

MANAGER enters and rushes to Paul's aid. Albert takes Megatron by the arm and pulls him out of the shop.

MEGATRON Somebody tell me, why the fuck do my pancakes taste like shit.

ALBERT

Mike lets go.

Albert Megatron exit.

MANAGER Some call nine-one-one!

INT. EMERGENCY ROOM - NIGHT

Heart monitor beeps. Paul's vision blurry. As his eyes come into focus the DOCTOR stands over him with a flashlight inspecting his eyes.

PAUL

What the--

DOCTOR You had an allergic reaction. You're allergic to bananas I see. PAUL Yeah. Me head is terrible.

DOCTOR Ha, that doesn't sound like the only thing that's terrible.

Paul looks at the Doctor feelings offended.

DOCTOR (CONT'D) (jokingly) I should just stick to my job and lay off the humor huh?

PAUL Until hell freezes over.

The Doctor finishes writing on his pad.

DOCTOR

Well, back to specifics. Your throat closed up on you you almost died You had a mild concussion from hitting your head on the floor which explains the headache you'll be fine oh, and your parents should be here any minute now.

PAUL

Is that it?

DOCTOR

Stay away from heavy lifting, sex, basically anything that requires sweat which in your case could be anything as simple as lifting a thimble. Well I'm off...

The Doctor walks away.

PAUL ...Buzz the nurse if you need anything.

PAUL (CONT'D)

Hey Doc.

The Doctor stops in the doorway.

PAUL (CONT'D) What happened to the other guy, Ya'know the other one that was hurt. Medically induced coma. He too hit his head pretty bad.

The Doctor exits.

PAUL

Hey Doc!

The Doctor leans back into the doorway.

PAUL (CONT'D) I forgot what's my blood type?

DOCTOR It's AB positive.

PAUL I guess its not meant for me to be accepted by everyone.

The Doctor leaves.

PAUL (CONT'D) (whispering) I'm going to kill that motherfucker.

Knock at the door.

SUSEJ, a mid-thirites, athletic build with a beard enters into the room. Looks like BEN AFFLACK in ARGO.

PAUL (CONT'D) Uncle Susej, what thee fuck. I thought you were dead.

Susej walks in quietly and places his finger over his mouth to quiet Paul. He pulls up a chair in front of Paul's bed and sits down.

> SUSEJ Nice to see you too!

> > PAUL

I, I, I, um, I'm, I'm happy to see you too. I thought you were dead or missing in Jerusalem. We had a funeral for you and everything!

SUSEJ The religious radicals. They hung me from a tree. PAUL And you survived that?

SUSEJ Of course. You shouldn't be surprised at my ability to define death.

PAUL I guess you're right like wow. Like like, I'm excited thrilled we gotta tell my parents what brings you here.

SUSEJ No, we... keep our meeting outta sight and outta mind. Only a few know I'm alive and I want to keep it that way.

Paul confused.

SUSEJ (CONT'D) Look I came here to give you this...

Susej pulls out a necklace with a ring attached to it. He hands it to Paul.

SUSEJ (CONT'D)

...It's a mood ring. Changes color based on how you feel. White means you're happy, black mean's your beyond angry and violent. Blue means you're sad--

PAUL (confused) What is this for?

SUSEJ

I heard about the situation at the restaurant. And Knowing the pain you've been through I want you to stay inside your lane. Don't go steering in another direction to get where you want to be.

PAUL

Too late for that!

SUSEJ Paul listen to me. Do not merge over in the next lane. Don't yield. (MORE) SUSEJ (CONT'D) Don't signal. You're not really good looking at your blind spots. That's what the ring is for. Like a spirit of such. It is to let you know when you're uncharted area.

PAUL

What if there's a driver in front of me impeding me and driving recklessly.

SUSEJ Let them crash and burn don't assist them.

PAUL (sarcastically) Thanks that's really helpful advice.

Susej rises.

SUSEJ Well I gotta go. We'll talk later.

Susej turns and heads to the door.

PAUL Where are you going?

SUSEJ I'll be back don't worry.

Paul baffled relaxes in the bed. He turns on the television.

TELEVISION ANNOUCER Columbine, Virginia Tech. Two of the world's deadliest school shootings. Under siege...

Flashes of ERIC HARRIS and DYLAN KLEBOID scream at the screen. Flashes of chaos and school violence.

TELEVISION ANNOUCER (CONT'D) ...Was it preventable? What were the signs? The questions. The answers. Can a massacre like this happen again? Stay tuned for our investigative report.

Paul interested.

INT. PAUL'S BEDROOM - NIGHT

Thunderstorm. Dark room. Paul pecks away on his laptop.

PAUL (V.O.) There's an old parable about the farmer and a harvest. A farmer sowed good seed, but somehow weeds sprouted up...

INT. DIVA'S HOUSE - NIGHT

DIVA, a strong man. Masculine. Late teens, with tatoos and a low hair sits in front of the computer screen eating cereal. Behind him a grown man and woman fight. The man slaps the woman. Diva looks to the fight and turns back in front of the computer. He takes a deep breath in frustration and continues eating the cereal while he reads.

> PAUL (V.O.) ...The good fruit is now mixed with the weeds, but the farmer was told not pull the weed unlest he pulled the fruit also. Instead he was told to wait until harvest and his reapers will bind the...

INT. ASHLEY'S BEDROOM - NIGHT

ASHLEY, a built muscles, feminine demeanor, sensitive young male puts on makeup. Beside him his laptop is open. Paul's words stroll across the computer screen as he speaks.

A woman comes by and steals Ashley's makeup. Ashley frustrated.

PAUL (V.O.)

...weeds in fire. However, the weeds appear to be destroying the fruit and harvest must start immediately to prevent the crops from spoiling. My deepest desire is for humanity to have one neck so that we may break it...

INT. NELSON'S BEDROOM - NIGHT

NELSON, a dorky, pale, skinny kid with thick glasses and black pecks the keyboard on his laptop.

One the screen the title reads: VICTIMS AGAINST BULLYING. Nelson smiles as he clicks on Paul's picture. Surrounding Nelson are video film equipment.

PAUL (V.O.)

...I have their arm instead. The time has come for me to no longer to play victim. They've dealt us a crappy hand filled with loneliness and rage and I want us to be free. I want out and need satisfaction. If you are interested in harvesting the world, meet me tomorrow at Rita's Coffee House on West Palmbrook. I will fill you in on the details regarding the harvest...

One by one Ashley, Diva, and Nelson smile in front of the computer screen that lights up their face.

Paul pecks return. He gets up.

INT. CLOTHING STORE - DAY

Paul walks through the store searching through the racks of clothes. He stops and pulls out a black jacket.

PAUL (V.O.) ...In order to start the harvest the old you must be must be thrown away and in return embrace the darkness that will be used...

INT. BATHROOM - DAY

In a series of quick shots Paul, mixes chemicals, applies the chemicals on his hair, rinses his hair, applies black eye liner around his eyes, pulls on his black pants, and stands happily transformed resembling Adam Lambert.

> PAUL (V.O.) ...You must not only embrace it from the inside but the outside to. If you choose not to, I understand but it is one thing you will have to do...

INT. RITA'S COFFEE SHOP - DAY

Nelson, Diva and Ashley at the table listen attentively to Paul.

ASHLEY And what's that?

PAUL Practice killing animals.

EXT. OPEN FIELD - DAY

A butcher knife chops off the head of a cat.

Nelson jumps in fear. Diva stands smiling and Ashley applies makeup while looking at a compact mirror.

Paul looks behind him.

PAUL Ashley, you're time has come.

Ashley surprised drops his mirror.

INT. RITA'S COFFEE SHOP - CONTINUOUS

Nelson, Diva and Ashley at the table listen attentively to Paul.

DIVA Why are we killing animals?

PAUL We need to get some pre-jitters out before the big event.

NELSON (smiling) I'm not really big on ya know destroying things.

PAUL Do you think you have an option.

Nelson displeased.

EXT. OPEN FIELD - CONTINUOUS

Sound of loud chop. Blood splatters on Nelson's face. He's disgusted. Paul, Diva and Nelson cheer him on. Nelson in disbelief.

INT. RITA'S COFFEE SHOP - CONTINUOUS

Nelson, Diva and Ashley at the table listen attentively to Paul.

ASHLEY What's this big event?

PAUL (sips his coffee) We're going to shoot up the school.

ASHLEY Whoa, wait, hol-up. You're on some old suicidal Virginia Tech massacre type shit--

PAUL The act of killing someone sound foreign to you?

ASHLEY I don't fucks wit suicide nigga.

PAUL You don't have to. It's fail proof.

NELSON I think I'm out.

Nelson rises. A gun clicks under the table.

A very long beat.

PAUL Number one rule of The League, never quit The League.

Nelson sits.

DIVA (smiling) So that's we go by now? I'm sold. What's the next plan? EXT. COLLEGE BUILDING - NIGHT

SECURITY GUARD walks away from main entrance. Paul, Nelson, Ashley and Diva creep from behind bushes and into the building.

Nelson falls down.

Diva comes back and drags Nelson into the building.

PAUL (V.O.) We'll meet from now on at the chemistry building on St. Jude's college. The building stays unlocked, but we'll have to sneak past the security guard because he checks for student I.D.'s which we don't have...

INT. GUN SHOW - DAY

Loads of vendors. Guns galore. Hundreds crowd the floor.

Paul, Nelson, Diva and Ashley walk together. They split up.

PAUL (V.O.) ...Next, we drive down to a convention center in Richmond, Virginia. There's a gun show loophole where we can legally purchase semi-automatic handguns and extended magazines without a criminal background check from a private lenders...

Paul points to a Kalashnikov AKMS. DEALER holds out his hand. Paul hands him an I.D. The dealer investigates the card and Paul. He hands him the gun. Paul lays down cash.

> PAUL (V.O.) ...If they ask for an ID show them the fake one. Then rack up on ammo and assault rifles...

DIVA

Diva receives a gun.

ASHLEY

Ashley lays cash on table. He receives a shotgun.

NELSON

Nelson receives an AR-15. He's amazed.

PAUL (V.O.) ...Take into consideration Virginia and other states allow the purchase of only two rifles and one handgun per month. Rack up on ammo for the rifles to do mega damage.

Diva approaches and pulls an amazed Nelson away.

INT. BEST BUY - DAY

Paul and Nelson look at hand held cameras. BEST BUY employee arrives. The three examine video cameras.

PAUL (V.O.) Nelson, you'll be our videographer. I want you to video tape the entire ordeal. We need to send a message to the world. Plus I need something to savor at when I'm through...

INT. CLASSROOM - NIGHT

Paul addresses Nelson, Ashley and Diva.

DIVA How do we fund all this?

PAUL

We work, quit your track teams, sports whatever extracurricular shit you do that don't make money. Quit it. Find a job and work overtime...

INT. PAUL'S BEDROOM - DAY

Paul cleans his room. He picks up a Halo video game box.

PAUL (V.O.) ...Step three trash all your violent video games. Halo, Call of Duty, Grand Theft Auto. Even Mario Sunshine with the water gun. Trash it...

He tosses the game in the trash.

PAUL (V.O.) ...Trash any heavy metal and rap music too. In fact clear all your iPods of that music.

INT. CLASSROOM - NIGHT

Paul addresses Nelson, Ashley and Diva.

ASHLEY

Why?

PAUL

Because hinderance like music and games convolutes our message once the masses question why we did it. The blame must target the adults solely.

DIVA Fuck that. I ain't deletin' shit.

Paul isn't amused.

Diva shrugs his shoulder.

PAUL I want you to watch movies for

inspiration. Action, heist you name it...

Paul addresses Diva, Ashley and Nelson.

NELSON (uncertain) ...and when we're done delete'em?

PAUL What does your gut tell you? (pauses) Is that all?

Class silent.

PAUL (CONT'D) Then consider this class sunk!

Paul strikes a gavel on the desk.

INT. BURGER SHOP - DAY

A waiter places a drink on the table and walks away.

Albert eats hamburgers at the table. Megatron chows down on a burger.

MEGATRON (chewing) Ummm this burger is so good.

ALBERT Glad you like it.

MEGATRON (chewing) With all the football workouts I haven't had a nice juicy burger in ages which reminds me...

Megatron swallows his food.

MEGATRON (CONT'D) ...Why'd you change your mind about me eating red meat? It was your call during preseason for us to not to.

ALBERT Let me ask you a question? Why do hate faggots so much?

Megatron takes a big bite of the sandwich.

MEGATRON Ummm, because, gay rights is destroying America--

ALBERT And what would you like done to them?

MEGATRON I want to see that shit gone. Kill the movement.

ALBERT It won't die with the liberals.

MEGATRON Where you going with this?

ALBERT Let me ponder you a question if I may? What is your dream? MEGATRON Play football for an SEC team and go to the NFL.

ALBERT

Why?

MEGATRON

You've seen the place we live. It's trailer trash. And I think one we have a mass of registered sex offenders hoarding in our park. Time for somethin' new.

ALBERT

Great now do you know what's going to take you pro and make you millions? Being conservative. The SEC is built off southern Baptist and Methodist pride. Those people want a leader with not only good looks like yourself, they want someone spiritual someone who channels America's core values. Think Tim Tebow. He's one sorry ass quarterback, but he does one antiabortion ad and has America sucking his little virgin dick. And you know why they suck his little virgin dick? Because he embodies that southern spirit that's easily fading away under the liberal agenda. You got dreams to bring your family out of poverty but you're letting some cock shit of a belief stop you from achieving it.

MEGATRON What? Is despising gay people not enough?

ALBERT

Nope.

MEGATRON I protest against them--

ALBERT

Not enough--

MEGATRON Then what?

ALBERT You hate'em. Use scare tactics to kill that movement they have next week.

MEGATRON I'm not killing anyone--

ALBERT

I'm not suggesting you do. This is what I'm saying. Set a goal Sam. Gays are the bullies of the American spirit. You rallying against them will tickle many ears when I tell what you did. You'll be starting in no time.

Megatron looks out the window. Paul sits in his car watching them. Megatron storms to the door.

EXT. BURGER SHOP - CONTINUOUS

Megatron enters. Paul speeds off.

INT. PAUL'S HOUSE - NIGHT

Paul cautiously enters. Carefully he closes the door. He creeps to the steps.

Linda at the table in the dining room.

LINDA Where you going?

Paul stops. He marches up the steps.

LINDA (CONT'D) Sir, get down here.

Paul stops.

LINDA (CONT'D) I said sir.

Paul turns around, walks to the dining room.

DINNING ROOM

PAUL You rang master? LINDA Have you any idea how late it is?

PAUL I was working late.

LINDA I called. You were a no show.

PAUL It wasn't for my job it was school work.

LINDA School work? With your grades and study habits? Since when?

PAUL What do you want from me, where's Pop?

LINDA Did you get your car fixed?

PAUL Does it matter? I'll get it fixed when I'm ready.

Inais walks past her carrying a plate of food. Linda snaps her fingers.

LINDA Hey kiddo, where you taking that?

INAIS To the monsters upstairs so they won't bother me. Hey Paul.

Inais walks past Paul. Paul silent.

Inais marches upstairs.

LINDA

...Look all I'm trying to say is get the car fixed okay. The longer you wait the more something else could go wrong and eventually double your bill that me and your father is paying for. Or maybe I'm just paying for it. Anyways your father is doing a double.

PAUL Took you long enough. INT. PAUL'S BEDROOM - MOMENTS LATER

Paul enters. He stops.

In the chair, Susej reads a HOLY BIBLE. He closes it shut.

The room decorated with teddy bears and balloons. Inais sets up a tea set.

PAUL What the fuck?

INAIS Hey, Paul welcome to happy land...

Inais runs to Paul, grabs his hand, guides him to a table and pulls out his chair.

PAUL Nice to see you here again Uncle Susej. I see you've spoken to the old hag.

Inais sits at the table with teddy bears and Susej. She prepares their plates.

Paul struggles to fit in the small chair.

SUSEJ No I haven't. Inais snuck me in And you should be more loving towards the old hag downstairs.

PAUL Whatever, what brings you buy this late?

SUSEJ

I see you're wearing the gift I gave you. The problem is have you been paying attention to it?

PAUL (sarcastically) Yeah I've been paying attention to it. I paid close attention as if my life depended on it. SUSEJ

No you really should pay attention as if your life depended on it. Paul I can help you.

PAUL Uncle Susej don't start with me.

INAIS

Shut up and eat your food. Let him talk.

SUSEJ

Paul, I work for a very private organization. I can execute justice and heap coals upon your bullies head. In fact you can do that by being befriending them.

PAUL

No! Hell no! I was following you at you heaping coals or some shit. But you lost me as befriending them. I'm more Nat Turner than I am Ghandi.

SUSEJ

Look leave some room for me to avenge them okay. I can do this without getting caught.

PAUL But you'll have to answer to someone.

SUSEJ I answer to only one and I'm pretty sure he wouldn't mind. The people you have to answer to will.

PAUL

Look uncle Susej. You ever hear the old saying that a dog's bark is louder than his bite.

SUSEJ I think if you knew who I really am you'd shut your mouth.

Paul stops eating and slowly looks to Susej. Susej studies Paul. Paul uncomfortable.

INAIS

Well to end this awkward silence between you two, Paul I'm going to your school in two days for a field trip. I want to show you off.

PAUL

And to ask, you break into my room for the umpteen time?

INAIS

I wanted to surprise you. Plus you've look really sad lately. I figured why not kill two rocks with one bird.

PAUL That's two birds with one stone.

INAIS

Whatever.

PAUL It's... never mind. I won't forget.

SUSEJ But you will. Trust me Paul. I have never commited a sin thus never told a lie.

INAIS

You should listen to him. That man gots the key to open doors. Thank you for the ring by the way.

Paul looks at the ring around the necklace on Inais' neck. It's the same as his.

ASHLEY (V.O.) My name is Ashley by the way...

INT. TRAILER - DAY

Ashley in front of the room pulls lent and swipes dirt from his arm.

ASHLEY ...I'm hoping to become a preacher in the future. I have a 3.7 GPA and I was just accepted into Duke. (MORE)

ASHLEY (CONT'D)

I originally came here to murder my ex-boyfriend but after much thought. You'd think we can find a cleaner venue for us to do this.

DIVA Hey you don't like my home you can go fuck yourself.

ASHLEY Bitch as sexy as I am does it look like I screw myself.

PAUL You two chill out. I'll buy some condoms for you two when the show is over. Diva you're up.

Ashley takes a seat as Diva approaches the front.

NELSON So Diva tell us about yourself. How did you get your name cause of--

DIVA --Yeah I know. I don't exactly look or dress like a bitch like some of us do.

Ashley offended.

PAUL Let it go. Finish up.

DIVA My grandma. She said I was too demanding.

ASHLEY Ha, no wonder why she or anyone else didn't kill you.

NELSON They tried. I had crack in my system when I was born dude.

PAUL Guess crack ain't just for black folk--

Diva takes a seat as Paul rises and walks to the front.

At least I ain't white. You motherfucka's would smoke anything. Spice, china markers, spray paint, new car smell.

PAUL

Please make comments as large as your johnson. Make it minimal.

Paul gestures his index and his thumb intimidating something small.

ASHLEY

Cut to the chase, before I cut something else.

PAUL

For a while I've wondered about why we are bullied. Why do they target us, why are we the carcass and they the vultures. Back in the 1990's I could remember everything in the United States being good. T.V. wasn't flooded with reality shoes but with family tv. Music wasn't overcomericalized. Our economy was stable, we weren't at war, and every country on the face of this planet looked to the United States as being the greatest nation this planet has ever seen. We had nothing to worry about in fact, the election between Bush and Gore was the election about nothing. But it was on that faithful Tuesday morning when those planes crashed into the World Trade. Bodies fell from the building. Flames could be seen from space. People scampered in all directions screaming awe the humanity. And from that day on forward two wars, a bad economy, millions of jobs loss, bad music even television reflected the times by pushing the limits and showing horrible reality shows. People said America had moved away from the Godly nation it once was and that our best days were behind us. And I ask myself how can one man with an idea bring America to it's knees cause let's be obvious every since 9/11 the U.S hasn't been the same. (MORE)

PAUL (CONT'D)

Well after sending missles down their throats, and sending Seal Team Six to kill him, I starting thinking that maybe this is the end of the al-Qaeda network Right? Well when the Spring Uprising happened and the death of the senator guy in Libya, I had to stop and ask myself. Why is Al-Qaeda still around if we have already killed and captured their leaders. That's when I realized that the Al-Qaeda is not just a terrorist network. It's an idea. It's an idea that says we will not be a puppet to America's bullying policies and that we will stand up to its imperialistic military. I mean this is the country that had racially ostracized the black people that helped build it into the superpower it is so saying that America at times can't be a bully is far fetched. And men that's when I realized that we must be more than just a man with a gun. We must be a group with an idea.

NELSON

So you're saying we're going to become a terrorist organization.

PAUL

What I'm saying is that we're going to commit our first kill tonight. We gotta release the pre-jitters before we target the school.

DIVA Sounds fuckin awesome.

ASHLEY

And then?

DIVA

We take our time. Form our philosophy. We gotta put fear in our enemies hearts. Cause when you don't fear someone, you don't respect them.

Loud explosion.

Nelson, Paul, Diva and Ashley all fall to the floor.

Sounds of cheering.

Paul hurries to his feet and heads outside.

INT. TRAILER - CONTINUOUS

Trailer in flames. Paul runs into the middle of the road.

The truck carrying Megatron and the players speed off. Diva and Nelson stumble after Paul tired and coughing. Ashley stumbles out.

> PAUL Ready up. We're going to hit those bitches tomorrow.

MONTAGE - THE TEENS GET Ready

INT. PAUL'S BEDROOM - NIGHT -- In bed, Paul stares at the ceiling. Time ticks away. The alarm rings. He picks up the phone and stops the alarm. Paul rises out of the bed.

-- INT. ASHLEY'S BEDROOM - NIGHT -- Ashley gets out of bed.

-- INT. DIVA'S BEDROOM - NIGHT -- Diva gets out of bed.

-- INT. NELSON'S BEDROOM - NIGHT -- Nelson gets out of bed.

-- INT. PAUL'S BATHROOM - NIGHT -- Paul takes shower.

-- INT. ASHLEY'S BEDROOM - NIGHT -- Ashley puts on blue uniform.

-- INT. DIVA'S BEDROOM - NIGHT -- Diva puts on blue uniform.

-- INT. NELSON'S BEDROOM - NIGHT -- Dressed in red polo shirt and black slacks, Nelson loads camera equipment into duffle bag.

-- INT. DIVA'S BEDROOM - NIGHT -- Dressed in blue uniform, Paul loads guns and ammo into a duffle bag.

-- EXT. PAUL'S HOME - NIGHT -- Paul exits his house wearing blue uniform.

-- EXT. NELSON'S HOME - NIGHT -- Nelson exits the house.

-- INT. ASHLEY'S BATHROOM - NIGHT -- Ashley puts on stockings.

-- EXT. DIVA'S HOME - NIGHT -- Diva impatiently waits at the curb.

-- EXT. PAUL'S HOME - NIGHT -- Paul enters his car and drives off.

-- EXT. NELSON'S HOME - NIGHT -- Nelson waits outside with duffle bag as he eats twizzlers.

-- EXT. DIVA'S HOME - NIGHT -- Diva impatiently waits at the curb. A car pulls up.

-- EXT. NELSON'S HOME - NIGHT -- Trunk opens. Nelson loads duffle bag in.

-- EXT. DIVA'S HOME - NIGHT -- Diva throws in duffle bag. Trunk closes.

-- EXT. NELSON'S HOME - NIGHT -- Nelson hops in back passenger seat.

-- EXT. DIVA'S HOME - NIGHT -- Diva get's in the front passenger seat. Car pulls off.

-- INT. ASHLEY'S BATHROOM - NIGHT -- Ashley puts on makeup. A car horn blows. Ashley dashes out the bathroom and grabs a duffle bag. He exits the room. The door slams shut.

I/E. PAUL'S CAR/PRIEST HOME - NIGHT

Paul's car squeaks to a stop. The lights turn off.

Paul in the driver seat turns off the car. Ashley smokes beside him as Nelson and Diva reside in the back.

NELSON

Why are we stopping here?

PAUL We need practice taking a life. I don't want us messing up when go inside the school.

Paul pulls out a seringe and bottle.

ASHLEY What the fuck is that?

PAUL I'm diabetic. I didn't eat this morning, so I'ma take my shot now.

Paul holds the bottle up to his eye. The insulin is gone.

PAUL (CONT'D) Fuck, wrong vial. Is Everyone ready?

ASHLEY

Sure.

DIVA

Yeah!

Paul turns and looks to Nelson. Nelson leg shakes nervously.

NELSON Yeah, I'm just, thinking about you know. How all this can go...right.

A long beat.

PAUL

Get out of the car.

Paul, Nelson, Ashley and Diva get out of the car. Nelson carries a pizza box in his hand as Diva carries a small duffle bag. Together all four walk to the front door of the house.

> ASHLEY You gonna be alright not taking that shit.

PAUL I may get dizzy and have blurred vision, but I'll be fine just focus.

ASHLEY I don't think you're the one who should be sayin that...

They arrive. Paul, Ashley and Diva put their backs against the wall. Nelson knocks on the door.

ASHLEY (CONT'D) ...Remember get the own log out of your eye before you do someone else's.

The lights turn on within the house.

DIVA

Shhh**!!**

Diva pulls out a gun from the duffle bag. Paul equips his gun from his hip.

PAUL (sarcastically) Yeah, I'll remember that.

Nelson shakes tremendously. Sweat pours from his face. Extremely nervous he urinates on himself.

DIVA (whispering) What the fuck you nasty bitch!

PRIEST (O.S.) Who is it?

PAUL

Shhhh!

Nelson knocks on the door once more. He opens his mouth to speak but can't talk.

A long beat.

PAUL (CONT'D) It's the pizza man.

PRIEST (O.S.) I didn't order no damn pizaa.

The door swings wide open. The Priest stands in the doorway dressed in a bath robe. Diva enters aiming the gun at the Priest head. In shock the Priest backs up allowing for Paul and Ashley to enter.

Nelson stands frozen. Ashley grabs him by the hand and pulls him into the house. Nelson drops the pizza box outside.

The door slams shut.

INT. PRIEST LIVING ROOM - NIGHT

Priest falls back onto the chair as Diva aims the gun at his face. Ashley checks the back rooms.

PRIEST (frightened) What do you want with me?

DIVA Shut the fuck up. You speak when spoken to.

PRIEST I just want to protect my family. Paul moves to Diva.

PAUL What the fuck? You weren't supposed to shoot him.

DIVA He kept talking.

PAUL What if the neighbors heard the gunshot...

A long beat.

Paul snatches the gun away from Diva.

PAUL (CONT'D) ...Dumbass. Give me that!

Ashley drags the PRIEST WIFE out into the room. He tosses her on the opposite couch.

ASHLEY This is all I found.

PAUL There's no one else?

ASHLEY As far as I saw no.

The Priest and his wife look into one eachother's eyes.

DIVA (smiles) Awe, they look real happy. I mean those two look really happy. Like they make a great couple.

NELSON

I'm confused.

PAUL I don't think you're the only one confused.

Paul aims the gun at the Priest.

PAUL (CONT'D) Do you know who I am? Do you know who I fucking am? PRIEST'S DAUGHTER'S, eight years old, exits a bathroom. Ovehearing Paul's yelling she creeps to the door that's slightly ajar.

> PAUL (CONT'D) You remember this face? You remember this face pretty boy.

The Priest's Daughter runs to a phone and dials.

OPERATOR (O.S.) Operator, how may I help you?

PRIEST'S DAUGHTER Hello. Some bad men broke into my house.

LIVING ROOM

Paul stands over the Priest.

PAUL You don't remember this face? God knows what you've done to it so many times.

The Priest frozen in fear. He can't answer.

Paul gives the gun to Nelson.

PAUL (CONT'D) Nelson. Shoot his fucking wife.

Nelson hesitantly takes the gun. He slowly takes aim as his hand shakes violently.

PAUL (CONT'D) That'll jog his memory. Shoot her in the head.

Paul's eyes stay on the Priest. The Priest whispers words but nothing comes out.

PAUL (CONT'D) Shoot'er what are you waiting for?

NELSON I, I, I, I--

Paul looks Nelson. Then to Ashley.

PAUL

Ashley!

Ashley snatches the gun from Nelson and shoots the wife at point blank range three times.

A very long beat.

ASHLEY Dame shame. That was a really nice couch too.

Diva laughs.

ASHLEY (CONT'D) What? I had dreams of being an interior decorator too.

Ashley hands the gun to Paul. Paul snatches it and aims back at the Priest. The Priest cries.

Paul angry studies the eyes of the crying Priest.

A very long beat.

Paul clicks the gun. His anger rises. The Priest tears flow even more.

ASHLEY (CONT'D) Uh, Paul, you might want to hurry man. The gunshots and the neighbors remember.

PAUL Yeah I know. Take this and aim at him...

Paul hands Ashley the gun.

PAUL (CONT'D) ...Turn over.

The Priest turns over. Paul unzips his own pants and pulls them down. He lifts up the Priest's robe and sodomizes him.

Amongst the sad moans of the Priest, Diva smiles while Nelson and Ashley stand appalled. Paul grunts.

> PAUL (CONT'D) C'mon, C'mon!

Nelson covers his face.

PAUL (CONT'D) Turn over! Turn over!

Paul turns the Priest over. He fondles himself as his eyes rolls as his head looks to the ceiling.

PAUL (CONT'D)

Awe!

Nelson, Ashley and Diva's shock rises.

Paul pulls back up his pants and zips them. His anger slightly subsided. He reaches for the gun. Ashley hands it to him.

The Priest cries as semen decorates his tearful face. Paul aims the gun at the Priest.

PAUL (CONT'D) Tell God I said hello.

Blast of the pistol.

I/E. PAUL'S CAR/PRIEST HOME - NIGHT

Paul leads the way as Nelson, Diva and Ashley follow him to the car. Together the all enter. The door slams shut.

A very long beat.

Nelson, Diva and Ashley look to one another.

ASHLEY So...who was that? Why'd you...you know?

A very long beat. Paul's stares out the window.

PAUL He was my old Catholic Priest. When I was five years old...

Paul's eyes tear up. He looks down to his fingers. He looks back up.

A long beat.

PAUL (CONT'D) (teary voice) ...When I was five year's old.

Paul struggles to hold back tears .

Diva, Ashley and Nelson look at each other confused. Unsure Ashley leans form the back seat. He rubs Paul's back. A long beat.

> DIVA Anybody that can do that to a five year old, deserves to die.

Diva claps.

A long beat.

Ashley unsure continues to rubs Paul's back.

A long beat.

Ashley hesitantly joins Diva with clapping.

Nelson, unsure as well claps.

DIVA (CONT'D) You did the right thing man. We ain't blaming you.

Sounds of police siren. Flashing lights.

Paul looks up in fear. Nelson, Diva, and Ashley kneel down in the car to not be seen. They're scared shitless.

A police officer runs up the door and enters the house.

Another police siren. More flashing lights.

Another police officer runs into the house.

Paul starts the car and speeds off.

A cop exits the house and hops into the police car and speeds off.

I/E. PAUL'S CAR/PRIEST HOME - NIGHT

Tension high. Paul's drives with both hands on the steering wheel. He wipes his tears as sweat pours down his face.

Diva, Ashley and Nelson frightened.

PAUL Turn on the CB radio. Quick.

Diva grabs for the radio and turns it on.

Paul hunkers down in the seat. Nelson, Diva and Ashley hide too.

A very long beat.

Sirens blare louder. The police car rushes past him.

Paul slowly rises and looks in the rear view mirror. Another police car approaches. He ducks back down. The police car speeds past him.

A long beat.

The sirens go dim until they are heard no more.

Paul rises and drives away calmly. On the radio the police talk.

DISPATCH# 1(V.O.) We're looking for a Chevy Impala. It's black so be on the lookout carefully.

DISPATCH OFFICER (V.O.) Uh, Dispatch Was this the same car that pulled away from double homicide right 10-4.

DISPATCH# 1(V.O.) Yes, 10-4. This was the same car. From an eight year old witness at the scene she identified a white male with black hair and one was a pizza delivery guy in a red shirt.

Paul, Ashley, Diva and Nelson shocked.

PAUL The fuck? I thought you said there was no one else?

ASHLEY I was sure of it I checked double!

Paul turns the corner and pulls right behind a police cruiser. Ashley, Diva and Nelson hunker down.

DIVA (whispering) Oh shit!

ASHLEY (whispering) What the fuck is he doing?

Paul tightens up and sits up straight. He face looks more determined than anything.

Both cars cruise until a red light stops them.

A very long beat. Tension builds. Nelson bites his nails.

A very long beat.

DISPATCH OFFICER (V.O.) I don't see anything. We're looking.

A very long beat.

The light changes green. The police car turns left. Paul turns the car right.

In the rear view mirror he observes the police car do a uturn. He floors it. The sirens blare.

ASHLEY

Oh shit!

The engine roars as Paul speeds through the streets.

In the rear view mirror the cop is safe distance behind chasing behind with the lights blaring.

Paul turns the corner and pulls into a used car dealership. He drives through the car until he finds an open lane. He pulls in and cuts off the engine and lights. He reclines back.

A very long beat.

The police car blares past and keeps going. The sirens fade into obscurity

DISPATCH OFFICER (V.O.) We can't find him. I think we lost him 10-4.

Paul exhales a breath of relaxation.

DISPATCH (V.O.) We'll place more cars out on patrol. There's an interstate nearby. (MORE) DISPATCH (V.O.) (CONT'D) The car may have went that way. We'll send help to check the residential neighborhoods over.

DISPATCH OFFICER (V.O.) 10-4. We copy.

A very long beat.

PAUL We'll just sit here and wait until rush hour. Then we'll blend in and head to the school. Until then just relax.

Nelson, Diva, Ashley and Paul relax as sirens fill the streets.

INT./EXT. PAUL'S CAR/HIGH SCHOOL PARKING LOT - DAY

Loud thunder. Lighting and pouring rain.

Paul's car pulls into the school parking lot. He pulls into between a group of cars squeaking to a stop.

Paul, Diva, Nelson and Ashley observe the building. Paul studies the high school. His vision fades in and out.

DIVA

Man that shit was fucking awesome. I mean you skeeting on his face, us racing from the cops. I feel really fucking good about this man, I feel really fucking good.

ASHLEY

(smiling) Me too. I'm starting to feel good too. Except for the rain messing up my makeup. Thought the storm wasn't coming for a few hours.

DIVA

We're already in the storm, don't complain about it, just deal with it.

Paul looks to Nelson in the rear-view mirror. Nelson plays with his fingers.

PAUL How do you feel? Nelson looks up at Paul and back down to his fingers again.

NELSON

Every Christmas I would ask my mom for a Super-Van city. For three years I never got that gift, until that time I hit nine. When I first got it, I was so excited cause it was what I always wanted. But when I started playing with it I realized the excitement of wanting it out weighed the excitement of actually playing it. I played with it twice, put it up in my closet and haven't looked back since.

DIVA You're not saying what I think you're saying are you? You hear this shit man?

PAUL Leave him alone.

DIVA Number one rule of The League; Never quit The League.

PAUL (yelling) I said shut up!

Paul turns his anger extremely slow to Diva whose stare is steady. Paul turns his sights slowly back to the school.

DIVA We're a brotherhood. We murder people for a living. Quitting that is just sick.

NELSON I just want to go to film school.

Sound of thunder.

PAUL Get the fuck outta the car.

The three look amongst one another.

PAUL (CONT'D) Get the fuck outta the car...Now!

The four exit into...

Nelson and Ashley close their doors and immediately go to the trunk. Diva and Paul slam their doors.

DIVA

Why so serious?

PAUL

It's a serious matter. Laughter and sentimental bullshit is not the mentality we need going into this.

NELSON (O.S.) Don't get my camera wet.

DIVA He said he wanted to quit.

ASHLEY (O.S.) Fuck your camera, what about my makeup?

PAUL He can save them for later. When we're through...

Nelson hands Diva a duffle bag. Ashley hands Paul his duffle bag as Diva and Paul stare into one another.

PAUL (CONT'D) ...Ashley put your mask on. Protect the makeup... (to Diva) ...put yours on to.

DIVA If your first name isn't Craig or Annie I don't think you need to be telling me what to do.

PAUL It's my fucking team. Nelson put yours on too.

Nelson, Diva, Paul and Ashley walk away from the car. Their walk casual.

PAUL (CONT'D) You know, Diva, if that is your real name, I don't like beating around the bush, so I'ma come out and just ask. Are you gay? DIVA I most certainly am. I don't need to prove it to you though.

PAUL I think you should for the sake of all of us.

They four stop under the roof covering. Diva looks to Ashley grabs his head and lays one big smooch on his lips. Ashley shocked and bemused.

DIVA There! You happy.

PAUL Gay men don't kiss gay guys to prove a point.

DIVA Then what do we do?

PAUL We suck their dicks.

ASHLEY You can suck on mines anytime sweetheart. I like to give and receive.

Nelson laughs.

PAUL Ashley shut up. Diva, get a move on it.

Diva runs down the walkway and slips on his mask.

PAUL (CONT'D) Nelson ready your camera. Ashley take the safety off the first gun you're using and put on your mask like I said...

All three reach into their own duffle bag and dig around.

PAUL (CONT'D) ...Get a move on it.

INT. HIGH SCHOOL ENTRANCE - DAY

Diva rushes in. He looks around. No one in sight. He reaches into the duffle bag and pulls out a chain. He wraps them around the door handles.

INT. BAND ROOM - DAY

Megatron addresses a group of elementary kids.

MEGATRON Good morning you all.

ELEMENTARY KIDS Good morning.

MEGATRON My name is Mike aka Megatron and I'll be giving you a tour around my school today.

ELEMENTARY KIDS

Yaaaayyy!

INAIS Mister Mike. Why do they call you Megatron?

MEGATRON Because when the game is on the line, I transform into a devastating beast and win games.

INAIS I like you. You remind me of my brother Paul.

MEGATRON Paul? Well I like you for liking me. Grab my hand and be my tour aid.

Inais happy, grabs Megatron's hand and stands beside him.

INT. HIGH SCHOOL BASEMENT - DAY

Paul peeps into the door. No one in sight. Paul hurries in and rushes Nelson and Ashley. They run straight to an elevator. All three get in. INT. HIGH SCHOOL ENTRANCE - DAY

Diva tightens the lock on the chains. He turns around. A student walks past. Diva carefully steps away, pulls out a walkie-talkie and hastens down the hallway.

INT. HIGH SCHOOL ELEVATOR - DAY

Nelson prepares the camera. Ashley and Nelson load ammo into the guns.

DIVA (V.O.) Door number one is locked. Moving to door number two.

ASHLEY So you really don't think he's gay huh?

PAUL

Nope. He shows no signs. I think he's acting the part just to be a part of this mission.

ASHLEY He doesn't have to be flamboyant to prove himself.

PAUL

Let me settle this right now. I like my pizza cold, my nights rainy and my homosexuals flaming. He's not gay.

ASHLEY Ha suit yourself. I like the DL ones. The spend years covering up their dick love steez, that by the time they let it go, they give you the business.

DIVA (V.O.) Door number three locked. Moving to door four.

Paul loads the AK and stares into open space. He's in deep thought.

NELSON Hey. You alright?

Paul snaps out of the daze.

PAUL

Yeah.

NELSON You sure you want to do this?

PAUL (uncertain) I'll be fine, this. This is it.

The elevator starts. Paul and Ashley put the guns in the bag and stand upright.

A long beat.

The elevator moves past another floor.

A long beat.

NELSON Hope you guys have fun.

A long beat.

DIVA (V.O.) Door four locked. I'm ready.

PAUL You too. Remember. No names.

The mood ring attached to the necklace around his neck. It is changes from white to black.

The elevator rings. The door opens.

INT. HIGH SCHOOL TEAL HALL - DAY

Teens at their lockers. Laughing. Talking. Some walk.

Paul, Ashley and Nelson enter in that order. Nelson looks around with the camera. Ashley and Paul gaze around.

Some student's look at them weird as others continue on with banter.

PAUL Nelson, leave the bag here.

The student's commotion and voices settle like a wave. One by one they notice Paul, Nelson and Ashley.

Complete silence. All eyes on them.

A long beat.

PAUL (CONT'D) Mission is a go.

Paul and Nelson drop the duffle bags. AK's in their hand. They raise their guns and fire.

Gunfire. Teen's scream. Books drop. Kids gunned down. They scramble in all directions. Teens fall.

Paul's AK out of ammo. His scream settles into silence. He breathes heavy and his face is frantic.

The floor flooded with bodies. Blood pools the floor. Screams and gunfire in the background.

Ashley steps to his side.

Paul's smile is frantic and crazy.

ASHLEY That shit felt so good.

PAUL I think I wet myself. But I don't care.

Paul walks away.

Ashley shoots someone as they crawl for their life. Ashley runs past Paul. He shoots a girl who struggles to hide in a locker.

> PAUL (CONT'D) Hey John... savor the moment.

Ashley comes back to Paul. Together they reload their weapons and stroll down the hall like kings who own the place. Both shoot students who struggle for life.

Paul jogs to the overlook. He aims his gun down at teens who frantically try to pull the chains off the doors.

A few notice him and run.

Nelson runs to Paul's side.

PAUL (CONT'D) Grab the umbrellas kids it's about to rain.

Paul shoots.

Teens fall twisted one on top of another. Some run away safely. Some run away and fall to the ground. Their screams harrowing.

Ashley joins his side. He's amazed.

Paul stops shooting.

DIVA (V.O.) I just got word that the football players are in the weight room.

OLIVIA, a black girl, crawls on the ground below. Crying she looks up at Paul and Ashley.

PAUL Good. We're there.

ASHLEY That bitch!

mae breen.

Ashley runs away. Shocked Paul follows him down the steps.

PAUL

The fuck?

FIRST FLOOR

Ashley charges Olivia and pulls her up by her hair.

Paul approaches from behind.

ASHLEY Where da fuck is dat nigga?

OLIVIA (crying) I don't, I don't know who, who you're talking about.

ASHLEY Jamal, bitch. Where's Jamal Franklin.

OLIVIA God! I don't know, don't kill me.

Ashley slaps her and aims his gun at her.

PAUL No, no. I got this...

Paul steps in front of Ashley aiming his gun at Olivia.

Ashley nudges Paul aside.

ASHLEY I don't want you killing her.

Paul pushes Ashley aside.

PAUL

Listen, if you don't tell us where he is, I'm going to take a hot rod and sodomize you with it.

ASHLEY I told you I got this!

PAUL The ship is boarding.

ASHLEY Fuck Megatron! I want Jamal Franklin.

Paul looks slowly to Ashley with a irritated gaze.

A long beat.

Paul looks to Olivia.

A long beat.

PAUL Nelson leave the duffle bag on your back behind the staircase. (to Ashley) You got thirty seconds.

Paul runs off.

ASHLEY

Till what?

Some distance away, Paul turns to Ashley.

PAUL They're in fucking weight room, what do you expect.

Paul runs down the corridor he tosses the rifle and picks up another rifle from the duffle bag. He drops the bag. His jog lessens to a brisk walk as he loads the gun.

A random girl peeks from her locker room. Paul shoots her. She slumps.

Paul arrives at the locker room. The doors closed. A shuffle noise behind him. Aiming his rifle he swiftly turns to it.

BRANDON, a five year old, bundles himself and cries.

Paul lowers his gun and goes to the kid.

PAUL (CONT'D) Why are you here?

BRANDON I, I, I was, I was in the bathroom.

PAUL Who you here with?

BRANDON My teacher, my school. We were on a field trip.

A long beat.

PAUL Go, get the fuck outta here.

Brandon runs away. Paul pulls out his walkie-talkie.

PAUL (CONT'D) John's, kill everyone except for kids....

Ashley and Nelson rush from around the corner to Paul. Nelson follows with the camera in hands.

PAUL (CONT'D) ...Don't kill the kids they're on a field trip here.

Paul snaps around aiming the rifle Ashley. Ashley raises his arms.

ASHLEY

Chill, (out of breath) Where the fuck is this dude?

PAUL Weight room. You get my message bout the kids.

NELSON I got them on camera running into a room. They're fine. Paul walks to the weight room doors and peeps through the windows. Student athletes hide inside.

Paul turns his back to the door and checks his rifle.

Ashley looks through the windows.

ASHLEY How many inside? Shit!

PAUL (pulls Ashley down)

We bust in the doors low. Nelson stand back some feet but get everything.

ASHLEY You ready for this?

PAUL I popped four pills of Viagra and three Six-Hour Energys this morning. You do that math.

ASHLEY Shit motherfucka, I'ma be about as ready as you are. Just give the cue.

PAUL

Now!

ASHLEY

Now?

PAUL

Now!

INT. WEIGHT ROOM - DAY

The world slows down. The doors slowly swing open.

The athletes rise with weights and barbells in their hands.

Paul and Ashley enter, cowering for cover.

The first gunshot. The world speeds up.

Bullets, barbells and weights soar across the room. Glass shatters. Screams.

A ten-pound weight slams into Ashley's mouth. He falls to the ground.

Paul screams as he fires. A thirty-pound barbell soars into his leg. He slumps and hits his head on a bench and shoots.

The last athlete falls. Gunfire settles. Barbells at rest. A lone figure in the back remains in the background.

Ashley on the ground in intense pain.

Paul rises with intense pain. He limps forward and raises his gun at the figure. His vision comes into focus. Surprised he stops.

Albert, the lone figure in the back stands frightened.

INT. BIOLOGY CLASSROOM - MOMENTS LATER

Diva looks outside the window at the commotion. Police personal and EMT arrives. Behind Diva and outside in the hallway a MALE TEACHER runs the door. Diva hearing the footsteps runs out.

INT. HALLWAY CORRIDOR SECOND FLOOR - CONTINUOUS

Diva guns down the Male Teacher. Male Teacher falls.

INT. KITCHEN CLASSROOM - CONTINUOUS

Megatron and the students jump with fear at the gunshots. The children start to cry. Megatron shushes them, but their cries amplify.

INT. HALLWAY CORRIDOR SECOND FLOOR - CONTINUOUS

Diva alert to the cries. He turns slowly and listens for where the cries are born.

INT. KITCHEN CLASSROOM - CONTINUOUS

Megatron tries to quiet them.

Their cries continue.

He runs to the window and looks down and out. Three stories high. He signals them to a corner.

They bunch together.

Megatron grabs a knife and stands behind the door.

INT. HALLWAY CORRIDOR SECOND FLOOR - CONTINUOUS Diva approaches the door. He looks inside. He sees no one. INT. KITCHEN CLASSROOM - CONTINUOUS Megatron shakes with fear. The door slowly opens. Diva creeps in. A child shuffles in the corner. Diva looks to the child. Megatron lunges to Diva. Diva stabbed by Megatron. Together they fall. MEGATRON (fighting with Diva) Hurry! Go! The children exit. Megatron and Diva shuffle on the floor. Megatron head butts Diva. The gun some feet from both. Megatron head butts him again. Diva uses his legs to force Megatron off. Megatron stumbles back. Diva reaches for gun. Megatron exits. Diva shoots and misses. He reaches for the walkie-talkie. TNT. WEIGHT ROOM - DAY Paul steadily approaches Albert with the gun raised. DIVA (V.O.) They got me. I've been stabbed ... Paul's eyes stay on Albert. DIVA (V.O.) ...Do you copy?

PAUL John, go get him.

Paul unmasks himself. Ashley leaves. Albert stunned.

Paul stands face to face to Albert.

PAUL (CONT'D) Hey coach. Doesn't this face look good to you?

Albert steps back. Paul clicks the gun. He's mad.

PAUL (CONT'D) Don't move you fat bitch. Answer the question.

Albert frightened.

ALBERT

I'm, I'm afraid it, it, it does.

PAUL

You afraid. Afraid of what? This face? You shouldn't be. Well at least Megatron wasn't. Remember the Heavenly Pancake scene at my job. The one I served you up. The one that Megatron smashed in my face.

Albert eyes sprout bigger.

PAUL (CONT'D) Yeah, you remember. What is this?

Paul notices a cup. He picks it up.

PAUL (CONT'D) This your drink... (takes a sip) ...Umm, you see. Don't you hate when you have to suck through the water on the top just to get to the coke. It's like running into pubic hair when you trying to eat pussy. You don't want to swing in the jungle you just want to bathe in the water. (takes a sip) You ever sucka dick?

Albert confused.

PAUL (CONT'D) A dick? You ever sucked a big veiny dick, a dick nigga?

Albert stutters.

PAUL (CONT'D) Must have a dick in your mouth right now you stuttering n shit. Where's Megatron?

Albert looks away and down.

A beat.

Paul smiles, turns away and laughs.

Albert reaches for a weight.

Quickly, Paul turns back around and shoots Albert in the leg. He's angry.

PAUL (CONT'D) (yelling) Where the fuck is Megatron?

Albert cries in pain.

INT. HALLWAY CORRIDOR SECOND FLOOR - DAY

The knife in Diva's shoulder. He stumbles.

Megatron grabs Inais and runs the opposite direction from lost kids.

MEGATRON

Follow me!

The children follow. Diva shoots. Children fall.

Ashley arrives. He searches the area and spots Diva against the wall. Ashley runs to the scene. The children's bodies scare him.

ASHLEY

Thee fuck!

Ashley drags a child's body into a closet.

DIVA Megatron, I saw that bitch Megatron with the kids. ASHLEY Gotta hide this from Paul.

DIVA They were already marching towards sin.

ASHLEY You need Jesus--

DIVA (yelling) I'm dying over here fuck Jesus!

Ashley drops the kid. He Marches to Diva.

ASHLEY

Scream fuck and Jesus in the same sentence again. Scream fuck and Jesus in the same sentence again.

DIVA

(weakly) What you going to do? Smight me oh mighty smighter. Just fucking help me dude.

A long beat.

Ashley punches Diva in the stomach. He takes Diva's arm and throws it over his shoulder. Ashley leads him away.

INT. WEIGHT ROOM - CONTINUOUS

With the gun aimed, Paul marches to Albert. He takes the top off the cup and set it a few feet from Albert. He backs up aiming the gun.

PAUL Stand up. Take your pants off and underwear off.

Albert in blazing pain takes off his pants and underwear.

Paul walks over to a radio and turns it on.

A song plays.

He dances around the room. He picks up a ten pound barbell, dances with it.

A long beat.

PAUL (CONT'D) Now kick the clothes to the side and take a step forward over the cup.

Albert limps forward to the cup.

Paul drops the barbell and picks up a forty-five pound weight. He dances with it.

A very long beat.

Albert terrified shakes.

Paul noticing Albert's convulsions stops dancing.

PAUL (CONT'D) Oh you want to dance too? Ha not on my watch.

Paul fires the gun towards Albert's waist.

Something like a ball of some sorts splashes into the cup.

Albert collapses to the ground with intense agony. He covules on the ground.

Paul walks up to the cup calm and collected. He kneels down and picks up the cup in move. He peeps inside then holds the cup out for Albert.

> PAUL (CONT'D) Have a drink on me. It's called one drink and two nuts.

Ashley burst in the room with Diva is his arms.

Paul stops dancing. Ashley shocked.

ASHLEY The fuck is this?

PAUL The fuck happened to him?

DIVA What the fuck do you mean? I told you bitch over the com. (whispering) I swear he's dumb as fuck.

Paul marches to him. He snatches out the knife.

Diva screams and falls to the ground. He spits on Paul's shoe.

Paul pulls Diva up by the hair and pushes him down to the floor. Paul walks slowly to Diva. He kneels down to him.

PAUL What... the fuck... happened?

DIVA The fuck do care? You gotta plan? You gotta plan B bitch? I don't need your help, I got this.

Paul looks to Ashley.

ASHLEY He fought the bitch Megatron and killed two kids while at it.

Paul stunned.

A beat.

His emotion turns to anger. He chokes Diva.

DIVA I told you not to harm the kids. You kill them. I told you to radio Megatron, but yet you send me here to this fuck!

Paul chokes Diva. Diva laughs.

Paul let's go.

DIVA (CONT'D) (laughing) This operation is mine and mine alone. Fuck you, fuck Nelson, fuck Ashley and (angry) Fuck them tea bagging ass kids.

Diva laughs.

Paul shoots Diva in the face. He rises. He shoots Albert three times.

PAUL As long as I am living, nothing, not Diva, not Albert, Nelson, you or those damn cops outside getting in my way. That understood. Ashley terrified. Nelson uneasy.

ASHLEY Cops are, are out outside.

Paul stares at Ashley emotionless.

ASHLEY (CONT'D)

Paul?

PAUL I'm bored. Let's go stab some people.

Paul leaves as Nelson and Ashley follow behind.

INT. SCHOOL HALLWAY - CONTINUOUS

Paul, Nelson and Ashley walk down the hallway randomly shooting students.

Paul drops his gun, pulls out a knife and stabs a student multiple times. The student vomits blood on Paul.

ASHLEY Fuck, he just messed up your clothes.

PAUL Great observation Sherlock, you're the smartest CSI I know.

ASHLEY

I'll let that past.

Paul looks to Nelson who continues filming.

PAUL Speaking of clean, Nelson you look to clean. I think it's your time to get in on some action.

NELSON No that's okay, I'd rather stay a virgin.

Paul walks over to Nelson and takes the Camera from him. He takes Nelson by the Arm and guides him over to a classroom. Paul peeks in.

Multiple students cower under the desk and in corners.

PAUL Ashley give me your gun.

Ashley tosses Paul the gun. Paul hands it to Nelson.

PAUL (CONT'D) Time to break that cherry son.

NELSON (scared) And what if I choose not to?

Paul holds a knife up Nelson's neck.

PAUL Then I'll skin your dry and torture you until you do.

A very long beat.

PAUL (CONT'D) There's at least thirty two students in there. Have fun.

Nelson takes the gun and enters the classroom.

Paul takes a seat.

Gunfire rings. Horrific screams. Gunfire. This repeats itself for matter of ten seconds

Paul and Ashley flinch at the horror.

SCREAMING GIRL (O.S.) Oh God. Please don't kill me. No don't kill me. Don't.

Sounds of gunfire.

Complete silence.

Sound of footsteps.

Nelson exits the classroom covered in blood. He takes off his mask. He's sad.

Paul smiles like a proud father looking at a son. Paul rises.

PAUL Let's keep it moving. INT. MATH CLASSROOM - DAY

Megatron inside the dark room peeks outside the cracked door into the hallway. Blood and bodies everywhere. He watches Ashley, Nelson, and Paul walk past. He looks to Inais and students in the dark corner. He smiles to her.

Inais smiles.

With the kids Megatron slowly creeps out of the classroom.

He spots a duffle bag full of weapons.

A noise behind him. Football players and varsity jackets creep towards him. They stop. Megatron turns around.

INT. HISTORY CLASSROOM - MOMENTS LATER

Crying, scared students wait in crowded room.

Paul, Ashley and Nelson enter.

Students scream.

PAUL Hey! Calm the fuck down.

The students settle.

Paul stumbles over the students. His vision blurry.

Nelson trips over students. He falls into a table.

PAUL (CONT'D) Dumb fuck. Be careful.

NELSON You did it too.

PAUL Cause I'ma diabetic who missed his insulin this morning. John get the duffle bag.

Paul walks around the room. He pulls out a bag from his pocket. He gives it to a random student.

PAUL (CONT'D) I want all of you to put your cell phone in this bag. Don't think about playing Superman. You can't outrun a speeding bullet. The students pass a bag along and place their cell phones in them.

Ashley unloads a duffle bag full of blue overalls that Nelson, Ashley and Paul currently wear.

PAUL (CONT'D) And after that I want you all to strip down naked and put these overalls on. Yet again don't think your Magneto. You can't hold you hand out and stop a bullet.

In the background the students began to take off their clothes staying in their underwear. Paul stops in front of a SERENA, a terrified beautiful blonde teen. He kneels down in front of her.

PAUL (CONT'D) Well look at what we have here. Megatron's girlfriend.

A light shines from her pocket.

He reaches into her jacket and pulls out a cell phone.

PAUL (CONT'D) Check out the icing on the cake. You've been in touch with him?

SERENA His phone is dead.

Paul searches the contacts. He finds Megatron's number, dials it and places the phone to his ear. INTERCUT SCENES.

INT. MATH CLASSROOM - CONTINUOUS

Megatron in the room with other athletes load guns. His phone rings. He looks and see's Serena's name.

MEGATRON Yes, Serena you--

PAUL --This Megatron?

MEGATRON Yes, wait who is this? This isn't Serena.

PAUL Where are you? A long pause. Megatron looks amongst the students and his fellow teammates.

MEGATRON I'm, I'm in the library.

Click. The phone hangs up. Megatron looks at the crowd.

MEGATRON (CONT'D) We gotta get these kids out first. They got my girlfriend.

INT. LIBRARY - MOMENTS LATER

A student and teacher run to the exit door. Shotgun blast through glass door throws them both back.

Enter Ashley with shotgun, Paul with Serena and Nelson.

Paul with a small machine gun shoots at random students under the desk. Out of ammo he tosses the gun and grabs the shotgun over his shoulder. He looks under a desk.

PAUL You seen Megatron?

Paul blasts the teen away. Onto the next desk.

PAUL (CONT'D) You've seen him?

Paul blasts the shotgun again.

Paul goes from desk to desk blasting away students who hide under them.

PAUL (CONT'D) Where. The. Fuck. Is. Mega. Tron.

He aims the gun at Serena.

PAUL (CONT'D) You know where he is.

SERENA (crying) No I don't.

PAUL Well, what wasteful bait you are.

Paul blasts her away.

Paul alert, chases after Ashley.

INT. BLUE HALL MINOR STAIRWELL - CONTINUOUS

Ashley runs down the steps. He reaches the bottom. Paul shoots him in the ankle. Ashley falls.

ASHLEY (crying and in pain) Nigga what the fuck are you doing?

PAUL What the fuck are you doing?

ASHLEY I saw Jamal running down the hall.

PAUL That faggot forget about'em, he don't want your old ass.

ASHLEY But I do and why the fuck did you shoot me.

PAUL Cause you're fucking up the mission that's why. You're not acting like a professional, wait. (suspicious) You're trying to be like Diva--

ASHLEY

No No--

PAUL Yes the fuck you are--

ASHLEY --Don't try that bullshit with me--

PAUL --It ain't bullshit--

ASHLEY --This ain't fuckin' Reservoir DogsPAUL --It's my fuckin' movie and you niggers are tryin to add plot B to A.

ASHLEY

--Nigga fuck you!

Paul empty's nine bullets into Ashley. Slowly, he turns to Nelson.

Nelson, holding the camera, terrified.

Paul, tired and deranged, slowly approaches Nelson.

The camera shakes vigorously in Nelson's hands as he takes a step back.

PAUL (calmly) No don't move. I want you to get this.

Nelson stops. Paul slowly creeps to him.

PAUL (CONT'D)

Is it my fault, these guys are breaking mission. Is it my fault these guys are breaking protocol huh? When these bunch of niggas came to me, I told them I had their back if and only if they follow my lead, then would I get them out safely. But noooo, somewhere down the line motherfuckas want to break tradition and bend the rules. No, wait. They want to fuck the rules likes its some orgy and apply it to the same state like nothing happen. This situation is like a, is like a virgin. Once it's fucked and ruined, its fucked and ruinedand I want to keep shit tight. I want to keep shit tight so we can come back and fuck the shit again. But, we can't. We fucking can't, can't we and you wanna know why.

(rising rage) Because motherfuckin niggers think they Godzilla'n'shit,

(MORE)

PAUL (CONT'D) Listen I'm the Alpha and Omega I'm the Supreme Ruler, I'm the realest nigga with the biggest dick on this planet. You can suck my dick, your momma can suck my dick, this whole fucking world can suck my dick and you know why everyone can suck my dick... (calmly) ...Cause I'm Mr. Untouchable.

Paul slowly raises his pistol to Nelson.

Nelson backs away slowly, as he shakes his head yes and no.

Paul smiles.

Nelson stops.

Paul laughs.

Nelson looks suspicious of Paul.

Paul laughs louder. It's an obnoxious laugh.

PAUL (CONT'D) Come. Kill with me.

Paul turns around and leads the way laughing as Nelson follows cautiously behind.

MAIN FOYER

Paul walks to main stairwell.

PAUL (CONT'D) Is the duffle bag under the steps?

NELSON

It should be.

Under the main stairs, Paul grabs the bag. Confused, he shakes it. Anxious and swiftly he unzips it. No guns or ammo in sight.

Slightly angered, Paul peeps to Nelson.

Nelson aiming the camera at Paul looks fearful.

NELSON (CONT'D) Wh-What's wrong.

Paul amused.

PAUL

Come here.

Nelson creeps slowly. Scared and suspicious.

Paul optimistic and encouraging.

PAUL (CONT'D) No come closer, come faster than that I don't bite.

With Nelson close, Paul snatches him by the collars and pulls him face to face behind the steps.

PAUL (CONT'D) Where the fuck are the weapons, where'd you put them?

In front of the steps, Megatron, five other athletes with pistols and guns escort the elementary kids out.

Inais creeps behind Megatron.

NELSON I don't know where they're at--

PAUL Shut the fuck up, yes you do.

NELSON I've been with you the entire time...

Paul suspicious looks past Nelson and sees Megatron escorting the children.

NELSON (CONT'D) ... you know this, believe me.

Paul tosses Nelson to the side, tosses his back against the wall and loads the AK.

Megatron stops with the kids. He raises his rifle to the steps. No one in sight.

Paul breathes heavy. He's happy and nervous.

Megatron serious. Mouth shut. Breathing tense. Sweaty. He slowly lowers the gun. He signals the crowd to move on.

Paul peeps to the group. His eyes sprout bigger seeing Megatron. Rage erupts as he erupts from the corner.

PAUL Meagtrrooooonnn!

Paul fires.

Megatron ducks out of the way.

Gunshots. Sparks. Whizzing bullets. Glass shatters.

Some Children fall. Other children scream and run away.

Other athletes return fire.

Nelson fires.

Other athletes shoot as they slump.

Nelson shot multiple times slumps. He's weak, but no blood comes from the wounds

Gun fire galore. Death. Blood.

Out of ammo, Paul turns for cover. He tosses a smoke grenade and is shot in the shoulder. He slumps to the ground in pain.

Gunfire stops.

Paul takes a clip of ammo from a struggling Nelson. He loads the gun. He rises to his feet weak and injured exits the steps.

Smoke everywhere. Blood and bodies. Silence.

Paul slowly creeps into the chaos.

An athlete struggles for life. Paul shoots him. He continues walking.

He steps on something. Teddy bear music plays. He slowly looks to ground. Inais covered in blood. Mixed with shock and terror he drops the gun and kneels to Inais. He holds her lifeless body in her arms.

> PAUL (CONT'D) No, no, no no, what have I done, what I've done. Talk to me sis. C'mon now wake up, wake up...

Paul plays with her face. Gives her mouth to mouth. He rocks back and forth. Tears, anger and sadness overtake him.

PAUL (CONT'D) ...Lord no, oh dear God, no, no noooo. Nelson approaches weak.

NELSON

Oh no!

Three gunshots. Nelson shot in the head, neck and arm falls to the ground. Megatron's gun jams.

Paul runs away with his sister in arms as shots pass him.

He hides behind the steps.

Running of footsteps. Megatron stops in the middle of the hall.

Paul breathes heavy. Worried and fearful.

Megatron scans the area. A figure moves behind him. He turns to it. No one there. He reloads his gun.

Megatron turns and fires at Paul just as he runs down the hall. Paul disappears in the smoke. Megatron creeps toward Paul

Paul hides behind a pillar.

MEGATRON You kill the defenseless, but you run when evenly matched. That'sa bitch move.

Paul's anger rises.

MEGATRON (CONT'D) How bout this. Drop the gun Paul. Fight me like a man. If you can. I mean you should after all, you killed so many people and I found out something new about you.

PAUL What's that?

MEGATRON Gays can be bullies too.

Megatron laughs.

Paul slowly lowers Inais' body. Slowly he rises.

MEGATRON Easy. You won't.

Megatron approaches the steps.

Paul grabs the rifle from Megatron. A struggle between the two ensues.

Punching, wrestling, kicking, and shoving. Bad guard, bad stance, these two have no formal training.

Megatron has Paul in the sleeper hold.

Paul smashes the gun on Megatron's head. He gets on top of him and chokes him as Megatron pushes Paul in the face.

Megatron wraps a leg around Paul's neck. Megaton struggles to wrap the other one. He kicks Paul in the face repeatedly.

Paul falls on his back. Megatron stands over him and kicks him.

Paul on his back kicks furiously as he reaches for a knife. He grabs it and tosses it into Megatron's shoulder.

Megatron falls back. Paul falls on top of him and takes out the knife. He tries to stab Megatron again but Megatron fights back.

Paul plunges the knife into his other shoulder. He lunges for a .45 glock and ammo. His vision becomes hazy and Paul looses his balance. He struggles as he loads the gun and crawls back to Megatron. He gets on top of him and forces him to open up his mouth as blood pours out.

> PAUL Suck on this bitch.

Megatron struggles to keep Paul from plunging the gun into his own mouth as blood pours out. The struggle intense.

> PAUL (CONT'D) Notice my face...notice my face.

The gun slowly enters. Paul fires. Megatron dead.

Paul out of breath.

A very long beat.

PAUL (CONT'D) Remember...buttermilk pancakes are the best.

Paul relaxes.

A long beat.

Paul crawls over to Nelson's camera and takes the video card out. He puts it in his pocket.

S.W.A.T. OFFICER (O.S.) Room cleared.

Paul alert, rises and runs to the steps.

INT. SECOND FLOOR CORRIDOR - CONTINUOUS

Paul enters from the steps. He stops at the corner. He peeks. S.W.A.T team, armed and ready heads straight for him.

He tosses a gas grenade. It fills the hallway.

S.W.A.T. OFFICER Pull back. We don't know what gas that is.

Paul runs to the History classroom.

INT. HISTORY CLASSROOM - CONTINUOUS

Students with identical blue uniforms and mask wait alarmed and scared.

Paul enters.

PAUL C'mon let's go.

The students rise and run past him.

Paul exits.

INT. SECOND FLOOR CORRIDOR - CONTINUOUS

Smoke fills the hallway. Students in blue panic.

Paul opens the door to another classroom.

PAUL Let's go, get a move on it.

S.W.A.T. OFFICER It's just smoke. Make a move!

More students in blue uniforms and white mask enter into the chaos.

A S.W.A.T member exits the smoke shoots a teen. Teen falls. The rest of the S.W.A.T members open fire

Paul runs down the steps with others.

INT. MAIN FOYER - CONTINUOUS

Students scream at the dead bodies. Panic consumes the area as they try to find their way out.

Paul runs to Inais. He picks her up.

Inais, slightly awakes.

Paul astonished.

S.W.A.T Members march down the steps shooting bean bag shots.

Paul panics.

S.W.A.T Officer charges to Paul aiming his gun.

Paul scared and panicky.

PAUL No. No. Don't shoot.

S.W.A.T Officer fires.

FADE TO WHITE:

FADE IN:

INT. HOSPITAL ROOM - DAY

Sound of heart monitor. Roses, flowers and cards decorate the room. A picture of Inais happy amongst the gifts.

Inais hooked to multiple tubes and oxygen.

Paul in deep thought next to her. Linda and Glen stand over his shoulder. Their mood somber.

GLEN I want to know the guy that did this. (MORE) GLEN (CONT'D) I swear, if I'd ever find that son of a bitch, God knows... (disbelief) ...God knows what I'll do to them.

LINDA We've been through this a thousand times--

GLEN (to Paul) --And you mean to tell me you didn't see'em?

Paul somber looks at Glen from the corner of his eye, then back to his sister.

LINDA Glen please!

GLEN There's got to be somethin--

LINDA --Not here, not now. I'm pretty sure Paul told all he knows. Isn't that right Paul?

Paul swallows.

DOCTOR HAZE enters the room with papers. He's looks lethargic.

LINDA (CONT'D) What's the news doc?

A very long beat.

Doctor Haze breathes. He opens up and folder and puts you his glasses. He takes a deep breath once more.

Linda in disbelief.

Glen reserved takes a seat.

DOCTOR HAZE

I'm sorry.

Linda sits and sobs uncontrollably.

Paul quietly stunned. Tears flood his eyes. He slowly looks to Inais' face.

DOCTOR HAZE (CONT'D) We're giving her a couple of days.

Linda sobs. Glen holds her.

Doctor Haze leaves the room.

INT. DINNER TABLE - NIGHT

Glen and Linda eat their food with sadness and deep thought. Paul doesn't eat at all.

INT. PAUL'S BEDROOM - DAY

The room filthy. Old food on plates. Clothes everywhere.

On the bed Paul lays miserable. He looks at the ring around his neck. It is black. Paul rises and trashes the room even more. Objects fly everywhere.

Paul stops and cries.

He picks up his keys and storms out the room.

I/E. PAUL'S CAR/CITY STREETS - DAY

Pouring rain. Paul drives upset and wipes his tears.

He blows his horn in anger as cars past and break.

PAUL Get the fuck outta the way.

A car stops in front of him some distance away.

He steps on the break. The car doesn't slow down.

Paul panics and stomps on the break three times. He swerves the car and the car crashes into a tree.

Paul gets out the car and runs away.

INT. AUDITRIOUM - DAY

A lady practices sings high soprano opera tune. Two people sit in the front row judging her.

Paul in far back wipes his tears as the lady sings.

Paul looks to Linda happy of her presence.

Linda sits next to him and hugs him.

LINDA Hey I got here as soon as I can. You okay, where's the car?

PAUL I left it at the scene. The brakes gave out on me.

Linda shakes her head in disbelief. She settles in the chair and studies the singer and takes a deep breath.

LINDA

Boy oh boy! Paul, I always said, get the car fixed, get the car fixed Paul, get it fixed before something bad happens. Now look what you've done. You've ignored the help people were trying to offer you and now you hurt someone your sister. All those kids at the school. Jesus Christ, Lord help us all. If I say get the got dam car fixed next time, get the got damn car fixed.

Paul looks at Linda and studies her face. She can't bare to look at him.

A very long beat.

Paul looks to the opera singer again. Together they both study her.

The opera singer gets louder and then settles back into a quiet peaceful tone.

LINDA (CONT'D) Paul, why are you here, in the opera house.

PAUL Classical opera music has always been my favorite. I like how the dramatic tension can build in the notes and then settle. (MORE)

PAUL (CONT'D)

It's like displaying its anger and rage but somehow still able to manage its professionalism and classiness without being offensive. Its the type of music accepted by the greatest of all minds, mature and wise. I just wish I could produce music like that.

LINDA

Judging by your appearance I thought you'd like rock'n'roll and hip hop. You know the music built from rebellion and violence.

PAUL

Mom... (takes a deep breath) ...what am I going to do?

Paul looks to Linda again as she fights back tears.

LINDA That car, that car I knew was going to give you problems. It's been a while for sometime. It hasn't had proper maintenance, its been abused. I can't say I'm not surprised at the damage its caused...

Linda looks to Paul with eyes full of tears and blood shot red.

LINDA (CONT'D) ...Get some help. I don't cae what is it. Religion, medication. Just get that car, you, for that matter off the streets.

Paul stares in Linda's eyes with deep thought.

A very long beat.

Paul runs out of the Opera house. The door slams shut

Linda buries her face in her hands and cries.

INT. HOSPITAL - DAY

Queenan in the bed looks out the window.

Knock at the door.

Paul enters. Queenan smiles.

Paul stands at the door hesitant.

QUEENAN Well c'mon in and give me a big hug you dork.

PAUL I just got a call that you woke up from your coma a few days ago.

QUEENAN Yeah I did and I was wondering when your sweet self was going to come. I still gotta get you prepared for that gay rally coming up.

PAUL (whispering) Yeah that.

QUEENAN Well aren't ya going come over and give me some love.

Paul walks over to Queenan and hugs him. Queenan leans for a kiss. Paul gently and kindly declines.

Queenan embarrassed.

QUEENAN (CONT'D) I forgot. Not yet right.

PAUL Yeah about that. Not ever.

QUEENAN Wait what? What are you hinting at?

PAUL

You ever go to the store sometime and try on a few jeans to see how they fit right.

QUEENAN Yeah who hasn't done that.

PAUL Well yeah, let's just say I found a pair of jeans that fit perfectly for me. QUEENAN Oh my gosh. You found someone else.

PAUL No, I just, I'm comfortable wearing my own clothes now. I don't need someone convincing me what fits right.

QUEENAN In other words you're not a pokemon anymore.

PAUL It was fun for a season.

Queenan angry. He reclines in his bed in deep thought.

PAUL (CONT'D) I take it that's my cue to go.

QUEENAN

It's whatever.

Paul walks away. Sad Queenan tosses his dinner.

Paul exits the room.

INT. PAUL'S ROOM - DAY

Paul cleans up his room. In a series of quick shots he puts multiple objects away. When he is done the room is entirely clean. He observes it satisfied.

INT. BATHROOM - DAY

Paul wipes makeup from his face, dyes his hair, washes it, changes clothes and styles his hair. His hair is back to its natural clothing and his clothes resemble a preppy teen. He observes satisfied.

EXT. CHESAPEAKE BAY - DAY

Paul, Linda and Glen in the boat. Their mood somber.

Glen takes the urn and pours ashes in the water. He passes the urn to Linda.

Linda pours some ashes. She passes it to Paul.

Paul pours the rest of ashes in the water.

Quiet sunset. Birds soar the sky.

EXT. BEACH - MOMENTS LATER

Beautiful orange sunset. Paul helps pull the boat ashore with Glen and Linda.

GLEN Can you two wait right here while I get the truck.

PAUL Uh no, Pops could you leave me here alone for a while. I need sometime alone.

Glen and Linda look to one another and back at Paul.

GLEN

Linda.

Linda nods and walks away with Glen.

Paul folds his arms and looks at the sunset. The seagulls chirp in the sky as the waves rush against the shore.

SUSEJ (O.S.)

Hey.

Paul looks to his side notices Susej. He's shocked by pleased at Susej's presence.

PAUL Hey uncle Susej. We just buried--

Susej walks to Paul

SUSEJ

--Yeah I know...

Susej stands next to Paul with his arms folded gazing at the sunset.

SUSEJ (CONT'D) ...I kinda figured that was going to happen. I've shed my tears before it happened. How's the ring.

Paul looks at the rings still wrapped attached to the necklace. The ring black.

PAUL It hasn't changed since the time I pulled the trigger. Is it stuck.

SUSEJ No, you just haven't done what you're supposed to do yet.

PAUL I don't know what that is. I've tried everything. I mean check the appearance.

SUSEJ I see, but you haven't. Let me ask you something. What would you have preferred your enemies do.

PAUL Apologize, stop bullying and abusing me and Turn themselves in to jail. Repend atleast. Can't belive I just said that.

SUSEJ What I've been trying to say all along.

Paul looks to Susej and finds that he's disappeared. He looks at back at the sunset. A small smile on his face.

EXT. 9/11 MEMORIAL - DAY

Area packed with people. Bright sunny day.

Paul smiles stands at the memorial overlooking his mothers name. He has a Bible in his hand. A crucifix attacthed to a chain around his neck.

> PAUL You think they're going to forgive me?

Glen, Linda and Susej stands behind him. The necklace around Paul's neck turns white.

SUSEJ Some will, the others, well that's what scars do to you. But the main question is can you forgive yourself for becoming the people you hated?

PAUL

That...

Paul looks around at the people.

PAUL (CONT'D) ...that I've already done. Think its time I give the people what they really deserve.

SUSEJ By the way. Keep the ring at all times. Listen to it.

PAUL

Yeah.

Paul nods his head and whips out his cell phone. He dials.

PAUL (CONT'D) Yes hello. This Warwick County Police Department. Okay I just wanted to confess. The school shooting that happened at a few days ago. I did it. No I was there, I'll tell you how everything went down when I turn myself in...Yeah, now that I know God, I know true peace.

Behind him the Freedom Tower stands complete.

THE END