COBB HILL MASSACRES

An Original Screenplay by Gregory J. Baldwin

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EXT. COBBLESTONE HILL - DAY

SUPER: SACO, MAINE

A sign sits at the bottom of a large hill.

INSERT THE SIGN

COBBLESTONE HILL EST. 1945

BACK TO SCENE

The ruins of a MASSIVE steel mill sit atop a lonely and isolated hill in the countryside. Rusted columns support only air and aged chains slither down broken and obsolete machinery.

A toothless GROUNDSKEEPER(80's) cautiously wanders around the deserted site with a pitchfork. Several crows SQUAWK and then fly away. The groundskeeper pokes his pitchfork around the weeds growing through the shattered tile floor until he hears a loud CRUNCH.

GROUNDSKEEPER

What in holy-

He brushes away several weeds and discovers the obstruction: A HUMAN SKULL.

EXT. NEW YORK - NIGHT

The city of Rochester lit up on a brisk night.

INT. SEWER - NIGHT

Footsteps splash the puddles of murky water. A flashlight shines to all corners of the sewer. The footsteps start to speed up. These are the steps of DETECTIVE XAVIER GRIFFIN, a quiet but motivated man dashing through the murky water.

He comes to a sudden stop and aims his light at the ground. The beaten and battered body of a man sits at Xavier's feet, drenched in blood and sludge and his jaw has been ripped clean off. Xavier pulls out his radio.

> XAVIER Fifty-one. I've found the body. Over.

EXT. STREET - NIGHT

The man is carried off in a body bag as police cruisers and officers investigate the area. RALPH NASH, a scrawny

officer with a speech impediment, walks over to Xavier. There's a sort of pathetic likeability about him.

RALPH

Is t-there any crime you can't
s-solve?

XAVIER Nah. My life revolves around my work. Have you been able to find a suspect?

RALPH W-we are closing in on him. The same guy w-who saw the murder s-saw where he went.

XAVIER Well, that's good news.

RALPH W-why don't you g-go home now a-and have a good weekend.

XAVIER Thanks, Ralph. Might want to work on your speech.

RALPH I-I know. It's been acting up la-lately.

XAVIER Well, see you next week.

RALPH See you, Xavier.

Rain starts to fall just as Xavier walks off.

EXT. FREEWAY - NIGHT

Xavier drives a black SUV along the deserted freeway drenched in heavy rain pour.

EXT. XAVIER'S HOUSE - NIGHT

He pulls up to a shoddy one-story house in the middle of a suburban neighborhood.

INT. XAVIER'S HOUSE - NIGHT

His house is a pigsty. Stains cover the floors and ceilings, wallpaper is torn off, stacks of pizza boxes and newspapers cover the counters along with shade-less lamps.

He flops onto a torn up couch and stares off into space. His blue eyes drift aimlessly around the room with a sort of innocence about them.

With barely any movement, he taps his answering machine.

BEEP

HISPANIC MAN(V.O.) Bueno, muchacho. Por què no dame su comida para doce dias? Quíero dos tacos con mucha salsa y tambíen necessito agua mineral para tres personas-

Xavier suddenly jerks over and violently smacks the phone after every word the man says.

XAVIER This is not the fucking Mexican restaurant for the thirtieth fucking time you fucking asshole!

He lets out a large exhale and flops back onto the couch.

BEEP

CHARLOTTE(V.O.) Xavier, this is Charlotte. Where have you been? Why haven't you returned my calls?

Xavier sighs.

CHARLOTTE(V.O.) I thought we had a good time, but I guess your thoughts are different. Well, please, give me a call. Even if you want to yell at me, just let me know what's on your mind. Bye.

BEEP

Still no movement from Xavier.

XAVIER There is no god. A drop of water splashes onto his forehead. He doesn't budge. Another drop hits and then another.

He wipes the water away and looks up at the ceiling where a puddle has soaked through.

XAVIER

Son of a-

He gets to his feet.

INT. ATTIC - NIGHT

Xavier's attic isn't any cleaner than his house. Old furniture, clothes and boxes are the main ingredients of this mess.

As he enters from a ladder, he notices that the roof has sprung several leaks all around. He walks over to an antique dresser where several pots and pans sit. He grabs them and places one beneath each dripping area.

As he puts the final pot down, a giant RAT scurries out from a corner and startles Xavier to the ground. He lets out a shriek and then throws a stray chunk of wood at the creature.

The wood misses its target, but instead jolts into an aged briefcase, which tips over to the ground.

Xavier crawls over and examines the aged briefcase.

XAVIER I've seen you before.

INT. LIVING ROOM - NIGHT

The briefcase is carefully opened to reveal its contents of several photographs and documents. He examines the documents for a few seconds and then tosses them aside.

The first photograph that he pulls out is that of an ATTRACTIVE BLONDE WOMAN standing in front of a giant steel mill. The photo is aged with color and burned in the bottom left corner.

RING! The phone rings, breaking Xavier's trance, but he doesn't answer. Several more rings go by.

BEEP

XAVIER'S RECORDING This is Xavier, leave a fucking message, all right? AMELIA(V.O.) Xavier! I raised you in a house without profanity!

Xavier rolls his eyes.

AMELIA(V.O.) That's not the kind of thing to put on your answering message! Honestly, Xavier, if you-

He picks up the phone.

XAVIER

Yeah, mom.

AMELIA(V.O.)

Xavier, with a greeting like that, everyone will be too scared to leave a message.

XAVIER

I know, mom, but if you don't welcome them then they can't bother you.

AMELIA(V.O.) Is that a fact?

XAVIER What can I do for you?

AMELIA(V.O.)

It's been a while since we've spoken! It seems like you've broken off all contact to the world.

XAVIER

Well, I've been busy. I found a guy tonight who had his jaw ripped off.

AMELIA(V.O.)

Xavier!

XAVIER Hey, it's my job.

AMELIA(V.O.)

Well, listen, I'd love to see you for lunch or something and then you can tell me all about the man who had his jaw ripped off. EXT. RESTAURANT - DAY

Xavier enters a family restaurant with the briefcase in his hand.

INT. RESTAURANT - DAY

Xavier and Amelia sit in a booth and have finished most of their meals while enjoying a good laugh. She's a short woman, brown hair, and a youthful 63 years of age.

> AMELIA So he stutters all the time, huh?

> XAVIER Well, not all the time. He took some lessons and practiced to fix it, but recently it's come back.

AMELIA Maybe you should help him out.

XAVIER It's not really my problem.

His mother smiles and nods her head.

XAVIER

You know, I was looking through my attic last night and I found some cool stuff.

AMELIA

Oh?

XAVIER What do you remember about your parents?

AMELIA Well, you knew them. My mom enjoyed gardening and my dad-

XAVIER I mean your birth parents.

She rolls her eyes. She's given this speech before.

AMELIA

Xavier, I don't even remember my birth parents. We knew each other so briefly that there wasn't any time to create a memory. I don't even know their names! Four days after I was born I was picked up outside an army recruiting office.

XAVIER I know, but don't you ever wonder?

AMELIA

Occasionally.

XAVIER I can do some research if you like.

AMELIA Xavier, there's no point.

XAVIER Seriously, I want to.

Xavier opens up the briefcase and pulls out the picture of the blonde woman and shows it to her.

XAVIER This was your mom, wasn't she?

AMELIA We think so. It was in the pocket of the army jacket I was wrapped in.

XAVIER But mom, look at the picture.

AMELIA Why do you have that anyway?

XAVIER

Just look!

She examines the picture.

AMELIA Yeah? What am I looking for?

XAVIER There's that giant steel mill behind her. Maybe your father worked there.

His mother drops the picture on the table and sighs.

AMELIA It's possible. The steel industry was huge during World War 2.

He puts down the picture and rubs his hands together.

XAVIER I can find out.

AMELIA

(sighs) Xavier-

XAVIER I'm interested! I want to know!

AMELIA You're an ideal detective, you know that? Always trying to solve every little crime you come across.

XAVIER (smiles) That's what I like to hear. Where

That's what I like to hear. Where were you found?

AMELIA

Saco, Maine.

XAVIER And your birthday. '42, right?

AMELIA (glares) Any other questions?

INT. LIBRARY - DAY

Xavier feverishly searches website after website on a public computer.

INSERT SEARCH BAR

"SACO, MAINE"

BACK TO SCENE

He comes to a website. "Call for Reservations" are seen in each corner of the page. He sighs and reclines in his chair.

He returns to the search engine and types in something else.

XAVIER Steel mills in Saco, Maine.

He clicks the search button.

INSERT RESULTS PAGE

RESULTS 1-10 OF ABOUT 3,256.

BACK TO SCENE

He reclines in his chair once again, now biting his fingernail. He sits back up and types something new.

XAVIER Steel mills. 1942. Saco, Maine.

Quotations are on either side of every word. He clicks enter. Only a handful of results turn up now. One search result catches his eye.

INSERT RESULTS PAGE

LEGEND OF THE COBB HILL MASSACRES

BACK TO SCENE

He clicks the link and arrives to the dimly decorated page. There are a few black and white photographs of steelworkers and heavy machinery.

XAVIER

(reading) The mysteries of the Cobb Hill Massacres go back to the early 1930s where dozens of villagers were reported missing in the area surrounding Saco, Maine. After years of speculation, local historian Chase Randolph came to the conclusion that they were all murdered in what Saco citizens regard as the Cobb Hill Massacres. (stops reading) Let's dance.

MONTAGE

--Xavier typing "Cobb Hill Massacres" into search engines.

--Aged photographs or steel mills and steelworkers coming up on various websites.

--Xavier searching through newspaper databases and picking up headlines such as "SEVEN MISSING FROM LOCAL TOWN", "MISSING BROTHERS FEARED DEAD", and "RAISING THE DEAD IN SACO".

--The final newspaper he comes to has the headline "JACOBSEN VANISHES. MURDER BY FORMER WORKER SUSPECTED".

END MONTAGE

Xavier carefully reads this article over. He scrolls down to a photo of SIDNEY JACOBSEN, a young adult in a military uniform.

XAVIER

Hellooo.

He pulls out his cell phone and dials in a number.

XAVIER

Ralph, hi. It's Xavier...I'm wonderful, how are you? ...Good. Listen, I have a favor to call in. Can you look in the national database for the state of Maine and search for someone named Sidney Jacobsen, born around 1920 I'm guessing...I was looking for my family tree but this kind of derailed me... Thanks.

EXT. HIGHWAY - DAY

Xavier drives on a near empty highway.

INT. SUV - DAY

He answers his ringing cell phone.

XAVIER

Griffin.

RALPH(V.O.) I-I found a guy in Augusta, but his name i-is Sid Jacobs.

XAVIER Sid Jacobs? How old?

RALPH(V.O.) I-it says born in 1942 in Saco. He's c-currently in the hospital.

XAVIER Alright. Could you e-mail me the information?

RALPH(V.O.) W-what is this for anyway?

XAVIER

My mom was born around the time of these things called the Cobb Hill Massacres.

RALPH(V.O.) T-trying to solve a-another crime?

XAVIER

It's a habit.

INT. XAVIER'S HOUSE - DAY

He removes his jacket and lightly drops his cell phone and wallet on a nearby card table.

The table instantly collapses to the ground. Xavier stares for a moment and then flops onto the couch.

XAVIER God damn it all.

INT. XAVIER'S BEDROOM

Xavier sits at his computer and prints out several papers. Each sheet is complete with an ID picture of muggy looking guys along with a description.

INSERT CRIME SHEET

Name: Sidney Jacobsen. Born: April 4, 1899. Died: February 8, 1942.

Wanted For: Murder, Extortion, Terrorism

BACK TO SCENE

He looks at the NATIONAL DATABASE SHEET for Sid Jacobs and notices that his birthday reads FEBRUARY 8, 1942.

XAVIER Can't fool a fool.

EXT. HIGHWAY - DAY

Another foggy day, another near deserted highway. Xavier's SUV speeds down the road headed toward a small mountain range in the distance.

EXT. HOSPITAL - DAY

The car comes to a stop and Xavier steps out and looks up at the three-story hospital.

INT. HOSPITAL LOBBY - DAY

Xavier peers over a counter at a RECEPTIONIST typing away at a computer.

XAVIER

Excuse me.

RECEPTIONIST May I help you?

XAVIER

My name is Detective Xavier Griffin. I'm looking for Sid Jacobs. Can you tell me what room he's in?

The receptionist types a few things on the computer.

RECEPTIONIST

Room 32A.

XAVIER

Thank you.

He starts down the hallway, gripping the briefcase in his left hand.

INT. ROOM 32A - DAY

Xavier opens the door and slides into the room, quietly shutting it behind him. The room is gloomy with little light seeping in from the outside.

In the bed rests SID JACOBS, a 106 year-old man lost in a deep sleep. His wrinkly skin spreads from his bald head all the way down to his rotting toenails.

XAVIER

Mr. Jacobs?

No response. Xavier tries a little louder.

XAVIER

Mr. Jacobs!

Sid slowly opens his eyes and stares at Xavier.

XAVIER

My name is Detective Xavier Griffin. I came out here from New York because I have a few questions that I'd like to ask you.

Sid speaks with a frail, weak voice.

SID Fucking bastard. What the hell you want?

Xavier opens up his briefcase and flashes Sid the photo of the blonde woman.

XAVIER Do you know this woman?

Sid reaches out for the picture and carefully examines it, nodding approvingly.

SID

I have a memory of this one.

Xavier takes back the picture and pulls out a few more aged photos of random people from his briefcase. One is short and muscular, another is tall and lanky.

> XAVIER How about these people?

Sid looks at each photo and shakes his head.

SID

Eh.

XAVIER Maybe this one will restore your memory.

Xavier pulls out one more photo, this one of a large steel mill. He hands it to Sid who immediately begins laughing, showing off his rotting teeth in the process.

> SID Yeah! I remember this.

XAVIER I bet you do. Would you tell me what that is?

Sid looks at Xavier and laughs.

SID That's where I murdered `em.

XAVIER Nice to see that you have such a sharp memory. SID That's Cobb Hill, boy. That was my castle, my home.

XAVIER

Mr. Jacobs, I'm here to find out the truth about something and I believe you're the only one who can tell it to me. I need you to dig into your memory and tell me everything about Cobb Hill.

Sid laughs once more, grimacing with his hideous smile.

SID

I'm an old man. You expect me to remember everything?

XAVIER

Are you? The national database has you listed at 63 years of age.

SID

Let me ask you somethin'. How much about me do you already know?

XAVIER

Enough.

SID Well, yeah, I ain't 63. Haven't been for 'bout 43 years now.

XAVIER Okay then. We're both on the same page. Now would you mind telling me about the Cobb Hill Massacres?

Sid hysterically laughs.

SID

Same question, boy. I'm an old man. You expect me to remember everything?

XAVIER You've lived through three centuries somehow. Sure, you can't do much physically but you can sure as hell still think.

SID

What ya gonna do if I don't talk? Gonna take an old wrinkled man to jail? They'll think you're insane.

XAVIER

I'm not going to arrest you. I just want to know. There are things you may know that can help me unlock a mystery I'm trying to solve.

SID

Christ. Fucking detective boy. What have you got to gain?

XAVIER Knowledge. What have you got to lose?

SID My sense of sight because you're fucking ugly. Look at all of those pores on your face.

Xavier smiles.

XAVIER Speak for yourself, sir.

SID Why the fuck are you still here? Get the fuck out!

XAVIER

Mr. Jacobs, the law gives me the right to be here and the law demands that you answer my questions.

Sid cringes and squeezes his blankets in his hands.

SID Where do you want me to begin?

XAVIER Where it first started.

Sid looks up at the ceiling.

SID All right, detective boy. It all goes back to 1930 during the construction of the Empire State Building. You know what that is right, dumbass?

XAVIER

Yes, sir.

Sid holds up his hands.

SID These hands constructed America as you know it today. These are the hands that built America.

EXT. EMPIRE STATE BUILDING - DAY - FLASHBACK SEQUENCE

The skeletal structure of steel beams stands at a towering 102 stories. About 80 stories up, leaning against a set of perpendicular beams, is SIDNEY JACOBSEN(31). He's well built, has a nice head of hair and smokes a cigar.

A beam hanging from a crane gently blows in the light breeze beside him. CHOCO BO JOE (25), a short but bulky worker, carefully walks across several beams and sits across from Sidney.

CHOCO BO JOE How ya doin'?

SIDNEY Ya think if we dropped a coin down there it could split someone in half?

CHOCO BO JOE I'd try it but I need the money.

BACON(19), a scrawny kid with a high pitched voice, stumbles over to the two.

BACON I wouldn't mind tryin' it!

SIDNEY Well, look who it is!

BACON Hey, Mr. Jacobsen.

SIDNEY You couldn't do it, Bacon. Don't you got a gal?

CHOCO BO JOE He lost her in a game of rummy.

BACON That was a gentleman's bet!

CHOCO BO JOE

Says you.

Sidney smiles, but Bacon is panicked.

BACON Seriously, Mr. Jacobsen, I'm in love with her! Choco is full of it!

CHOCO BO JOE No I ain't.

BACON You're a lying son of a gun!

Sidney is enjoying this.

SIDNEY Bacon, you can't take things so seriously or you'll wind up getting your testicles in a twist.

BACON I know! But I don't want anyone talkin' bad about my girl!

Choco laughs.

CHOCO BO JOE Relax. Go fry yourself, Bacon.

Sidney takes a puff of his cigar. He looks down to the busy streets below.

EXT. STREET

Coupes and sedans pack the streets of New York City. Hundreds of people flood the sidewalks, some wearing shaggy clothes and others wearing primped suits.

EXT. EMPIRE STATE BUILDING

Sidney takes another puff of his cigar.

BACON Once this building is done, I'm gonna work in it.

CHOCO BO JOE (chuckles) Sure, what education do ya got?

BACON I'm not kiddin', Choco!

CHOCO BO JOE Me neither, boy.

WORKER(O.S.)

Incoming!

The three look up where a steel beam is freefalling from the top of the building. Sidney's eyes almost burst out of their sockets. He tries to move aside just as the beam knocks into the structure.

BOING! The tremendous force of the beam shakes the building up a bit. The men try to keep their balance, but Bacon slips and falls off with the beam.

SIDNEY&CHOCO

Bacon!

The massive beam picks up more speed as it heads to the ground.

EXT. STREET

WHAM! The beam lands with incredible force onto the streets, smashing several cars into pieces. Hundreds of spectators start gathering around.

A few seconds later, Bacon lands on the roof of a car, completely shattering it.

EXT. EMPIRE STATE BUILDING

Sidney and Choco cling onto the structure as they watch from far above. Sidney breaths in deeply and shuts his eyes.

INT. ROOM 32A - DAY - PRESENT DAY

Sid opens his eyes.

SID I never stopped blaming myself for that day.

XAVIER How did the beam fall?

SID The goddamn wires on the crane snapped! Snapped! Total bullshit.

XAVIER It wasn't your fault. SID That's just the thing, boy. It was. They blamed Bacon's death on me.

XAVIER How? You tried-

SID Goddamn it, boy! Would you shut up and let me talk?

Xavier quiets down.

SID

I was the kid's mentor, therefore I was supposed to always be watchin' him. It all happened so fast that I couldn't grab his arm or nothin'.

Sid coughs up a chunk of yellow mucus. Xavier cringes in disgust and then uses a bedside towel to clean him up.

SID Thanks, boy. Anyway, that one minute changed my life forever. That's when my destiny or whatever stepped in.

EXT. STREET - DAY - FLASHBACK SEQUENCE

Photographers are taking pictures of the beam while hundreds of people continue to stare and discuss. Police and steelworkers are attaching chains to the beam.

Sidney walks along the sidewalk as an observer. OTTO, an 11 year-old paper boy, waves the daily news and speaks in an announcing tone.

OTTO Extra! Extra! President Hoover a Laeissez-faire! Read all about it!

Sidney grabs the paper out of Otto's hand and gives him a penny.

OTTO The price is five cents, mis-tuh!

SIDNEY

Five?

OTTO Young fella like me has to survive in these times, mis-tuh.

Sidney looks at him intently. He notices a gold Star of David around his neck.

SIDNEY Good luck with that.

Sidney walks off without paying. Otto glares.

INSERT NEWSPAPER HEADLINE

DEPRESSION GROWS, HOOVER SHRINKS

Sub headline: Young steelworker falls to death

BACK TO SCENE

Sidney folds up the paper when suddenly Otto steals several pennies from his pocket and runs off. Sidney chases.

SIDNEY Hey! Hey! Come here!

EXT. ALLEY

Otto leads Sidney down a trash filled alley. Otto takes a sharp right and heads down a narrower alley. Sidney slows down a bit, but keeps a steady trailing pace.

Otto slows down and takes another right. Sidney follows.

EXT. OTTO'S

Otto's place is a small indenture in the alley. A tarp is pitched by four metal poles over a small, dirty mattress with wooden crates all around it.

Sidney looks around for a few moments until Otto emerges aiming a pistol at his chest.

SIDNEY Is this where you live?

OTTO It's a tough world, mis-tuh.

SIDNEY Yeah. You're not going to shoot me, though.

OTTO How do you know?

SIDNEY Because that gun ain't loaded.

Otto holds it firmly.

OTTO

I'll do it, mis-tuh. I will.

Sidney leans against the alley wall and slides to the ground.

SIDNEY No you won't. Even if you could then you still wouldn't.

Otto lowers the gun and brushes his hand through his rich auburn hair.

OTTO How do you know?

SIDNEY I'm just trying to make a livin' as well. Don't wanna mess things up.

Otto sits down across from him.

SIDNEY Where'd you get that gun?

OTTO Stole it from a merchant.

SIDNEY

Can I see?

Otto slides the gun over to him. Sidney aims it off to the side and pulls the trigger. CLICK.

They exchange smiles.

SID(VO) I befriended that Otto and he befriended me. I was the father that he lost and he was the son I never had. We were both orphans in a way. EXT. STREET - DAY

Otto casually walks down the busy street and lightly bumps into unsuspecting people.

SID(VO) We leaned on each other. I gave him shelter and food and in return he gave me a little extra.

Otto turns a corner where Sidney is waiting and hands him a gold pocket watch.

INT. ROOM 32A - DAY - PRESENT DAY

Sid chuckles.

SID And no one suspected a thing.

XAVIER Pick pocketing, huh?

SID

Petty theft, boy. During the Depression that was pretty much all you could do unless you wanted to wait outside the banks waitin' for your money that no longer existed.

XAVIER How did that lead onto the road to Cobb Hill?

SID

Well, what goes around comes around.

INT. VERMONT'S OFFICE - DAY - FLASHBACK SEQUENCE

BORIS VERMONT(30) greets Sidney with a big smile. He's a sharply dressed guy with a noticeable comb-over and a deep voice.

BORIS Seed! Sit down! Welcome!

Sidney sits down in a leather chair. Boris sits down at his desk and offers Sidney a cigar. They both light up.

SID(V.O.) Boris Vermont was this jolly government guy who I fought alongside with in the trenches. One day he took a shot while them mans were droppin' gas on us, so put his mask on for him and saved the fuckin' day. Afterward he promised that if he found solid work for me then he'd give me a ring, sort of as payback.

SIDNEY Thanks, Vermont.

BORIS

Seed, my friend. It's been years. How are you?

SIDNEY Just tryin' to survive, Vermont. Just tryin' to survive.

BORIS Indeed. Good to see that you're getting by.

SIDNEY That's 'bout as authentic of a sayin' as that full head of hair you got there.

Boris proudly smiles.

BORIS Well, I try to keep it-

SIDNEY That was sarcasm, Boris.

Boris is disappointed.

BORIS

Oh.

SIDNEY It's a nice comb-over, though.

They both smile.

BORIS You told me not to bother unless I got a good deal for you. Well, I got one.

SIDNEY I'm listening. Boris flops a folder onto the desk.

INSERT FOLDER

In big red letters it reads TOP SECRET

BACK TO SCENE

BORIS

It's a new age, Sidney. Our scientists are discovering things everyday that will change the course of time and life as we know it.

Sidney flips through the papers in the folder and then flops it back onto the desk.

SIDNEY Christ, I can't understand half of what that thing is sayin'.

BORIS

You don't need to know what it means. You just need to keep it safe.

Boris pulls out a photograph of a large steel mill and hands it to Sidney.

BORIS

That's Cobb Hill. It's a steel mill located in Saco, Maine, about four miles from the ocean. It's isolated and complete with dorms and running water.

SIDNEY You want me to stay there?

BORIS

You'll continue your work producing steel and whatnot but in addition you'll be serving the U.S. government with this assignment and therefore will be protected under national security.

SIDNEY

So, I just go to Maine, live there, do my work, protect this thing you're giving me and that's it?

Boris smiles.

BORIS

That's it!

Sidney rolls his eyes and raises his voice.

SIDNEY

I don't believe this. I said when an opportunity arises then you make the offer-

BORIS This is an opportunity!

SIDNEY This is bullcrap!

BORIS

Seed, listen! You'll be serving the government! We could have selected anybody for this, but you're perfect for the job! You can select your own crew and we'll never let you fall with the economy. You'll be set for life!

Sidney ponders this.

SIDNEY Set for life?

BORIS

For life.

SIDNEY And I can select my crew?

BORIS

Of course.

EXT. EMPIRE STATE BUILDING - DAY

On the ground floor, Sidney discusses business with Choco and ATILLA(20), a tall and bulky guy.

SID(V.O.)

A lot of the guys I selected were working on the Empire State Building at the time. Choco, of course, and Atilla. Tall motherfucker spelt his name with two L's.

EXT. DUMPSTER

SPRITZER(21) drops a pile of garbage into a dumpster. Sidney walks over and talks to him.

SID(V.O.) There was Spritzer, probably one of the biggest hard-asses you'd ever meet. Big motherfucker, about six-two, and strong. Like an ox.

EXT. STOOP

EGGS(17) sits on an apartment stoop playing his ukulele. Sidney approaches him as he did the others.

SID(V.O.) Then there was Lawrence Fisher, but everyone just called him Eggs. Yeah, we had Bacon n' Eggs, we were fuckin' hilarious.

INT. SIDNEY'S PLACE

A cramped nothingness of an apartment. A thick coat of trash covers the entire area with two military cots in the center of it all.

Sidney packs a duffel bag with odds and ends. Otto watches intently.

OTTO Are we gonna come back?

SIDNEY Probably not, Otto. We're leaving this two-bit shit-hole of an apartment for something better. Kind of like a second chance for us.

OTTO No more bummin' people or being told what to do?

Sidney pulls a small pistol out of his pocket and puts it in the bag.

SIDNEY

No more.

EXT. SACO, MAINE - DAY

A dense coat of fog suffocates the miles of farmland. We hover across the land at a quick speed, closing in on Cobb Hill.

EXT. COBB HILL

Sounds of grinding steel erupt from the vintage, full-functioning steel mill.

SQUAWK! Several crows perch atop a towering smokestack stretching out from the center of the mill.

INT. STEEL MILL

BANG! Several items tossed into a blast furnace are obliterated.

TWO DOZEN WORKERS vigorously spread the floor. Steel beams are hoisted into the air, sparks erupt from the grinding of metal on steel, and steam rises to the ceiling where it heads up the smokestack.

Molten iron is dumped into several Bessemer converters spread throughout the mill. The large, egg-shaped machines swallow up the iron and blow off clouds of steam.

Sidney stands on a catwalk outside his second story office and watches everything intently. Otto looks up to him.

> OTTO Are we fixin' the economy, pa?

Sidney smiles.

SIDNEY I think we are, kid.

Two cellar doors leading directly into the ground burst open. Out pops Spritzer.

SPRITZER Sid! I found out something!

SIDNEY

What?

SPRITZER The pitchblende that Vermont and his boys brought over is hot!

SIDNEY So don't touch it. SPRITZER No! I mean it's not hot-hot, it's radioactive!

SIDNEY

How do ya know?

SPRITZER

I got Dr. Know-It-All down here analyzing the grounds and he said this stuff that Vermont brought over is off the charts!

A PHYSICIST emerges from the cellar and looks up at Sidney.

PHYSICIST The grounds are good, Jacobsen. I'll be by next month with more material.

Sidney walks down the steel stairway and shakes hands with him.

SIDNEY Thank you, doctor.

He exits. Choco Bo Joe, leaning on one of the machines, grimaces.

CHOBO BO JOE Damn kikes.

Sidney turns around.

SIDNEY

What, Choco?

CHOCO BO JOE That there fella is the biggest kike I've seen in the past ten years. Big nose, curly hair. Disgusting.

SIDNEY Does that make him less of a man?

CHOCO BO JOE Makes him less than a parasite.

Choco grunts and exits. Eggs emerges from an adjacent room carrying a tray of drinks.

EGGS Fellas! I got some drinks! He trips and falls to the ground with the drinks spilling all over the floor. Eggs is upset, but everyone else laughs.

> EGGS Son of a gun! It took long to make those!

SIDNEY Eggs, you gotta slow down, son.

EGGS I know, sir, I'm sorry.

Atilla gets Eggs in a headlock and gives him a noogie.

ATILLA If you knew then you wouldn't be so young and stupid.

EGGS Come on, Atilla, let me go!

Atilla releases him and laughs.

A crash and then the sound of two men struggling is heard OS. Choco comes back onto the scene dragging a THIEF behind him.

SIDNEY

Who is this?

Choco lays the thief before Sidney.

CHOCO BO JOE I found him going through trunks in the barracks and found these on him.

Choco hands Sidney a folder. He opens it up and finds that it's the same folder that Boris gave him. Sidney is dumbfounded.

> SIDNEY This was in my office, how the...

The thief smugly speaks up.

THIEF I'm good at what I do.

Sidney hands the folder to Atilla and gets nose-to-nose with the thief.

SIDNEY Who are you working for?

THIEF Who says I'm working for someone?

SIDNEY No idiot steals a folder of documents expectin' high value out of it unless someone is paying them.

The thief smugly smiles again.

THIEF If that's what you think.

Choco tosses a pistol over to Sidney.

CHOCO BO JOE Sid, it's gotta be done.

Sidney nervously looks at the pistol then back at Choco.

CHOCO BO JOE We all made an agreement to the country to do our jobs.

SPRITZER He's right, Sid.

Sidney squeezes the grip and cocks the gun. The thief smiles.

THIEF Come on, coward. Do it.

CHOCO BO JOE Do it, Sid. You're representing all of us. You gotta do it.

THIEF You don't got it in ya, coward. Look at you, you're sweatin'!

CHOCO BO JOE Sid, it's gotta be done.

THIEF He ain't gonna do it. He's just some scared sonuvabitch-

Sidney pulls the trigger and blows a hole through the thief's eye, killing him instantly. The thief falls into a

puddle of his own blood while everyone else nervously moves around.

SIDNEY

Be on the lookout for other intruders because as we've just discovered, outside agencies know what we got.

Blood continues to ooze out of the thief's head.

SIDNEY Someone clean this up.

ATILLA What do we do with the body?

SIDNEY Bury it, burn it, I don't care. Just get rid of it.

The men move in on the body, all while Otto stands on the catwalk and watches. He nervously brushes his hand through his hair as the men clean up.

INT. ROOM 32A - DAY - PRESENT DAY

Xavier is taking notes on a notepad.

XAVIER Was he the first man you ever killed?

SID

The first man I killed face-toface, yes. I killed countless German bastards in the war or did your stupid little mind already forget?

XAVIER

(he's had it) You don't have to talk in that tone, Mr. Jacobs.

SID You're gonna take whatever tone I give you, boy. Remember, you came in here buggin' me and askin' your stupid questions. XAVIER I've been cordial, though, and I think I deserve some of your respect.

SID Fuck respect. Everything fucks you over in the end anyway.

Xavier is silent for a moment.

XAVIER

I know.

Sid violently coughs. Xavier pours him a glass of water from a bedside pitcher and hands it to him. Sid drinks up.

SID Thanks, kid.

XAVIER So, how did the thief know?

SID

Xavier, ya gotta understand that security in those days wasn't as pristine as it is now. Top secret information would leak out one way or another.

XAVIER But what was he looking for? What did you have going on down there?

SID I'll get to that soon enough.

MONTAGE THROUGHOUT 1930s.

--A MAN being brutally beaten by steel workers.

SID(V.O.) The 1930s were bloody years. I don't know how many people we killed up there.

--Another MAN tied to a post with three steel workers aiming rifles at him and firing.

SID(V.O.)

Ya gotta understand that the government required us to protect this secret by any means necessary. That's why they located the project to Cobb Hill. It was isolated, quiet, unsuspecting.

--Graves are dug in the cellar of the mill.

--TOWNSPEOPLE from a small village half a mile from Cobb Hill watch as the mill glows through the night sky.

SID(V.O.)

There were several surrounding villages and every month or so we'd get some stupid motherfucker sticking his nose where it didn't belong. If he saw what the government wanted us to hide, then we killed 'em. Simple as that.

BACK TO SCENE

INT. ROOM 32A-DAY

Xavier snaps at Sid.

XAVIER So you were behind the Cobb Hill massacres!

SID Goddamn it, boy! I just started!

XAVIER

I've heard all about them. I did some research before coming here. Nobody ever found the bodies so now the massacres are considered a myth.

SID

Boy, why are you here anyway? Are you looking to arrest me for a 60-year old crime? Are you a goddamn Nazi hunter?

XAVIER

You tell me everything about Cobb Hill first, then I'll tell you my business here.

Sid sighs and continues on.

SID Yeah, we murdered those folk that came up there. XAVIER Why didn't the villagers report you?

SID

They lived in fear. Two dozen buff steel workers with unlimited amounts of military weaponry is mighty intimidating, boy.

XAVIER

I can imagine. But what were two dozen buff steel workers with unlimited amounts of military weaponry hiding?

SID I'm getting to that. Goddamn it! Hold the fuck on! 1940 is when everything started to change.

INT. STEEL MILL - NIGHT - FLASHBACK SEQUENCE

SIDNEY JACOBSEN(41) actively walks up and down ladders and catwalks of the mill. At this point in Sidney's life, he's balding, still has bad teeth, but speaks with command in his voice.

WORKERS scurry around the mill pulling chains, operating machines, and putting coal into the generators. JIMMY JOE, a scrawny young guy, looks up at Sidney.

SIDNEY Let's move it along, folks!

JIMMY JOE Hey, Mr. Jacobsen!

SIDNEY

Yes?

JIMMY JOE Do we get a break or somethin'?

SIDNEY You've only been workin' for two hours, kid!

JIMMY JOE Well I've never done this before!

SIDNEY

Well, you're new here but you'll get used to it. So long as you live it'll pay a nice sum for you and your family.

OTTO(O.S.)

We got four!

Barging through the front gates are OTTO(20), several other workers, and FOUR TERRIFIED TOWNSPEOPLE.

Otto has grown into a sharp, well built guy. He slides his hand through his chestnut-brown hair.

SIDNEY Where'd you find them?

OTTO

The field.

SIDNEY

Proceed.

Atilla and Spritzer, still looking the same as they did years earlier, chain the four horrified individuals to a fallen metal column and begin taunting them.

> OTTO Do you know why you're here?

> > SCARED MAN

No!

OTTO That field is off limits! Why do you people keep going on it?

SCARED MAN We won't go on it again!

OTTO You're right. You won't.

Choco holds a burning poker and creeps up to the chained up individuals and moves the rod closer and closer...

Sidney watches intently as he hears the screams of pain from the people.
INT. SIDNEY'S OFFICE

Otto steps into Sidney's office located on the second floor of the mill. Certificates and memorabilia from Sidney's army days decorate the walls and shelves.

> SIDNEY It's good to see you're taking the initiative now.

OTTO You were persistent with me.

SIDNEY Otto, when I die you're going to take over, right?

OTTO That was our plan, but what--

SIDNEY No, no. Don't speak. I've been questioning the loyalty of some of our cohorts lately.

OTTO

But--

SIDNEY If I died tomorrow would you swear your allegiance to me that you'd carry on my name?

OTTO

Certainly, but --

SIDNEY That's all I wanted to hear.

OTTO

You've taught us well. You've taught us not to take gripe from anybody. You've taught me that to make it you gotta be tough and stand up for what you believe.

SIDNEY And what do you believe, Otto?

OTTO Whatever you believe...who down there are you questioning? A loud SIREN is heard coming from the bottom floor of the mill.

SIDNEY Two in one night. Let's check it out.

INT. STEEL MILL

Sidney and Otto step out onto the catwalk and look down where A WOMAN is being shoved through the front gates.

The woman, EMILY(24), is attractive, blonde, and is chained to the fallen metal column.

Sidney and Otto walk down the steel stairway and approach the frightened beauty. Sidney glances at Emily and is instantly mesmerized.

> SIDNEY Don't believe we've ever had a blonde gal around these parts. What's your name?

Emily is in tears, but she speaks.

EMILY Emily Schorwitz.

SIDNEY Where was she?

CHOCO BO JOE Edge of the field.

Sidney's assertiveness is now completely gone. All he can do is look into Emily's eyes.

SIDNEY You shouldn't be there, darlin'.

EMILY I'm sorry! God, I'm sorry! Please don't hurt me!

OTTO Father, are you okay?

Sidney is in a trance.

OTTO

Father!

SIDNEY Huh? I'm fine.

EMILY Please don't hurt me! You couldn't hurt a lady!

OTTO Is that a challenge?

Sidney bumps Otto away.

SIDNEY No, we won't hurt you. Been a long time since I've ever seen a blonde gal.

СНОСО ВО ЈОЕ

Sid!

SIDNEY

Release her.

Otto and Choco are bewildered.

OTTO Are you sure?

SIDNEY She's coming with me. I wish to speak with her in private.

CHOCO BO JOE You gonna fuck her then kill her or kill her then fuck her?

SIDNEY

Just do it!

Choco sighs and unlocks Emily's chains.

INT. SIDNEY'S OFFICE

Emily sits stiffly on a chair, continuing to cry and shake. Sidney tries his best to be welcoming.

SIDNEY Are you thirsty? Can I get you anything?

She shakes her head.

SIDNEY

I don't want you to think that I'm going to hurt you, because I'm not.

Emily speaks with uncertainty.

EMILY You're not going to kill me?

SIDNEY

No.

EMILY I know what you do up here.

Sidney grinds his teeth and then admires his war pictures.

SIDNEY Do you know why we don't want anyone coming close to the mill?

Emily shakes her head.

SIDNEY

It's because there are secrets in this building that you nor the world would not understand. Secrets that this group of steelworkers have sworn to protect.

EMILY

Why do you feel that you need to murder?

SIDNEY It's the only way to keep our secret safe. If it got out...then you'd get a glimpse of hell.

EMILY Why? I don't know anything of your secret.

SIDNEY It goes beyond that.

EMILY But you won't kill me. What if I were to find this secret?

Sidney stares at her for a moment.

SIDNEY

There's something about you, Emily. (stands up and heads for exit) Welcome to Cobb Hill.

INT. BARRACKS

Choco is in a huddle with Spritzer and Atilla in the 20 bunk-bed dormitory. Each bed has an old green blanket and a stained pillow. The walls of the room are peeling from age.

> CHOCO BO JOE The old man is finally folding.

ATILLA You don't know that, Choco.

CHOCO BO JOE The old bastard has been losing it the past several years. He's always been weak.

SPRITZER Maybe him and the broad are relatives.

CHOCO BO JOE Spritz, don't speak unless you got something intelligent to say.

SPRITZER Burn in hell.

CHOCO BO JOE I've lost all trust in Jacobsen. I think it's time that he steps down.

Otto enters the dormitory just as Choco stops speaking. Otto looks at them suspiciously, grabs a pillow, then leaves.

CHOCO BO JOE

Kike.

INT. SIDNEY'S OFFICE

Otto enters the office, where Emily is sitting on the couch by herself, still terrified. He tosses the pillow to her.

> OTTO You'll sleep in here tonight.

EMILY What do you want with me? OTTO Don't know yet. It's out of my hands. Goodnight.

Otto exits.

INT. STEEL MILL

Otto steps out onto the catwalk and locks the office door. WAH! WAH! WAH! A siren sounds throughout the mill.

SPRITZER(O.S.)

Stand by!

Spritzer shoves the contents of a trashcan into a massive incinerator and then steps aside. Atilla pulls the lever next to the machine and a loud explosive sound fills the mill.

EXT. COBB HILL

Smoke bursts out of the smokestack and floats into the nighttime sky. The sound of the incinerator echoes into oblivion.

DISSOLVE TO

EXT. COBB HILL - DAY

A silent, overcast morning. The tranquil feel is broken up by the squawking of several crows perched atop of the smokestack.

INT. STEEL MILL

Only a few machines are operating with a dozen or so workers. It's a quiet work environment.

INT. SIDNEY'S OFFICE

Emily slowly opens her eyes. She looks across the room where she sees Sidney standing in front of a small kerosene stove.

She sits up. Her eyes are dark and heavy. Sidney turns around and smiles.

SIDNEY Good morning. How'd you sleep? Are you hungry?

She slowly shakes her head no.

SIDNEY Come on, you haven't eaten in a good twelve hours. You must be hungry.

She shakes her head again. He takes the contents of the pan and dumps them onto a plate and brings it over to Emily. It's scrambled eggs and bacon.

> SIDNEY Eat! Bacon n' eggs. Perfect way to start off the day.

Sidney dangles a fork in front of her. She contemplates for a moment, then snatches it and digs in, wolfing the food down in mere seconds.

SIDNEY

I knew it.

She shovels a chunk of egg into her mouth.

EMILY Where do you get the food?

SIDNEY She speaks! We get it from neighboring villages and farms and whatnot.

She stuffs an entire piece of bacon into her mouth. Sidney is amazed.

EMILY

This is good.

SIDNEY Cooking is a good skill to have.

Emily shovels in the last of the eggs and then licks her fingers clean. She burps a few times and embarrassingly covers her mouth.

EMILY

'Scuse me.

SIDNEY We're all men here, miss.

EMILY

Can I leave now?

Sidney stares at her like she has something written on her face.

SIDNEY I just don't know. I look at you and I see something, but I don't know what it is.

EMILY Have you not been with a woman in a while?

He laughs.

SIDNEY It's been a while, but that's not it.

Emily is stiff.

SIDNEY Are you frightened?

EMILY

Yes.

SIDNEY You should be. The world is a frightening place.

He stands up.

SIDNEY Emily, right?

EMILY

Yes.

SIDNEY Well, Emily, I've got some work to do so I'll be back in a bit.

She jolts up.

EMILY Please let me go!

SIDNEY

I can't.

EMILY

Why? You've already told me yourself that you won't harm me, so why must I stay?

SIDNEY It's the law, babe. Bear down. He opens the door.

EMILY May I at least have your name?

SIDNEY

Name's Jacobsen. Sidney Jacobsen.

He steps out and slams the door behind him.

INT. ROOM 32A - DAY - PRESENT DAY

Xavier is listening intently as Sid continues his story.

SID

I had never seen anyone like her before. I couldn't let her get away.

XAVIER Kind of like love at first site?

SID

No, boy, I was a man. I ain't into that puppy love shit. It was unexplainable. It's like when ya see an eclipse and ya can't help but wonder if there's something more out there. More mystery. More explanation.

XAVIER

I know exactly what you mean. You live your life and then a point comes where you ask yourself why. Why did this happen or why did that happen?

SID You're gettin' smarter by the second, ain't ya?

XAVIER So it's true then, you were known at one point as Sidney Jacobsen.

SID Yeah, I was him.

XAVIER

So that proves it! You were responsible for the Cobb Hill Massacres!

SID

You're a goddamn schmuck, boy.

XAVIER

It makes perfect sense. You had something to hide so you were forced to change it.

SID

We all got somethin' to hide.

XAVIER

I bet you murdered Emily.

SID I bet you're a little shit. I didn't lay a finger on Emily, all right? I would never hurt her.

XAVIER

Well, then what'd you do to her?

SID

Well, I wasn't gonna let her go. You couldn't walk onto Cobb Hill and leave just like that. I didn't want to scare her, but I had to get through to her somehow.

Sid violently coughs.

XAVIER You all right?

SID

Peachy.

XAVIER

I got a question, though. You guys were up there for ten years. What'd you do to pass the time?

SID

And the detective actually asks a smart question! Bravo!

Xavier smiles.

SID

Well, Maine ain't the most exciting place in the world, so when we got bored, we fought.

INT. STEEL MILL - NIGHT - FLASHBACK SEQUENCE

Atilla and Spritzer are engaged in a fist fight. Both are shirtless and surrounded by a rowdy crowd.

SID(V.O.) We'd fight if we were mad at each other. We'd fight to settle a simple disagreement. Hell, sometimes we fought just cause it gave us somethin' fun to do.

Atilla jabs Spritzer in the nose and then trips him to the ground. THUD! He smashes onto the concrete floor.

WHAM! Atilla body slams Spritzer, leaving him in a motionless ball.

ATILLA Are we done here?

Spritzer holds up his hand in defeat. Atilla smiles and helps him to his feet.

ATILLA Nice round, Spritz!

Spritzer spits blood onto the ground.

SPRITZER Enjoy the chicken.

Choco, leaning against a machine, speaks up in a mocking tone.

CHOCO BO JOE Come on, Spritz! Sure, he's taller but you're stronger.

Spritzer uses a towel to clean himself up.

SPRITZER Then you fight him.

CHOCO BO JOE I don't fight.

SPRITZER Then shut the fuck up.

INT. SIDNEY'S OFFICE - NIGHT

Sidney and Emily are sitting next to each other on the couch. She timidly speaks.

EMILY Why are they fighting?

SIDNEY That's what they do.

EMILY Have you ever fought them?

SIDNEY

A few, yes.

EMILY

Did you win?

SIDNEY (laughs) Made 'em bleed purple.

She looks at the war memorabilia on the wall.

EMILY You were in the war, weren't you?

Sidney turns to the wall and admires it.

SIDNEY

Sure was. I was a hell of a soldier too. Disciplined, obedient. I could have become a general... I <u>should</u> have become a general.

EMILY

Why didn't you?

SIDNEY

War is an ugly business, Emily. On Christmas of 1919 the shooting stopped for 24 hours. During that time we came out of our trenches. Not just the Americans, I'm talking about the Germans and the French and Brits too.

He leans against the wall and looks at a photo of his younger self.

SIDNEY

For that one day we spoke to each other like human beings. We played cards and celebrated the day. For that one day there was world peace. Then the next morning we went back to killing each other. I hated myself after that day.

EMILY How many soldiers were there?

SIDNEY

Hundreds, thousands. They were just boys, Emily. Just like I was. Some had a family waiting back home, some didn't. But the one thing we had in common was that we didn't know why we were fighting this damn war. We were just following the general's orders. So you see, Emily. I couldn't be in that position again. I couldn't watch that innocence fade.

EMILY

But you choose to destroy it up here.

SIDNEY

(smiles) I'm protecting the country, Emily. You don't know it yet, but if it weren't for me then you'd be dead.

Emily looks down at her feet. Sidney thinks for a moment.

SIDNEY You're a very beautiful woman. Do you have a husband?

She shakes her head. Sidney tries to make light of it.

SIDNEY I guess that's kind of a dumb question cause you're stuck up here and yeah.

EMILY

I did have a husband. We were expecting our first child in the spring of 1938, but then there was an accident and I lost the child. Shortly after that he left me for the village whore.

Sidney is in disarray.

SIDNEY

What was the accident?

Emily struggles to speak.

EMILY

He beat me. Kicked me right in the stomach when I was six months pregnant. I couldn't even defend myself.

SIDNEY

Did he normally do this?

EMILY

(nods)
All the time. There was nothing
I could do. (looks up) Do you
know what it's like to lose
someone?

Sidney looks at her with a straight face.

SIDNEY

I do.

EXT. EMPIRE STATE BUILDING - DAY

Bacon falling from the 80th floor.

INT. SIDNEY'S OFFICE - NIGHT

Sidney nods.

SIDNEY

There was a boy in New York, no older than 20. We were on the 80th floor of the Empire State Building when one day a steel beam fell and took him along with it. He smacked right into a car in the streets, shattering his body into a million bloody pieces. Choco down there still blames me for his death.

EMILY You shouldn't blame yourself.

SIDNEY I don't. Just as you shouldn't pity yourself. She briefly smiles.

EMILY

Thank you.

INT. STEEL MILL

Choco leans against a machine while Otto smelts some iron. Sparks fly and steam rises.

> CHOCO BO JOE Otto, what's Jacobsen's deal with the broad?

Otto stops.

OTTO I don't know. He likes her, I guess.

CHOCO BO JOE Well, he's in violation of national security.

OTTO Tell him that.

CHOCO BO JOE He doesn't care what I have to say.

OTTO Neither do I.

Otto goes back to smelting. Choco reaches over to Otto's neck and grabs his Star of David. Otto immediately stops and grabs Choco's arm.

OTTO

Let go.

CHOCO BO JOE What happened to your family again?

OTTO

Let go, Joe.

CHOCO BO JOE That's right. When you moved to Russia they were killed by the Czar. You're the sole survivor.

OTTO Is my faith the only reason you hate me? CHOCO BO JOE Otto, my boy. The world hates you for your faith and that alone is enough. You think Roosevelt doesn't know what's going on in Europe? If I know then he knows.

OTTO You want to settle this in front of a crowd, Joe?

CHOCO BO JOE I don't fight and you know that.

Otto has had it. He yanks away from Choco and drags him into the center of the mill.

OTTO You got a problem with me, Joe? Let's just settle this like men.

CHOCO BO JOE I already told you-

OTTO I don't give a shit. Put your money where your mouth is.

Otto rips off his shirt, revealing several scars all over his body.

CHOCO BO JOE I'm not fighting, Otto.

OTTO (shouts) Everybody! It's a fight!

One by one, each of the steel workers emerge from the machines and create a circle around the two men.

CHOCO BO JOE It's true that Jews love attention, ain't it?

OTTO Come on, Joe. Show your stuff.

Eggs opens up a brown notebook and searches through several pages.

EGGS Otto, you've got seventy-seven wins to fourteen losses this year.

Eggs searches further in the book.

EGGS Choco, I don't believe I have a record for you.

CHOCO BO JOE And you ain't gonna. Cause I ain't fighting.

OTTO You a coward, Joe? If you don't give the boys something to see then they're gonna be all over your ass.

CHOCO BO JOE I'm not fighting today, tomorrow, or any other day. I'm not fighting Spritzer, Atilla, Eggs, and especially <u>you</u>. Nothing is going to happen.

Choco shoves several people aside and exits.

XAVIER(V.O.) He seemed to have the most balls out of everybody. Why didn't he fight?

SID(V.O.) Thought it was barbaric.

INT. ROOM 32A - DAY - PRESENT DAY

Sid laughs.

SID The meanest son of a bitch in the state of Maine thought fighting was barbaric. How do ya like that?

XAVIER From how you describe him, I'd expect him to be fighting the most.

SID

Choco hated Otto and after what happened in New York, he especially hated me. He hated the fact that I was put in charge of Cobb Hill and he let his thoughts be known.

XAVIER Did you hate Choco?

SID

Hate? Nah. I was better than him. There was no reason.

XAVIER I assume this is going somewhere, so what'd you do with Emily?

SID

Well, my next mission was to get Emily on my side. To have her want to stay with me at the mill. To do that I had to convince her that I was a good guy.

XAVIER Brainwash her?

SID Not so much brainwashing, but more or less it was manipulation.

INT. SIDNEY'S OFFICE - DAY - FLASHBACK SEQUENCE

Emily sits on a chair in the middle of the room while Sidney circles around her.

SIDNEY

The real world is a brutal place, Emily. You know that and I know that. You've been in here a week and I haven't shown you anything but care and respect.

> EMILY belong here

I don't belong here. I belong at home with my family.

SIDNEY

Your family? The same family that blamed you for the loss of your unborn child? The abusive father who took the side of your husband? The entrenching mother who would never let you live your life?

Emily starts to cry.

EMILY

They meant well. I know it.

SIDNEY

No, you don't know it. You're leading yourself to accept that your family believes you are nothing when in fact you are an amazing individual. Where were they when your husband left you? Where were they when you regularly visited with beat marks all over you? Where were they?

EMILY

They're my family! I can't just leave them.

SIDNEY You're not leaving them. You're just living your life the way you want to live it. Believe in me, Emily. I can show you a life where you will have nothing but respect and power. Lots of power.

Teary eyed, she looks up at him.

EMILY

Power?

SIDNEY Power. Like nothing you've ever imagined.

Sidney kneels beside her.

SIDNEY

If you can just trust me for two weeks and believe in me. If not, then I'll set you free.

EMILY

You swear?

Sidney grabs her hand.

SIDNEY

I swear. I swear on everyone in this mill. I swear on my son. I swear on my heart.

Emily is bewildered.

SIDNEY

I swear.

She places her other hand on top of Sidney's.

INT. STEEL MILL - DAY

Otto and Atilla are engaged in a bloody fist fight. Atilla takes a swing at Otto and smashes his nose in. The surrounding crowd cheers.

SPRITZER

Break his nose!

Otto shoves Atilla against a column and socks him in the mouth. Blood squirts out from his gums along with a tooth, which Atilla observes for a moment and then holds up his hand.

ATILLA

That's it.

OTTO

Already?

A loud moan from the crowd. Otto and Atilla shake hands.

ATILLA That's my third tooth this year. I'm running out back there.

OTTO

I respect that.

Eggs makes an announcement.

EGGS That makes Otto seventy-eight and fourteen and drops Atilla to fifty-two and thirty. That's one more loss than you had all of last year.

Atilla smiles with his bloody mouth.

ATILLA I'm losing it. Sidney steps out onto the catwalk.

SIDNEY Fellas! I need Otto, Choco, Eggs, and Atilla up here on the devil.

EGGS What for, boss?

SIDNEY Just get your scrambled ass up here.

EGGS Fair enough.

The four men start up the stairs. Otto continues drying himself before putting on a shirt.

INT. SIDNEY'S OFFICE

Sidney shuts the door after the four men have entered. Otto leans against the wall while the others pull up chairs.

SIDNEY Boys, if we want to carry out our plan then it's time that we start finalizing our strategy.

OTTO How close are we?

SIDNEY We're close. We're very close.

Choco stares down Emily.

CHOCO BO JOE She should be outside, shouldn't she?

SIDNEY She stays.

CHOCO BO JOE Sid, you're breaking our agreement every fucking day.

SIDNEY She stays. Okay?

Choco sits back in disgust.

CHOCO BO JOE Whatever. I ain't the one that's gonna get in trouble.

SIDNEY Nobody is going to get in trouble. This is ours and only ours.

EMILY

What is it?

The men turn their eyes over to Emily. She sits back uncomfortably.

Sidney pulls out a key and unlocks the top drawer of his desk. He pulls out Boris Vermont's folder and hands it to Emily.

INSERT THE FOLDER

In bold letters it reads "TOP SECRET." As she opens it, the cover page reads "THE MANHATTAN PROJECT."

BACK TO SCENE

EMILY Are you going to New York?

Sidney laughs.

SIDNEY

Not exactly. About ten years ago the United States conducted extensive research using nuclear fission to develop a weapon with enriched uranium-

Sidney notices that Emily is spacing out.

SIDNEY Okay, how about this.

He stands up and walks over to his desk where he grabs six empty beer bottles and sets them up three in back, two in middle, one in front.

> SIDNEY These six bottles are the uranium or plutonium core-

EMILY What's uranium? He looks at Otto then back at Emily.

SIDNEY Well, uh, it's basically a very explosive thing. Okay?

EMILY

Okay.

SIDNEY

All right. When the bomb is about to detonate, a piece of non-atomic material is shot into the core which releases a swarm of neutrons and then a chain reaction starts.

EMILY

What's that?

BANG! A gunshot sounds and the bottles shatter. Emily shrieks. Sidney looks at Choco, who lowers a shotgun and smiles.

SIDNEY

Boom!

Emily is still shaken. She slowly speaks.

EMILY

How...how big will the real explosion be?

SIDNEY

The death total will be paramount. The bomb is not yet operational, but once it is then you'll be seeing a whole new world.

EMILY

So this is why you murder people up here? This is the secret?

SIDNEY

This is it. We were selected by the United States government to protect this by any means necessary. There are other stations around the country that are working on different uranium formulas and prototypes, but the one we have here, if we were to fight tomorrow, would be the one the country would use and pray works. EMILY But what are <u>you</u> planning to do with it?

The men smile.

SIDNEY

Eggs...

Eggs pulls out a folded sheet of paper from his pocket and hands it to Emily.

INSERT THE PAPER

It's a sketch drawing of an F4U Corsair, a single engine fighter plane, complete with length and width estimations.

BACK TO SCENE

EMILY It's an airplane.

SIDNEY

It's an airplane that, according to Eggs' figures, can go as fast as 400 miles per hour.

EMILY

How will you get it?

SIDNEY

Look at the paper, Emily. We're going to build it.

OTTO The bomb will be finished around the time we complete the plane.

SIDNEY

Which means while the United States and Germany are bickering over who is the greater superpower, we, these twenty-something men in this steel mill, are actually the most powerful men in the world. And that means we'll get to decide who wins and who loses.

The men evilly giggle.

EMILY How do you even know we'll go to war? Germany hasn't given us any reason to. SIDNEY Really? Otto, would you bring Jimmy up, please?

OTTO

Sure.

Otto exits.

SIDNEY

Emily, like what you have just learned in here this evening, there are other things that the United States government doesn't want you to know.

EMILY What other things?

Otto and Jimmy Joe enter the office.

JIMMY JOE Yeah boss?

ieall DOSS:

SIDNEY Jimmy, you were stuck in Germany for a couple of years, weren't you?

JIMMY JOE

Yeah.

SIDNEY Show Emily your scar.

Jimmy Joe shrugs and then pops his left eye out of its socket. Emily shrieks as Jimmy holds his glass substitute out to her.

SIDNEY

They exterminate people over there, Emily. If you're not being killed by gunshots or gas, then you're being tortured by doctors and scientists sent from the devil.

Emily looks up at Sidney.

EMILY

I had no idea.

Sidney pats Jimmy's shoulder.

SIDNEY Nobody does. Roosevelt doesn't want us to know.

EMILY But how do you know all of this?

Sidney smiles. Jimmy sticks his eye back in the socket.

SIDNEY I'm a sneaky sonuvabitch, Emily. I'm everywhere.

INT. ROOM 32A - DAY - PRESENT DAY

Xavier sits with his arms crossed and a smug look on his face.

XAVIER It's all starting to make sense now. An atomic bomb, huh? Mighty impressive, Sid.

SID

Ain't it?

XAVIER So Cobb Hill was like the Area 51 of the 1930s?

SID The Area fifty-what?

XAVIER

A top secret location that only high government officials knew of. Well I'll be damned.

SID

You be damned.

XAVIER

And what's with the plane? You said you get to determine who wins and who loses.

SID You think we were just gonna suck the government's ass? Hell no! Once that thing was gonna be operational, we were gonna take off.

XAVIER

But to where?

SID

Whoever offered us more. Maybe that was the bomb that Truman dropped on Hiroshima. Maybe the U.S. had to buy it back before using it. Or maybe we shipped it off to Germany cause they gave us a better deal. Or even maybe we just wanted to drop it on someone ourselves. Be kind of like a third party.

Xavier nods. He's clearly disturbed.

XAVIER

I see. So how long did it take to build the plane?

SID

Well, it was a new model, so it took us a while. We also had to take into consideration the dimensions, the landing conditions all of that other aerodynamic bullshit.

INT. STEEL MILL - DAY - FLASHBACK SEQUENCE

Sparks drench the cement floors with an orange flare as workers separately weld pieces of steel together.

The other dozen and a half or so workers are circled around a chalkboard with Sidney and Eggs lecturing. A detailed drawing of the plane is sketched on the board.

EGGS

We're looking at a wingspan of forty-three feet exactly. I've altered the original dimensions to take into consideration the weight of the bomb, so we want a maximum gross takeoff weight of about fifteen thousand pounds. We clear on this?

Atilla raises his hand.

EGGS

What?

ATILLA Is this a single person plane or a double?

EGGS Single. Choco here will be the one piloting it.

Choco proudly waves to the crowd.

SIDNEY Don't flatter yourself, Choco.

Light laughter.

SIDNEY Let's get to it, fellas!

The group disperses into the mill. Sidney and Otto head up the catwalk and into his office.

INT. SIDNEY'S OFFICE

The two enter. Emily perks up from the couch.

SIDNEY Emily, we need some privacy.

EMILY You want me to leave?

SIDNEY Just for a while.

EMILY Out there? Into the mill?

SIDNEY You can leave the mill if you want.

Emily shoots up.

EMILY I can leave?

SIDNEY If you want to. Or you can just wait outside until we're finished.

Emily looks at Otto, who shrugs.

EMILY All right.

Emily flashes Sidney and odd look and then exits, closing the door behind her. Otto sits down while Sidney admires his war memorabilia.

SIDNEY Your leadership is going to be increasingly important in the upcoming months.

Otto brushes his hand through his hair.

OTTO

I know.

SIDNEY One day, Otto. One day you'll be running this mill. You'll be the top dog. This is as much your home as it is mine.

OTTO

I know, father.

Otto bites his lip.

SIDNEY What's on your mind?

OTTO I don't trust Choco. I think he's got other plans.

Sidney sighs.

SIDNEY

Choco is in his own world, Otto. He comes from a broken family and he's doing what he knows best.

OTTO He'll be the one flying the plane, though. I don't know if we can trust him.

SIDNEY Trust is a risk. Right now we're all risking a lot... Remember when we first met, Otto?

OTTO (laughs) Yeah. SIDNEY

You pointed that gun at me and I said you weren't going to fire. That was a huge risk.

OTTO How did you know it was empty?

SIDNEY

I didn't.

They both laugh.

SIDNEY I'm arrogant...Otto.

OTTO

Huh?

SIDNEY

Swear to me.

OTTO

Swear?

SIDNEY Swear that you'll stay loyal. I need you to be here all the way.

Otto is silent for a moment.

OTTO Yes, father. I swear.

INT. STEEL MILL

Choco and Spritzer look up from their machines at the office window, where Sidney and Otto are talking.

CHOCO BO JOE What you s'pose they're talkin' about?

SPRITZER

Don't know.

CHOCO BO JOE Ya know, if that Jew weren't here then we wouldn't even be building this here plane.

SPRITZER Quit bitching, Choco. CHOCO BO JOE Think about it, Spritz. Jacobsen don't like the Germans over there, and since his son is a kike, he's gotta try to make a statement.

SPRITZER That ain't true. Maybe Jacobsen is just insane.

CHOCO BO JOE Heh. I knew that years ago.

Emily slowly strolls through the mill, nervously watching the work. Choco checks her out.

CHOCO BO JOE My lady. It's awfully hot in this here mill. How 'bout takin' off those clothes?

Emily stares at him, then heads for another part of the mill.

EMILY No thank you.

CHOCO BO JOE I'll be seein' that later.

She exits. Jimmy Joe walks by.

CHOCO BO JOE Hey, kid! Where's my beer?

Jimmy looks at him and smiles.

JIMMY JOE

Up my ass.

CHOCO BO JOE

Really.

Choco viciously shoves Jimmy against a wall and turns him around.

JIMMY JOE Choco, what the hell?

CHOCO BO JOE Spritz, my knife?

Spritzer hands Choco a blade.

Choco pulls Jimmy's pants down, exposing his pale ass. Jimmy starts to scream.

JIMMY JOE What the fuck are you doing?

CHOCO BO JOE Easy, Jimmy!

Choco shoves the knife into Jimmy's crack.

Screams echo the mill as workers seize their activities and look over to Choco, who pulls the knife out and smiles. Jimmy falls to the ground in tears.

Eggs leads the pack of workers over to the scene and looks at Jimmy in horror.

EGGS What the fuck happened here?

CHOCO BO JOE I was getting my beer.

Choco shows off his blood and crap stained knife.

CHOCO BO JOE He said it was up there. Didn't find nothin' though.

JIMMY JOE You fucking sick bastard!

Emily slowly walks over and watches.

EGGS Choco, what the hell's the matter with you?

CHOCO BO JOE Hey! Spritzer even helped me!

EGGS Spritzer, you helped?

SPRITZER I didn't know he was going to do that! I'm as shocked as you are!

EGGS Come on, we gotta get him to a hospital.

Atilla comes over and helps Eggs heave Jimmy up.

EXT. COBB HILL

Jimmy is slid into the backseat of a BLACK SEDAN. It's another overcast day, very quiet.

Eggs gets into the driver's seat and starts up the car. Atilla gets into the passenger side. Choco and Spritzer watch.

EGGS We'll be back later.

CHOCO BO JOE Want me to come?

JIMMY JOE

Fuck you!

Jimmy is flipping off Choco through the window. Choco laughs.

СНОСО ВО ЈОЕ

Have fun.

The car pulls off.

CHOCO BO JOE One kike down, one to go.

SPRITZER You're making a bold move, Joe.

CHOCO BO JOE I know what I'm doin'.

INT. ROOM 32A - DAY - PRESENT DAY

SID (laughs) Heh, Choco. That son of a bitch.

XAVIER I've never heard of that before. Shoving a knife up someone's ass? It's sadistic.

SID Choco was a sadistic guy. He had a whole `nother plan since the beginning and in 1940 he began to carry it out.

XAVIER What were his plans?

Sid looks at him.

SID

To take over the mill. To take over the operation. See, Choco hated what Hitler and those guys were doin', but he also hated how the U.S. was developing this nuclear shit in case a war were to erupt. He hated Otto for being a Jew, so he wanted him out.

XAVIER Because Otto was second in command?

SID

Pretty much. Otto was my left hand. If he was gone then I couldn't steer the ship no more, then him and Spritz could take over.

Xavier is in awe.

XAVIER

Why didn't you just punish him or something?

SID

(laughs) Christ, kid, we murdered people up there. What's Choco being an asshole gonna do to change that? Plus, he was the only fucker who could fly that thing.

XAVIER So you forgave and forgot?

SID

Just forgot.

XAVIER

What about Emily? Did she leave?

A smile comes to Sid's face.

SID She didn't leave. INT. STEEL MILL - DAY - FLASHBACK SEQUENCE

The partially completed cockpit of the Corsair is hoisted up into the air by a small crane. Sparks fly from the welding below.

Spritzer shuts the incinerator door and grabs the lever.

SPRITZER

Clear!

BANG! A loud explosion sounds for a few moments and then dies down.

Sidney and Emily stand atop the catwalk and watch the action below. Emily puts her hand out to touch the cockpit but falls a few inches short.

SID(V.O.)

I trusted her from the beginning, that's why she stuck around. No one else in her life ever gave her trust or treated her as a human being. For that, we had a direct connection.

Choco, operating the crane, pulls down the lever and in a quick motion so does the cockpit. It falls about fifteen feet before stopping right above Eggs, who ducks out of the way and screams at Choco.

EGGS Choco! You fucking asshole!

CHOCO BO JOE Sorry, man!

SIDNEY Choco, you better pray that that thing stays intact.

CHOCO BO JOE Or else what?

SIDNEY Or I'll shove Eggs' fist right up your ass.

CHOCO BO JOE Yeah? I'll shit on it. Then what are ya gonna do?

SIDNEY I'll make you eat it. Choco smiles and raises the cockpit back up. Emily whispers to Sidney.

EMILY I don't like him.

SIDNEY Nobody does. Don't worry about it.

Choco steps out of the crane and passes by Eggs.

CHOCO BO JOE Guess you shot off a few hardboiled ones there, eh?

EGGS Fuck you and fuck your mother!

OTTO(O.S.)

We got one!

Shouting from the entryway of the mill breaks up the meeting. Villager JOHN DENSEY, mid-20s and muscular, is shoved up to the fallen column and chained to it.

Otto brushes his hand through his hair and waits for Sidney, who casually strolls down the stairs and walks over to the column.

SIDNEY So, where did you find this strapping lad?

OTTO Caught him breaking into the dorms.

SIDNEY You're not supposed to be up here, you know that, right?

John laughs.

JOHN Fuck you, Jacobsen. I know what you do up here.

Emily emerges from the other workers and faces John. She's clearly shocked.

EMILY John Densey. Never thought I'd speak face-to-face with you again.
JOHN Emily, tell these men to release me!

Sidney looks at Emily.

SIDNEY You know this man?

Emily speaks with anger.

EMILY

Mr. Densey and I were <u>married</u> for a short time. I had a miscarriage and then he ran off with the village whore.

SIDNEY Was this the man who hurt you?

EMILY

That's him.

Sidney smiles and then gets into the face of John.

SIDNEY

What kind of man are you? You marry a beautiful woman and then to show your affection you beat her? You blacken her eye, you ridicule her. Who the hell do you think you are?

John is very uneasy.

JOHN Emily, I assure you I didn't mean any harm.

EMILY You meant me no harm? Is that why you hit me? Is that why you kicked me and degraded me?

JOHN

You still backtalk plenty I see.

She's standing up for herself.

EMILY

No! I'm speaking my mind. I'm not afraid of you anymore.

JOHN

So you're not going to help me out here, Emily? Cause you can't get over the past?

EMILY

The past still hurts, John.

Sidney draws a pistol from his pocket. John goes into a fit.

JOHN

Sidney, you son of a bitch! I know all about your secret! I know everything that goes on in here! If you kill me then there will be others!

SIDNEY You are one of the others, John.

Sidney slides the pistol into Emily's hands and helps her raise it so it's level with John's head.

JOHN Emily, please!

SIDNEY

Emily, no man should treat you with anything less than respect.

JOHN

Emily, it was the past! It's gone!

SIDNEY The past stays with us! Everything we do follows us for the rest of our lives! You think the Nazis are killing people in Europe just because they feel like it? It's our own fault!

JOHN You can go straight to hell, Sidney! Emily, please!

EMILY

I hate you, John.

She pulls the trigger and shoots John right between the eyes. Blood drips down his head like red tear drops. She lowers the pistol and stands stiffly.

Sidney takes the gun from her and rubs her shoulder.

SIDNEY

It's okay.

EMILY I hate you, John.

SIDNEY He's gone. Otto, would you please?

Otto and a few others unchain John's lifeless body and drag him off.

Sidney tries to comfort Emily, who is still in shock.

SIDNEY

You okay?

EMILY I did it. I stood up to him... I stood up for myself.

SIDNEY That was all you.

EMILY I can't believe I did that.

They embrace in a hug.

INT. ROOM 32A - DAY - PRESENT DAY

Xavier looks at his watch. The time reads 2:17. Sid catches him in the act.

SID Am I fucking boring you?

XAVIER I was just checking the time.

SID You're bored, ain't ya?

XAVIER I'm not bored! I'm very interested.

SID

Shithead.

XAVIER I'm sorry, Sid.

Sid starts laughing.

SID

I'm just messin' with ya, kid. (deep breath) Okay! 1941! Here's a trivia question for ya. When was the bombing of Pearl Harbor?

XAVIER

December 7^{th} .

SID

Very good! A-plus. In the months before the attack, our developmental plans were almost complete and as each day passed, our secret became more known. It became a regular thing if we had some stupid fucker trying to break in and steal our shit.

XAVIER

If they knew about it then why didn't they just tell the government or something?

SID

These weren't everyday people, Xavier. These were mobsters, thieves, assholes. They wanted it all for themselves so they could blackmail the system and get their way. If it were known to the world that we had an operational atomic bomb, Hitler himself would have raped us right then and there!

XAVIER

The guys that broke into the mill... did you kill them?

Sid flashes him a big grin.

INT. STEEL MILL - NIGHT - FLASHBACK SEQUENCE

SUPER: OCTOBER 1941

BANG! BANG! BANG! Gunshots are fired back and forth and bullets ricochet off metal to form sparks at all corners of the mill.

BAM! An explosion erupts from one of the machines and causes a large column to fall over, smashing the heads of TWO WORKERS on its way down.

A group of ARMED THEIVES make their way to the cellar doors, which they try to crack open. The LEAD THIEF keeps watch while two others work the locks. Several others are returning fire all around the factory.

LEAD THIEF

Hurry up!

Otto emerges from behind a machine and fires a Tommy gun at the thieves, hitting two of them.

They finally get the locks off the cellar doors and make their way underground. Otto and the other workers take out the remaining thieves and stand atop the cellar.

OTTO

Hey down there! Come on up!

Otto slides his hand through his hair and waits for a few moments. Sidney emerges from behind the machines and looks into the cellar.

SIDNEY

Come out now.

Six open hands emerge from the dark cellar and out come the three thieves. The guns remain locked onto their every move.

SIDNEY

Who are you?

LEAD THIEF

We know what you got in here but we'll leave quietly and never say a word if you don't harm us.

SIDNEY

How do you know what we got?

LEAD THIEF

Word is spreading around, man! It's not much of a secret no more! The price on this whole factory is going through the roof!

Sidney stares at the thief with eyes of distress. He knows his secret is slipping.

SIDNEY It won't get out. Otto.

OTTO

Fire!

Otto and the others gun down the three thieves with a storm of gunfire. Moments later Emily emerges from behind the machines.

She's more rebelliously dressed; torn, dirty, and baggy clothes with a bandana tied in her hair.

Otto notices that she instantly locks hands with Sidney.

OTTO What if he was telling the truth?

SIDNEY About staying quiet?

OTTO No, about what we got.

SIDNEY Don't worry about it. Even if it is found, the outside world won't understand.

Emily whispers to Sidney.

EMILY Sidney, what if the authorities come?

SIDNEY

They won't.

SPRITZER What of these bodies?

OTTO Lock 'em up in the cellar.

SIDNEY Any damage to our baby?

They walk over to the completed F4U Corsair. It's a shiny blue aircraft with a clear cockpit window, brand new wheels, a sharp propeller, and a machine gun below its snout. It looks mammoth considering that it's indoors.

Sidney slides his hand along the wing as he walks below it. Choco props himself onto the wing and admires the vehicle.

> CHOCO BO JOE A beautiful piece of machinery we got here. I'm amazed.

SIDNEY She is a beauty, ain't she? CHOCO BO JOE When we gonna test her?

SIDNEY When Eggs says she's good to go.

EGGS(0.S.) She'll be good to go in a day or two.

Eggs emerges from behind the rudder.

EGGS

Just a few more things to tweak and then she should be fine.

OTTO How are we going to make sure she can carry the weight of the bomb?

EGGS Aye. We built two replicas of similar weight and proportions. We test one and if it works then we got another for a paperweight.

CHOCO BO JOE What if this here plane can't carry the weight and I crash?

EGGS (smiles) Then I say good riddance.

CHOCO BO JOE (smiles) You're diggin' your grave, ya hear?

WHAM! Spritzer slams the cellar doors shut. Sidney glances over momentarily then looks back at his group.

SIDNEY Let's see if we can't test her out tomorrow. Time is starting to go against us.

RING! RING! The phone from Sidney's office sounds.

SIDNEY (smiles) See what I mean?

INT. SIDNEY'S OFFICE

RING! RING! Sidney enters and picks up the phone.

SIDNEY

Jacobsen.

INTERCUT - SIDNEY'S OFFICE/BORIS VERMONT'S OFFICE

Boris(41) reclines in his chair while smoking a cigar. A greasy headpiece sits on his head.

BORIS Seed, my boy! How you doin'?

SIDNEY Vermont. Long time no talk.

BORIS It's been a few months. How is everything?

Sidney pours a bottle of whiskey into a shot class.

SIDNEY Everything is magic.

BORIS

Good, good! Anyway, you've done good these past ten years, you really have.

Sidney swallows the whiskey in one easy gulp.

SIDNEY

Yeah?

BORIS

We've been getting threats from overseas increasingly in the past couple of weeks. There's been talk about the possibility of us going to war soon.

SIDNEY

What do you need from me?

BORIS

Seed, you've been a miracle for us the past ten years and we're forever in debt to ya. There's gonna be a time in the upcoming months where we're gonna need to take the bomb and transport it to one of our military bases in case a war were to occur.

Sidney is stiff.

SIDNEY So that's it then? I'm done?

BORIS Well, not yet. Soon though.

SIDNEY Boris, why don't you just leave it here? If we do go to war then it'll be right here on the coast ready to go.

BORIS National security reasons.

SIDNEY I understand. I'm sorry if I sound uneasy right now. I guess I've kinda grown onto this mill.

BORIS I understand, Seed. I'll talk to you later.

SIDNEY You got it. Take care.

BORIS

Chou.

END INTERCUT

Sidney hangs up. A small tear comes to his eye which he wipes away.

INT. STEEL MILL

Sidney steps out onto the catwalk and addresses his crew. They listen intently.

> SIDNEY My pals! I just got off the phone with a very high official with the United States government.

Whispers.

SIDNEY

We may be going to war soon so we need to up our production with small artillery, firepower, and ammunition. These orders are coming from FDR himself. Starting tomorrow I want eight out of every ten things leaving this mill to be able to fire a bullet. Clear?

Nods.

SIDNEY

Good.

EXT. PACIFIC OCEAN - MORNING

Swarms of JAPANESE FIGHTER PLANES slowly soar through the clouds.

A first wave of 180 planes start descending toward the water, with a second wave of 180 holding back.

EXT. PEARL HARBOR

A SAILOR strolls along the deck of the USS CALIFORNIA and meets with a fellow colleague.

SAILOR#1 What was that commotion this morning?

SAILOR#2

A couple subs tried getting into the harbor but were attacked before they could get anywhere.

SAILOR#1 Is it anything serious?

SAILOR#2 Not from what I'm being told.

Sailor#2 looks up and stiffens at the site of a swarm of Japanese fighter planes diving in and opening fire.

BANG! Bullets and bombs shower the vessels of "Battleship Row" as balls of fire erupt from all over the harbor.

INT. STEEL MILL - NIGHT

The intercoms blast full volume with a newscast. It's Franklin Roosevelt's Pearl Harbor speech.

ROOSEVELT(V.O.)

Yesterday, December 7th, 1941-a day which will live in infamy-the United States of America was suddenly and deliberately attacked by the naval and air forces of the Empire of Japan.

INT. SIDNEY'S OFFICE

The radio sits in front of a microphone playing for the whole mill.

ROOSEVELT (V.O.)

The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with the government and its emperor looking toward the maintenance of peace in the Pacific.

Sidney pours himself a shot glass of scotch and drinks it up. Emily sits on the couch and watches him.

EMILY

We all knew about the death in Europe, didn't we? You were right.

SIDNEY

We did, but we wanted to stay neutral, so we ignored it. But obviously someone was worried about a war, otherwise we wouldn't be killing strangers who come onto Cobb Hill.

EMILY Authorities will come here first, though.

SIDNEY

Emily, this mill could stand for years to come and they still wouldn't find out what Cobb Hill is about.

ROOSEVELT(V.O.)

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7th, a state of war has existed between the United States and the Japanese empire.

REPORTER(V.O.)

That was President Roosevelt's statement to America recorded earlier this morning. For further details and breaking news, stay tuned for reports following the program. In other news, the Yankees traded amateur free agent Tommy Holmes to the Boston Braves-

CLICK. Sidney shuts the radio off and sighs.

SIDNEY

How are you?

EMILY Me? I'm fine. How are you?

Sidney sits down beside her.

SIDNEY

Worried. For once in my life I'm actually worried about something.

EMILY You shouldn't be.

SIDNEY How would you know?

EMILY

Ever since I've been here you've told me not to be afraid. I think you should take your own advice.

SIDNEY

I'm just worried, not scared.

EMILY

I've been scared all of my life until I met you. I can't believe on the night where I thought my life would end would actually turn out to be the beginning.

SIDNEY

You have absolutely nothing to be afraid of ever again. I will protect you from anything and by any means necessary.

EMILY I know you will. For a few moments they look into each other's eyes and then come together for a kiss.

EXT. STEEL MILL - DAY

A thin blanket of fog rests atop Cobb Hill. Light steam rises up from the smokestack as swarms of crows circle above.

SQUAWK! SQUAWK! They perch atop the smokestack and proceed to preen themselves.

A massive, entire mill-length warehouse-type steel door starts sliding open from the side of the mill.

The two dozen or so workers exit from inside with Otto navigating a small towing vehicle and pulling the airplane out onto the field.

A joyful Choco follows them out and sticks his finger into the air. He's wearing aviation goggles and a brown scarf.

> CHOCO BO JOE Beautiful flying weather!

Otto releases the tow and parks the vehicle off to the side. Sidney and Emily step onto the field and observe their creation.

> EMILY If this thing flies then what will happen afterward?

Sidney intensely stares at the aircraft.

SIDNEY I've been in talks with someone.

EMILY

Who?

Choco joyously hops up onto the wing.

CHOCO BO JOE Woo! Let's get goin' ya lazy sons of bitches!

Eggs approaches Choco with a clipboard.

EGGS Now, you remember our procedures, correct? CHOCO BO JOE

Sure.

EGGS I'm serious, Joe! Don't abuse her. It's her first flight.

CHOCO BO JOE Don't scramble yourself. I hear ya.

Choco climbs into the cockpit and straps himself in.

CHOCO BO JOE For America my friends!

INT. COCKPIT

He shuts the cockpit window and observes the various controls for a moment. An empty field of grass sits in front of him and spreads on for miles.

> CHOCO BO JOE For America.

He kisses his hand and pounds it twice on his chest then proceeds to start up the engine.

EXT. STEEL MILL

Sidney and company anxiously wait. BANG! The engine starts up and the propeller starts furiously rotating. Pretty soon it's up to full speed and the plane is set for takeoff.

Sidney pulls out a radio and speaks into it.

SIDNEY

Good luck.

CHOCO BO JOE(V.O.)

Thanks.

The plane slowly rolls into the field and picks up speed with every second.

After a few moments, the plane reaches top speed and lifts off the ground and into the air.

WOO! The group on the ground triumphantly celebrates as the plane continues to reach new heights.

CHOCO BO JOE(V.O.) Wooooooooo! SIDNEY How's she handling, Choco?

CHOCO BO JOE(V.O.) She's amazing!

INT. COCKPIT

Choco's face is that of a child; happy, amused, innocent.

EXT. SKY

The plane does some somersaults in the air before leveling out a few hundred feet up.

EXT. STEEL MILL

Eggs snatches the radio and speaks into it.

EGGS Choco, look at your altitude dial. How high up are you?

CHOCO BO JOE(V.O.) About 700 feet.

EGGS Keep going until you get to 2000.

EXT. SKY

The plane continues to lift higher and higher into the foggy sky.

EXT. SMALL TOWN

A TOWNIE looks up into the sky and spots the plane in the distance and alarmingly heads inside.

EXT. SKY

The plane starts to level off.

CHOCO BO JOE(V.O.) I'm at 2000 feet.

EGGS(V.O.) Excellent. It's all you now, bud.

INT. COCKPIT

Choco pulls on a small lever next to the altitude dial.

EXT. SKY

The compartment on the bottom of the hull opens up. The replica bomb can be seen inside.

INT. COCKPIT

Choco pushes a red button right below the lever.

EXT. SKY

The bomb drops out of the compartment and freefalls to the ground.

EXT. SHORELINE

BOING! It crashes into the ground at top speed and bounces through some trees, completely splitting one in half.

It takes another bounce and SPLASHES into the ocean.

CHOCO BO JOE(V.O.) It's away! Mission accomplished, boys!

EXT. STEEL MILL

The workers celebrate. Otto pats Sidney on the back.

OTTO Congratulations, father.

Sidney smiles and speaks aloud to his colleagues.

SIDNEY It's all us now, boys. We got work to do.

INT. VERMONT'S OFFICE - DAY

Boris sits at his desk filling out forms. One of the sheets in front of him is filled with chemical formulas.

An alarming KNOCK is heard on the door.

BORIS

Come.

An AGENT dashes in and speaks rapidly.

AGENT Sir, a single engine fighter plane has been spotted off the Atlantic coastline. Boris' pencil snaps.

BORIS

Enemy craft?

AGENT

We don't know, sir. Our forces have been alerted and are patrolling the surrounding areas but I felt the need to come straight to you.

BORIS

Why is that?

AGENT It was right near Cobb Hill, sir.

Boris looks at him sharply.

BORIS Cobb Hill? Are you sure?

AGENT

Only a few miles from, sir.

Boris thinks for a moment.

BORIS

Call off your search for now. I'm going to find out what the hell Jacobsen is doing out there.

AGENT

Yes, sir.

EXT. COBB HILL - DAY

Smoke fumes out of the stack at a rapid pace. Down the smokestack and into the...

INT. STEEL MILL

Sparks fly as hundreds of rifle bullets and rounds of ammunition fall into bins and are then loaded into pistols, rifles, and Tommy guns.

Spritzer tosses a Tommy gun over to Choco, who loads it and fires a shot off into the air and then places it aside. They do this routine several more times.

Sidney walks through the action with Emily at his side.

SID(V.O.)

We were building an army conceived from steel and steam. Ammunition, guns, bombs, grenades-we produced everything. The twenty-something workers in that mill wanted to fight a war: A war which neither America nor Germany would be able to win.

EXT. WARZONE I - DAY

SUPER: BELGRADE, YUGOSLAVIA

Swarms of German aircraft drop bombs on the crumbling city. Buildings blast into oblivion as hordes of citizens run for safety.

SID(V.O.)

Germany moved to take over all of the Eastern Hemisphere, starting with the smaller, weaker European countries. Treaties were shattered, promises broken, lives were lost.

EXT. WARZONE II - DAY

SUPER: ATHENS, GREECE

German ground troops accompanied by tanks and planes take charge of the city. Blood and flesh is shed from fleeing Greeks who get caught in the action.

A British plane with the Union Jack painted on its hull is shot down and crashes into a building.

SID(V.O.) None of the Allied forces were able to hold off the power of the German Empire. British forces were completely massacred throughout Europe by Hitler and his men. It was a campaign of terror and hatred, but also of astounding success.

EXT. WARZONE III - DAY

SUPER: CRETE, GREECE

Teams of German paratroopers fall from the sky and engage in another bloody battle.

A plane is shot down from above and crashes into a mountain.

SID(V.O.)

Germany wanted to advance to take over the world. The U.S. withstood this for years, pledging to stay neutral, so who would think that they could stop Hitler? Only we could. We had the key. We had the bomb.

INT. SIDNEY'S OFFICE - DAY

THREE MEN sit before Sidney. The leader, WOLFGANG, has a distinct scar going down the left side of his face.

The other two men, YUSHI and NOWITZKI, are muscular bodyguards on either side of Wolfgang. They all speak with German accents.

WOLFGANG

Speaking for German nation, we offer you three million Reichsmark.

SIDNEY Mr. Wolfgang, I don't know if you understand the capabilities of this bomb of ours.

WOLFGANG

I understand fully.

SIDNEY See, I don't think you do.

WOLFGANG

Mr. Jacobsen, our offer is beyond generous.

SIDNEY

I do like the offer but I think that you highly underestimate the American forces. This deal can make or break the war for you.

WOLFGANG

So you say this deal win us war?

SIDNEY

Yes. Whether you use it on Britain or the Soviets or America, it will leave a tremendous death toll and allow you to take full control.

NOWITZKI

Eh, how you say, uh, America for uh, explodes.

SIDNEY

'Scuse me?

WOLFGANG He ask how we drop bomb on America. Germany very far.

SIDNEY

That's where we come in. We have an F4U Corsair and if you go through with the deal and wish to destroy America, then you can leave that to us. All you need to do is sign.

Wolfgang speaks to his cohorts in German for a moment.

WOLFGANG How much we pay?

SIDNEY Four million. It's a price you'll want to pay, Wolfgang.

WOLFGANG I speak to general and come back next week.

SIDNEY

(smiles) Very good.

EXT. STEEL MILL

The three Germans step into their shiny black sedan and drive off.

INT. SIDNEY'S OFFICE

A map of the east coast sits on top of a table along with a compass and yard stick. He makes marks on the map while Choco, Otto, Emily, and Eggs watch.

SIDNEY

New York City is about 400 miles away from our position. Theoretically we consider weight plus speed and wind resistance and I think we can deliver the blow no problem. CHOCO BO JOE What about them Germans? Can they transport it?

SIDNEY If we go that route then there are ways to ship it over.

OTTO So you really are considering to sell it to the Nazis?

SIDNEY

Considering.

Otto looks heartbroken.

SIDNEY Whatever we decide I think can easily be doable in the next week or so.

Choco smiles.

CHOCO BO JOE All right, Jacobsen. That's what I wanna hear. You ain't gonna bail out on us, are ya?

Spritzer bursts into the room.

SPRITZER

Problem.

INT. STEEL MILL

Sidney and company walk down the stairway to the center of the mill where they're met by Boris Vermont and some GOVERNMENT AGENTS. Sidney sighs in anguish.

SIDNEY

Oh boy.

BORIS Howdy, Seed.

SIDNEY Boris. What are you doing out here? BORIS

Well, I received a notice the other week that a single engine fighter plane was spotted off the coast of Maine.

SIDNEY

So?

BORIS So...I find it rather awkward that I'm standing here now asking you this...what the fuck are you doing?

SIDNEY

Boris, I-

An AGENT emerges from the mill and points.

AGENT

Found it, boss.

Boris smirks at Sidney and then heads further into the mill.

They come to the Corsair positioned in front of the massive exit doors. Boris runs his hands along the plane's wing in amazement.

BORIS

My God, Seed. You really did it this time. How long did it take you to build this?

SIDNEY

It took time.

BORIS

Wow. Have you still been on task with your small infantry?

SIDNEY Everything is on time.

BORIS

So, my boy, why am I staring at this then? Why is this plane in my steel mill?

SIDNEY

We make daily patrols off the coast to make sure none of them Japs are tryin' to attack us.

Boris pats Sidney's back.

BORIS

So you think it takes just one fighter to take on a wave of Japanese aircraft? Brilliant, Seed. Truly brilliant.

Sidney knows the gig is up and raises his voice.

SIDNEY All right, Vermont. What are you doing here? You're obviously seeing right through me so what's the point of lying?

Boris steps next to sharply dressed mobster BIG NICKY ROMANO. He's wearing all black including a fedora and has a gold pocket-watch chain hanging out from his coat.

BORIS

Allow me to introduce my partner Big Nicky Romano. He was kind enough to come out from Chicago and help my boys track down internal threats to the U.S. A.K.A. you.

Sidney swallows.

SIDNEY So that's it? You're kicking me off the project?

BIG NICKY

He's not. I am.

Big Nicky raises his right arm revealing that he's packing a Tommy gun.

SIDNEY Boris, you don't want to do this.

BORIS

I don't, Seed, but you're forcing me to. I want you and your men out of here immediately. This mill is shutting down.

SIDNEY Forget it, Boris.

Big Nicky takes aim at Sidney.

BIG NICKY On your order. Sidney nervously looks over at Choco, who slowly and quietly pulls a pistol out of his pocket.

BORIS Seed, I want you and your men out of here.

CHOCO BO JOE(O.S.) Forget it, Vermont.

Choco emerges into the scene with his gun pointed at Boris' head.

BORIS Choco Bo Joe, is that you?

CHOCO BO JOE Right-e-o.

BORIS Really cute, Seed. You got your goons doin' your dirty work for ya, eh?

Big Nicky grips his gun tight, Choco does the same. Sidney looks around nervously.

BORIS Remember the trenches, Seed? I'm thinkin' right now that that day you saved me was a huge mistake on your part.

Boris winks at Big Nicky, who prepares to fire but is shot right in the head from Spritzer. Emily screams and is pulled away by Otto.

Boris ducks away and hides behind the machines while the agents engage in a shootout with the steelworkers. Atilla and Eggs arrive on the scene packing Tommy guns and quickly take out several agents.

Sidney tries to find cover as bullets narrowly miss him and ricochet of machines. When he does he pulls out his pistol and fires back.

Choco laughs hysterically as he fires his weapon.

CHOCO BO JOE Burn motherfuckers! Burn!

Spritzer seizes fire for a moment.

SPRITZER

Joe?

CHOCO BO JOE Whaaaaaat?

SPRITZER Let's just end this now!

CHOCO BO JOE Whatever, chief.

Choco's gun jams. He throws it at an agent's head then pulls out another and continues firing.

Spritzer crouches by a steel box nuzzled next to a column. He opens it revealing a dozen sticks of dynamite and a box of matches. He takes one of each, ignites the dynamite and throws it across the mill to the agents.

The stick hits an agent right in the head and falls to the ground.

AGENT

Shit!

BOOM! A violent hailstorm of flaming wooden shrapnel, molten iron, and torn bodies.

The firing stops. The steelworkers emerge from their positions with tentative caution.

Choco leads the pack over to the site of the massacre -- a grotesque jigsaw puzzle of shredded human remains and twisted machinery.

CHOCO BO JOE Nice thinkin', Spritz.

SPRITZER

It's what I do.

Sidney slowly emerges from behind a machine and looks around.

SIDNEY

Where's Vermont?

The steelworkers go on the hunt.

CHOCO BO JOE Vermont! Hey! Get your bald ass out here! BORIS(O.S.) Don't shoot!

Vermont presents himself with a gun to Otto's head and using him as a shield.

BORIS I'll do it, Seed. I'll fucking do it!

SIDNEY Vermont, look around. It's over.

CHOCO BO JOE If he takes out Otto then that'll give us a clear shot and then we can get rid of two problems.

OTTO

Dad!

SIDNEY Let him go, Vermont.

BORIS Give me my bomb back!

Sidney raises his pistol at Boris.

SIDNEY

One.

BORIS Are you kidding me, Seed? I've got a gun to your little shit and you're actin' like you're in control.

SIDNEY

Two.

BORIS The trenches, Seed! Remember the trenches? That should have been me saving you! You deserve to fucking die!

BANG! Sidney fires. The bullet shaves Otto's cheek and hits Boris right between the eyes. He falls down dead while Otto presses on his wound.

> EGGS Nice shot, Sidney! Wow!

SIDNEY

Burn the bodies and the vehicles they came in. We want it to seem like they were never here.

INT. STEEL MILL

Sidney and Choco watch as bodies are loaded into three black sedans. Choco pats Sidney on the back.

CHOCO BO JOE Sidney, you're finally doin' it right. I think this here war may end sooner than it began. Selling it to them Germans is the right choice. No more kikes, no more niggers, no more homos.

Sidney sharply turns to him.

SIDNEY The deal ain't final.

CHOCO BO JOE They ain't stupid sons of bitches, Sid. They'll take it. Once that shit is done then I can deliver the final blow.

SIDNEY Joe, you won't do nothin' unless I give you permission.

Choco quietly chuckles.

CHOCO BO JOE Don't tell me how to do my shit, Sid.

SIDNEY Listen, I was put in charge of this fucking operation.

CHOCO BO JOE

By who?

Two steelworkers drag Boris' dead body outside. Choco points.

CHOCO BO JOE Oh. Him? Ha!

SIDNEY I'll be hangin' from my testicles before I see you callin' the shots. Why wait?

Sidney backs off and heads toward the stairway. He turns around.

SIDNEY Don't say kike. I may not be one but it offends me in other ways.

CHOCO BO JOE I know what offends you. It's cause that no good, fat-nosed, shit-skin of a Jew is called your son. Well you know what? You're a goddamn hypocrite for sellin' out to the Germans. You know I like the choice, but come on, Sid. You met the kid on the streets of New York. He ain't your kid and you should just get rid of him before those Germans come back and discover that you're as much a Jew as him.

SIDNEY If my son is a Jew then I am a Jew.

CHOCO BO JOE He's not your goddamn son!

SIDNEY

Joe, I brought you up here because I felt you were a damn hard worker and I ain't gonna judge that. But now I wonder if you're here because you got the power and cause you got as much hate as those Nazi sons of bitches.

CHOCO BO JOE Maybe I am, Sid. At least I know my place.

Emily peaks out from around a machine and watches.

SIDNEY I know what I'm doin'. Just let me go about my business.

CHOCO BO JOE

Look here, if you keep thinking you're that kike's father then the Germans are gonna kill you, they'll kill me,

then they'll take the bomb and kill everyone else. Don't blow everything now for a fucking kike!

Sidney suddenly punches Choco in the nose and sends him flopping to the ground. Choco gets to his feet and feels his nose, which is now bleeding.

> CHOCO BO JOE Alright, Sid. You wanna do this? Let's do it.

Sidney removes his jacket, revealing a stained undershirt and a rose tattoo on his bicep.

Choco rips off his shirt and gets into a fighting stance, licking his chops as he does.

CHOCO BO JOE Come on, Jacobsen. Let's see what ya got.

Emily's eyes open widely. She runs over to Otto.

EMILY Sidney and Joe are gonna fight!

Otto races over to the men and then shouts out loud.

OTTO It's a fight! Choco and Jacobsen!

"Fight," "Choco," and "Jacobsen" echo throughout the mill as the twenty-something workers emerge from the machines and form a circle around the two fighters.

Eggs opens up his brown book.

EGGS Jacobsen is seventeen and thirteen this year and Choco's 'bout to lose his virginity!

Cheers flourish.

CHOCO BO JOE Come on, Jacobsen! Give me your best fucking shot!

Sidney delivers another blow to Choco, this time socking him in the left eye. Choco stumbles around a bit, but maintains his vicious smile.

CHOCO BO JOE That all ya got?

Otto and Emily watch with worry.

Sidney attempts another punch but is blocked and socked hard in the stomach and then elbowed on the head. He falls onto the ground where he's kicked several times before Choco pulls back.

> CHOCO BO JOE Come on, Jew. Get up!

Sidney slowly climbs to his feet and gets back into his fighting stance. Choco licks his chops once more and socks Sidney in the face three more times, tearing flesh and shedding blood in the process.

Tear drops of blood dribble down Sidney's face while Choco's left eye starts to swell up.

BAM! Sidney delivers a strong punch to Choco's face and then knees him in the gut and slams him to the ground.

SPRITZER Come on! Get up!

EGGS Give him another!

Choco gets to his feet and spits a tooth out.

CHOCO BO JOE One of eleven ain't bad.

Sidney lunges toward Choco but is tripped to the ground. Choco then lands several hard kicks to Sidney's face.

Emily lunges onto Otto's arm in horror.

EMILY Can't you do something?

OTTO

I can't.

Choco paces around Sidney's body for a moment before he yanks him up by his hair and lands another hard punch to his face which sends him back to the ground.

> CHOCO BO JOE Sidney, this is how it feels to be under your command.

Choco presses his boot onto Sidney's face and slowly applies more and more force.

CHOCO BO JOE It feels like someone is just squeezing your skull into your brain.

Sidney grabs Choco's boot and muscles enough strength to shove him away and then slams his face into a steel column. Oh's and Ah's echo throughout the crowd.

Choco shakes it off and faces Sidney again. Now both of their faces are bruised and bloody.

Sidney lunges toward Choco and socks him in the face, then delivers several punches to his ribs and chest.

Choco reaches up and grabs Sidney's head and slams it into his kneecap.

They crash into each other and begin to grapple. Choco bites Sidney's ear, then wrenches off a chunk of his earlobe.

SIDNEY Son of a bitch!

Sidney shuffles around a bit before Choco kicks him to the ground. Blood floods out of his ear while Choco spits the lobe onto the ground.

An uncomfortable silence grows among the crowd. Eggs steps between the two fighters and holds his hands up.

EGGS That's it! This is over!

CHOCO BO JOE This ain't over! It just begun, boy!

EGGS No! It's over! This has gone too far now!

CHOCO BO JOE It ain't over till someone is fucking down!

EGGS Enough, Choco!

SIDNEY It ain't over. Sidney struggles to his feet. He runs his fingers along his distorted ear.

SIDNEY It ain't over. Not yet.

EGGS Sidney, this is out of control.

SIDNEY I don't care. It ain't over till it's over.

Eggs nervously looks at the two fighters and then returns to the crowd. Emily can only watch with a hand over her mouth.

Sidney and Choco face off once more. Choco grins and licks the blood from his lips. Then he charges.

Choco delivers several viscous punches before Sidney drops and swipes Choco's legs from beneath him, knocking him to the ground.

Then Choco CRIES OUT as Sidney stomps on his balls. Sidney grinds with the heel of his boot.

Choco screams bloody murder and rolls out from underneath the force. Sidney stands there while Choco rubs his crotch. Moments later he rises to his feet and puts a hand out toward Spritzer.

Spritzer hands him an eight-inch bladed knife. Now several workers including Otto and Eggs intervene.

EGGS No! That's it! It's over.

OTTO Come on! This isn't worth it!

CHOCO BO JOE This ain't over!

SIDNEY Get the fuck out of here!

Sidney shoves away the interveners and snarls.

SIDNEY It's not over! Let him have it. We gonna settle this now.

OTTO Sidney, it's not worth it! A dizzy Sidney grabs Otto's shirt.

SIDNEY You don't call me Sidney. I raised you, boy.

CHOCO BO JOE You raised nothin' but kike shit.

SIDNEY

Oh you fucking ...

Sidney tries to get through to Choco but is restrained by Otto.

OTTO Forget it! Don't let him get to you! It's not worth it!

SIDNEY No, boy. This is personal.

OTTO Put the squabbling aside! One of you may die and if that happens then the whole operation is over.

SIDNEY I won't kill him. I'll just mess him up a tad. Let me go.

Otto looks into Sidney's blood-drenched face and then slowly steps out of the circle.

Sidney points to something offscreen. Atilla retrieves a black crowbar and hands it to him.

The two fighters spin their weapons around for a moment. Choco tries slashing Sidney's body but instead hits the crowbar.

Sidney slams the bar into Choco's ribs and then goes in for a stab, but misses. Choco manages to apply several small incisions in Sidney's body causing small blood spurts on his undershirt.

SPRITZER

Oh!

EGGS

Agh!

Choco dives onto Sidney, forcing them both to the ground.

Choco straddles Sidney's chest and begins to furiously pummel Sidney's face with punch after punch -- each blow more ferocious than the last.

Choco's face becomes spattered with blood.

With his last ounce of strength, Sidney lifts the crowbar and shoves the tip into Choco's eye.

Choco SCREAMS. He presses his hands to his wounded eye.

The crowd falls silent as Choco's screams echo off the walls.

Choco slowly regains his composure. He glares down at Sidney's lifeless body -- one eye filled with rage, the other now an empty socket, ragged and bloody.

He delivers several more bone-cracking kicks to Sidney's body before stepping onto him and using him as a pedestal. Everyone is in a silent shock.

CHOCO BO JOE This is my fucking operation now.

Emily stares in horror at Sidney, who lays motionless. The crowd stares intently at Choco's bloody socket.

CHOCO BO JOE What the fuck are you all looking at? This is what you wanted, isn't it? You wanted a fight so you got a fucking fight!

Otto pushes through the crowd and kneels at Sidney's side.

OTTO We need to get him to a doctor.

Emily pushes through and kneels beside Otto in tears.

CHOCO BO JOE We ain't gettin' him shit. Spritz, where you at?

Spritzer presents himself.

SPRITZER

Right here.

CHOCO BO JOE There you are. My eye's feel a little empty if ya know what I'm sayin'. SPRITZER What do we do with Jacobsen?

CHOCO BO JOE Take Jacobsen, his little whore, and his kike and lock them in the office.

Eggs looks around uncertain.

EGGS

Choco?

CHOCO BO JOE

Do it.

EGGS The man needs medical assistance.

CHOCO BO JOE The man needs a reality check and he just got one. Ya wanna join them in the office? Is that what you're sayin'?

Choco steps down and walks through the crowd. Blood is oozing down his face from his socket. Eggs looks on the ground where the remains of Choco's eye rots on the crowbar.

> EGGS Do you want your eye back?

CHOCO BO JOE Feed it to Jacobsen. It'll be his dinner.

Spritzer and Atilla point Tommy guns at Otto and Emily.

SPRITZER Come on, Otto. Let's go.

OTTO Don't do this, Spritzer!

SPRITZER

I didn't think Joe would do it, but hey, he proved me wrong. Now I gotta keep my end of the bargain. Let's go.

Otto and Emily reluctantly obey and lift Sidney to his feet and proceed to drag him off.

Eggs hands Choco a rag which he wraps around his eye and ties in the back of his head.

EGGS

What's the plan?

СНОСО ВО ЈОЕ

It's the same plan as before only now I'm runnin' the show. When the Germans give us a ring then tell 'em to get down here to sign our agreement.

EGGS We don't even know if Jacobsen was going through with the Germans.

CHOCO BO JOE Well, I am. That's all that matters.

Eggs stares at Choco's rag, which is now drenched in blood. Choco notices this and smiles.

> CHOCO BO JOE You'll need to excuse me. My eye is running like a loose broad's period.

INT. SIDNEY'S OFFICE

Otto and Emily flop Sidney on the couch and proceed to clean his wounds. Spritzer slams the door shut and exits. Through her tears, Emily quietly speaks into Sidney's ear.

> EMILY You must fight it, Sidney. I need you here. We need you here.

Sidney mutters some garble.

OTTO He needs water.

Otto opens the fridge and takes out a steel pitcher of water. Suddenly Sidney speaks some soft slurs.

SIDNEY

I messed up.

Emily damps a towel and then rubs it on his facial wounds.

EMILY You didn't do anything wrong.

SIDNEY I promised to protect you. You too, Otto.
Otto pours water into a glass.

SIDNEY I messed up good.

EMILY Sidney, you didn't mess up.

SIDNEY Where's he at? I gotta finish him!

Sidney tries to get onto his feet but is shoved back onto the couch by Otto.

SIDNEY

Let me up!

Sidney tries once more but he's shoved back again.

OTTO Forget it, Sid! It's done, it's over. There's nothing we can do right now.

Sidney stares at him.

SIDNEY You called me Sid again.

OTTO I don't even know who you are anymore.

Otto hands Sidney the glass and then sits in the corner of the office and puts on a pair of earmuffs.

Emily turns Sidney's head so his eyes are looking into hers.

EMILY We'll make it through this. We have to.

SIDNEY It's out of our hands now.

EMILY It can't be. Your son needs you. Your woman needs you. Your child needs you.

Sidney blinks.

SIDNEY My child?

EMILY

I'm on five months.

Sidney sits up.

SIDNEY

That's bull, woman! Shouldn't you be gettin' big?

Emily lifts her shirt over her stomach revealing a fivemonth pregnant stomach. Sidney is bewildered.

> SIDNEY I didn't even notice.

EMILY You can notice now.

INT. ROOM 32A - DAY - PRESENT DAY

XAVIER

You didn't know she was pregnant?

SIDNEY Fuck you. She was gorgeous. Her appearance never changed in my eyes.

XAVIER

That was almost touching, Sid. I guess you're not as sadistic as you started out to be.

SIDNEY I was hired by the government. Blame those assholes.

Xavier is quiet for a moment.

XAVIER You know what, Jacobs?

SID What, moron?

XAVIER

Sidney Jacobsen is one of the most Jewish names I've ever heard.

SID And Lauren is one of the most feminine names I've ever heard, but does that make all men with that name a broad? Nah.

XAVIER

And the Germans accepted that philosophy?

SID

Them Germans barely spoke any English. I could have said my name was Larry Moe Curley and they wouldn't have done nothin'.

Xavier nods.

XAVIER

Yeah, what did Joe do when he took over?

SID That fucker lost his mind.

INT. STEEL MILL - DAY - FLASHBACK SEQUENCE

Steelworkers furiously work the machines while Choco stands on top of a converter in godlike fashion. His wounds have begun to heal, but his clothes and now pirate eye-patch are bloodstained.

> CHOCO BO JOE Them Germans are gonna be arriving shortly, folks. Once that goes down then we go with the plan tomorrow.

Eggs looks up at him.

EGGS Sir, maybe you should get to a hospital cause you've lost a lot of blood up there.

CHOCO BO JOE Choco Bo Joe don't do hospitals.

EGGS You're speaking in the third person now.

CHOCO BO JOE I dunno what the fuck that means.

A loud pound is heard. Spritzer opens the doors and in come the three Germans.

CHOCO BO JOE Look-e here, it's Hitler's sons themselves.

WOLFGANG

We have relayed message to Führer and we accept price of four million Reichsmark.

CHOCO BO JOE Well hot damn! All right!

Choco stumbles down the stairway and shakes hands with Wolfgang.

WOLFGANG We have final paper for Jacobsen.

CHOCO BO JOE Oh, Jacobsen ain't feelin' too hot today, but I can sign that sucker for ya.

WOLFGANG Are you in charge?

CHOCO BO JOE Darn tootin'.

Wolfgang pulls out a document and hands it to Choco. Choco holds the document in front of his face trying to get a clear view.

CHOCO BO JOE You'll have to excuse me, I've seem to have misplaced my eye.

He briefly pulls up his eye patch, greeting the Germans to a prune of an eye socket.

WOLFGANG Mein Gott! You okay?

Choco puts the patch down and proceeds to read the document.

CHOCO BO JOE Nothin' that a few mil can't fix.

WOLFGANG Führer requests to speak to organizer of event before such events are to take place.

CHOCO BO JOE Ole Adolf wants to chat, eh? He speak any English?

WOLFGANG

Not much.

СНОСО ВО ЈОЕ

Well that ain't no biggie since I speak some German myself. Him and I were roomies back in '22, did ya know?

WOLFGANG

Are you sincere?

CHOCO BO JOE Nah, I'm just yankin' your chain. Does Mr. Adolf have a number that can be reached?

WOLFGANG

I have set time for you to call Führer. One line especially for American has been established and he awaits call from you this evening. You can find number on document.

CHOCO BO JOE

That's what I'm talkin' about. How about you gents stick around for a bit and after I speak with Mr. Hitler the document will be signed and we can get you fellas on your way.

The Germans nod in approval.

WOLFGANG You go, we wait here.

CHOCO BO JOE Spectacular. Eggs! Eggs! Get over here!

Eggs strolls over. Choco gets him in a headlock and gives him a noogie.

CHOCO BO JOE Make sure our German friends here are nice and comfy, okay? Maybe give 'em some food or somethin'.

EGGS

Yes, sir.

Choco releases Eggs, who dizzily walks the Germans off. Choco smiles and hollers out loud.

CHOCO BO JOE

Sppppritz!

INT. SIDNEY'S OFFICE

Sidney sits with Emily on the couch while Otto isolates himself at the other end of the office.

EMILY

Can we make a run for it?

SIDNEY Choco would order them to shoot us.

EMILY

Come on, they can't all be backstabbers.

SIDNEY

They ain't. Them steelworkers down there are some of the most loyal fellas I've ever met. It ain't there fault that they're workin' under a lunatic now.

Otto perks up.

OTTO We were selected to do this, it doesn't matter who is in charge.

EMILY And they'd just shoot you two if you tried to escape?

OTTO No one leaves Cobb Hill after knowing what we got up here.

EMILY That's not true! What about that boy? OTTO We're all men here.

EMILY No! The boy! That thin fellow. Joe I think his name was.

OTTO (smiles) Jimmy Joe? Ha! Why do you think he never came back? EMITY I thought maybe he couldn't work anymore. OTTO Nah. Atilla put a bullet right in his head fifteen minutes after they left. Sidney here ordered him to. Emily looks at Sidney shocked. SIDNEY It's my duty, Emily. EMILY So you people really do kill your own. There's no honor in this. OTTO Tell me about it.

Sidney looks fed up.

SIDNEY Okay, what's going on? You've been different lately.

OTTO Me? What about you?

SIDNEY What about me?

Otto climbs to his feet and addresses him.

OTTO You know, I'm aware that I'm the reason we're all locked in here and I'm also aware that I'll be the reason if Choco winds up shootin' us dead.

SIDNEY What's your point?

OTTO Let me fucking finish! Sidney gets to his feet and confronts Otto.

SIDNEY Don't you take that tone with me, boy!

OTTO No! You know what? You're absolutely heartless. There's no love in you whatsoever and the fact that you fail to see the loveless hypocrite that you've become.

SIDNEY A hypocrite?! That's bullshit.

OTTO (louder) Let me fucking finish!

Sidney grasps onto Otto's throat and shoves him against the wall, progressively squeezing harder.

SIDNEY You don't take that tone with me, boy. No one does.

Otto starts struggling for air.

OTTO

You'll kill me one way or another and you know it.

Sidney loosens his grip.

SIDNEY

I would <u>never</u> harm you and you know that! You're my boy and I love you. I wouldn't be where I am today without you.

The two stare into each other's eyes for a moment before Otto slides to the ground and breaks into tears.

Sidney kneels down and rubs Otto's shoulder.

OTTO I know. That's why I'm a screw up.

SIDNEY Otto, what is it?

Otto takes a deep breath.

OTTO

Why were you going to sell the bomb to the Nazis?

It suddenly strikes Sidney.

OTTO

You're just killing me, dad.

Sidney solemnly nods.

SIDNEY

Otto, I would never support something which could bring you harm...In fact I don't want to support something which could bring anyone harm.

Otto looks at him with teary eyes.

OTTO

What are you saying?

SIDNEY

I want to back out of this. I think back to my days in the trenches with Boris Vermont. All the killing, all the bloodshed...I never wanted to go through that again, but here I am throwing gas onto the flame.

OTTO You want to back out?

SIDNEY I want out. God, I want out.

OTTO Why didn't you just back out earlier?

SIDNEY

(smiles) I'm a coward. I knew Choco would go crazy if he found out.

OTTO If you felt this way then why did you still continue to talk with the Nazis? Sidney chuckles.

SIDNEY

I figure if I'm gonna back out and piss everyone off then I might as well steal a few million dollars in the process.

A smile comes to Otto's face.

OTTO

So you were never going to give the bomb to Germany?

SIDNEY

I'm a scoundrel, a coward, a manipulator, and a liar. I would never give it to those maniacs. That there country is for lunatics like Choco down there.

Sidney invites Emily over. He puts his arms around both of them.

SIDNEY

We're going to make it out of here, understand? We'll go somewhere far away from here.

EMILY

Where?

SIDNEY San Francisco is supposed to be nice.

They share a smile.

OTTO What about the bomb?

SIDNEY I've got a plan.

Choco bursts into the room with a Tommy gun aimed at Otto.

CHOCO BO JOE Sid, Otto, we need you downstairs immediately.

SIDNEY

What for?

Sidney slowly gets to his feet where Otto grabs onto him.

OTTO

Dad!

Choco cocks the gun.

CHOCO BO JOE You're giving me plenty of reasons, Otto.

SIDNEY

Otto, get up!

Otto climbs to his feet.

СНОСО ВО ЈОЕ

Let's go.

Sidney and Otto exit the office. Emily gets to her feet and starts out but is shoved back in by Choco.

CHOCO BO JOE Sorry, doll. Just in case your two men try ditchin' then I get to keep some collateral.

Sidney tries to get to Emily but Choco shoves him back.

SIDNEY Don't you fucking touch her.

CHOCO BO JOE Don't worry, Sid. (flips up eye patch) I can't even see her. (flips it down)

INT. STEEL MILL

Sidney and Otto step out onto the catwalk and look down into the mill.

CHOCO BO JOE (yells down) Spritzer! They're comin'!

SPRITZER(O.S.)

Kay!

SIDNEY What are you gonna be doing, Joe?

CHOCO BO JOE I've got a phone call to make.

SLAM! Choco shuts the office door. Sidney and Otto head down into the heart of the mill.

SCREECH! Spritzer pops open the cellar doors.

SPRITZER All right, Jacobsens, let's load our blue bimbo up!

SIDNEY Shouldn't we spend more time with the possibilities?

SPRITZER Mr. Bo Joe's orders.

SIDNEY

Mister?

SPRITZER He likes it when you call him that.

Sidney moves toward Spritzer and speaks quietly.

SIDNEY

Spritz, you can still come back. We don't have to do this.

SPRITZER

Sid, I respect you. I truly do. But it's gonna happen and there's nothing you can do to stop it and that includes stalling me and trying to buy time. (looks at cellar) Get in there.

INT. SIDNEY'S OFFICE

Choco stares devilishly into Emily's eyes.

CHOCO BO JOE

I hate you. I've hated you since the moment you stepped in here. I wanted you dead. Otto wanted you dead. Your ex-husband wanted you dead, but lucky for you the most powerful man on Cobb Hill wanted you alive. You're lucky that you're in love with such a man.

She looks deep into his eye and sees nothing but hate.

EMILY

Why do you hate me so?

CHOCO BO JOE

Look around ya, lass. For over ten years all of us contributed to this empire and then one day you came and completely threw it out of motion. I wanted to be in charge of this operation. Me! I have the motivation and the leadership to carry through with this unlike your coward of a man down there.

EMILY

Sounds more like you're jealous of me because I'm on Sidney's good side.

Choco laughs and steps over to the phone.

CHOCO BO JOE Jealousy turns to power. Power turns to conquest. Conquest turns back to power.

Choco picks up the phone and dials in a series of numbers.

EMILY Who are you calling?

The last number is dialed in. Choco smiles at Emily while the other line rings.

CHOCO BO JOE Guten tag.

INT. STEEL MILL

Otto lowers the crane's hook into the cellar.

INT. CELLAR

Sidney wraps several cords around the bomb and then straps them to the hook.

SIDNEY

Secure!

INT. STEEL MILL

Otto pushes a lever and up comes the wire.

INT. SIDNEY'S OFFICE

Choco chats on the phone while staring out the office window.

CHOCO BO JOE Vier, Sir. Ja, ist eine kluge wahl.

His eye starts gleaming as the bomb ascends from the cellar. It's a shiny grey smooth thing, only a fraction of the size of a modern nuclear bomb, but still a healthy size and weight.

CHOCO BO JOE

Ja, ja.

INT. STEEL MILL

The bomb hangs above everyone as Otto directs the crane toward the Corsair.

EGGS

Steady!

The bomb descends slowly to the ground where a cart awaits. The center of the cart bends as the bomb comes to a rest.

> EGGS It's on! Stand by!

Eggs and Spritzer release the crane's hook and removes the straps. Sidney emerges from the cellar and looks at the bomb, defeated.

INT. SIDNEY'S OFFICE

Choco writes his signature on the document.

EMILY What will dropping the bomb accomplish for you?

CHOCO BO JOE In a matter of hours we're going to find out.

He underlines his work and caps the pen.

CHOCO BO JOE I'm doing this for America. Once the bomb wipes out all of New York City, Roosevelt will have no choice but to annihilate everyone in Europe and win this war.

Emily is baffled.

EMILY

I think you've lost a little too much blood, Joe.

CHOCO BO JOE Have I?

EMILY I thought you were doing this to support the Germans.

CHOCO BO JOE I am. However in the long run it'll be America on top. It's the best of both worlds.

The opening of the warehouse doors can be heard from the mill.

CHOCO BO JOE Well, doll, time for me to take flight. I'll see you in the new world.

EXT. FIELD

The Corsair is tugged onto the field followed by the twenty something steelworkers. Choco puts on and zips up an aviation jacket and holds his finger up to feel the breeze.

Sidney comes dashing over to Choco.

SIDNEY Choco, don't do this! We can still get more for it!

CHOCO BO JOE Forget it, Jacobsen. It's over.

SIDNEY We were wrong! Don't you see what you're doing?

CHOCO BO JOE

See?!

Choco gets into Sidney's face and pulls up his eye patch.

CHOCO BO JOE I don't fucking see! Not since you took that right away from me. Fuck you, Jacobson.

He flips the patch back down and fits on a pair of aviation goggles.

CHOCO BO JOE Lock him and the kike back up there with what's-her-face. We'll deal with them later.

Several of the workers aim Tommy guns at Sidney and Otto while Choco climbs onto the wing and hops into the cockpit.

BANG! The engine starts up and the propeller starts furiously rotating.

A salute from Choco and the plane rolls off into the field.

The Corsair picks up speed and takes off a couple hundred yards away.

EXT. SKY

The Corsair soars higher and higher and is soon flying through the clouds.

INT. SIDNEY'S OFFICE

Spritzer and Atilla push Sidney and Otto back into the office where they engage in a group hug with Emily.

SIDNEY

He's gone.

EMILY It'll be all right.

Sidney turns sharply and snarls at Spritzer and Atilla.

SIDNEY And you two! You were on his side this whole time?

SPRITZER The man was on a mission.

SIDNEY And I wasn't? I wasn't doing a good job?

SPRITZER

You're a flake, Jacobsen. I think now more than ever everyone understands that.

Sidney turns away and leans on his desk where his jacket sits.

ATILLA

We'll be back later.

Sidney creeps his hand into the jacket pocket and grips his pistol just as the two men start to exit.

SIDNEY

Atilla?

They turn around.

ATILLA

Eh?

SIDNEY I'll see you in hell.

He whips the gun out and fires three shots apiece into Spritzer and Atilla, killing them instantly. Otto retrieves their weapons and hands one to Sidney.

> OTTO What's the plan, chief?

Sidney drags the bodies into the room.

SIDNEY We get rid of the other troublemakers because once night falls, this mill is gonna be up in flames.

OTTO They're coming, aren't they?

SIDNEY They'll trace and follow Choco back here. Between then and now we gotta take Cobb Hill back.

EARWAX(O.S.) What's goin' on up there?

INT. STEEL MILL

Sidney exits the office and leans over the railing of the catwalk.

SIDNEY

I just blew the guts outta Spritzer and Atilla. If you got a problem with that then you can come up here and talk about it.

Earwax's eyes bulge out.

EARWAX I'm cool, Mr. Jacobsen.

EXT. SKY

The Corsair continues to soar through the clouds. Farmland and small buildings can be seen far below.

INT. STEEL MILL

Sidney, Otto, and Emily march down the stairs and arrive at the cellar doors. BANG! Sidney shoots off the lock and pops open the doors.

STEELWORKER(O.S.)

Hey!

A steelworker charges toward them but is instantly shot in the heart by Sidney, who then proceeds into the cellar.

WOLFGANG(O.S.)

Weibchen!

Wolfgang and his two counterparts pull out their own guns but are met with a wave of gunfire from Otto.

Nowitzki and Ushi and fall down dead but Wolfgang ducks behind a converter.

CLINK! CLINK! Bullets breach the frame of the converter and then BOOM! It explodes into a fireball but Wolfgang ducks behind another converter.

BANG! BANG! CLICK! CLICK! CLICK! Otto's gun runs out and Wolfgang slyly emerges from the converter with a grin on his face.

WOLFGANG Heil Hitler. BANG! Wolfgang is shot right in the head and falls down dead. Sidney lowers climbs out of the cellar and hugs Otto.

SIDNEY

You okay, boy?

OTTO

I'm okay.

EGGS(O.S.) Don't shoot!

Eggs nervously creeps out from behind a machine with his hands up in surrender.

SIDNEY

Eggs!

EGGS Don't kill me, man! I was always on your side and you know that!

Sidney smiles and gives him a big hug.

SIDNEY I know, Lawrence.

EGGS Lawrence? You haven't called me that since we were Yankees!

SIDNEY Where's the radio?

Eggs pulls the radio out of his pocket and hands it to Sidney.

EGGS It's on frequency.

SIDNEY (into radio) Choco? You there?

INTERCUT - STEEL MILL/COCKPIT

CHOCO BO JOE

Eggs?

SIDNEY It's Sidney, asshole. CHOCO BO JOE Well hello there Sidney Asshole. How's the family?

SIDNEY Choco, you're gonna die if you follow through with this.

CHOCO BO JOE Die doing what I believe in.

SIDNEY But you don't believe in anything! You don't know what you're doing!

CHOCO BO JOE Wrong, Sidney! Wrong! I know exactly what I'm doing! Over the years I picked up on your little mind games of manipulation and that kinda shit. Well, now I'm gonna manipulate the system. It's my time now.

SIDNEY

Choco!

CHOCO BO JOE Up yours, Jacobsen!

Choco shuts off his radio.

END INTERCUT

Sidney hands the radio back to Eggs.

EGGS What do we do?

SIDNEY We wait for the inevitable.

EXT. SKY - EARLY EVENING

The sun is just beginning to set, illuminating the sky to a beautiful and tranquil orange.

INT. COCKPIT

Choco appears tired and exhausted. His eye shuts momentarily but then he shoots it back open.

Upon exiting a cloud, the New York skyline becomes visible a couple miles away. This jettisons Choco wide awake.

EXT. NEW YORK

The Corsair soars over the Brooklyn Bridge and continues over the city.

PEOPLE below look up as the plane overpasses them.

The Empire State Building starts drawing closer and closer.

INT. COCKPIT

Choco pulls on the small lever next to the altitude dial.

EXT. SKY

The compartment on the bottom of the hull opens up. The Corsair makes a sharp turn and flies right beside the Empire State Building.

INT. COCKPIT

Choco looks up the mighty structure then looks down at the streets below.

CHOCO BO JOE Where it all began...

Choco puts his finger atop the red button below the lever.

EXT. SKY

The Corsair gains another thousand feet in altitude so now its soaring well above the Empire State Building.

INT. COCKPIT

Choco takes one more look below and then CLICK!

EXT. SKY

The bomb drops from the plane and rapidly picks up speed toward the ground.

EXT. STREETS

NEW YORKERS point at the falling obstruction as it draws closer.

BOING! The bomb smashes into the street and bounces several times along an avenue, completely demolishing several cars along the way.

Massive cracks trail the bombs path along with shattered steel and a cloud of dust.

As the dust clears, the bomb can be seen sitting on top of a smashed car.

INT. COCKPIT

Choco anxiously peers down at the streets, waiting ...

EXT. STREETS

A POLICEMAN slowly approaches the bomb and observes it for a moment. One by one, other NEW YORKERS approach.

MAN Why ain't we dead?

POLICEMAN Looks like a dud.

INT. COCKPIT

Choco is still anxiously peering down, but alas, nothing happens.

CHOCO BO JOE What the hell is going on?

He then realizes ...

EGGS(V.O.) Aye. We built two replicas of similar weight and proportions. We test one and if it works then we got another for a paperweight.

Choco pounds on the dashboard and shouts.

CHOCO BO JOE Son of a fucking bitch! Fuck you Jacobsen!

EXT. SKY

The Corsair sharply turns around and heads off in the direction that it came from.

INT. ARMY BASE CONTROL TOWER

BLIP! BLIP! BLIP! The Corsair shows up on a green screened radar. The NAVIGATOR signals over a GENERAL.

GENERAL What is it, Baldwin?

NAVIGATOR

Sir, I'm picking up the fighter plane that was just spotted dropping a dud over New York City.

GENERAL

Where's he headed?

NAVIGATOR North, sir.

GENERAL Keep tracking him.

The general picks up a phone.

GENERAL Get me the FBI.

INT. COCKPIT

Choco is throwing a fit, wildly slamming his fists on the dashboard.

CHOCO BO JOE Goddamn it! Goddamn it! Goddamn it! Fuck you to hell!

EXT. SKY

The Corsair soars off into the distance.

INT. SIDNEY'S OFFICE

Sidney kneels against his desk with his hands locked in each other in prayer forms. He's alone and quietly recites:

SIDNEY Rabba sh'meh veyitkadash yitgadal khir'uteih v'ra di be'olma...

SIDNEY(V.O.)

(over Hebrew) Exalted and sanctified is God's great name in the world which He has created according to His will, and may He establish His kingdom in your lifetime and during your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen.

A knock on the door.

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SIDNEY
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Come.

Otto and Emily enter.

OTTO The bomb was fake.

SIDNEY

I know.

OTTO How'd you know your plan would work?

Sidney gives him a smirk.

SIDNEY

I didn't.

OTTO

Damn fool.

EXT. FIELD - NIGHT

The Corsair comes in for a rough landing, bouncing up and down as it comes a halt in front of the mill.

Choco jumps out of the cockpit and stomps into the mill screaming.

CHOCO BO JOE

Jacobsen!

INT. STEEL MILL

Choco bursts into the mill and picks up a Tommy gun from out of a bin and fires into the air.

CHOCO BO JOE Jacobsen! You fucking traitor!

He fires off several shots up at the office, forming large bullet holes in the window panes.

INT. SIDNEY'S OFFICE

Sidney shields Emily from the gunfire. Moments later Choco bursts into the office and aims right for Sidney's head.

CHOCO BO JOE You fucking kike-loving, old-ass, maggot fucking traitor. Sidney lunges at Choco and shoves him against the wall. Choco squeezes the trigger and fires off several wild shots.

Otto comes over and tries to grab Choco's legs. Instead, Choco pulls a knife out of a hoister and cuts off Otto's pinky and ring fingers.

Otto backs off and nurses his wound while Choco dominates Sidney to the ground and stands on top of him.

> CHOCO BO JOE You bastard.

> > EMILY(O.S.)

Hey Joe!

CHOCO BO JOE

What?

Choco turns around and is met with a hard punch in the nose from Emily. He falls to the ground and is then pounced upon by Sidney, who lays punch after punch to his face.

SIDNEY (one word for each punch) Go to hell you son of a bitch!

Sidney lifts Choco and slams him onto the desk.

Sidney then jams his thumb into Choco's good eye. Blood pools around Sidney's thumb as he forces it beyond the knuckle, deep into Choco's skull.

Choco SCREAMS in agony as viscous orbital fluids ooze from the socket and run down his cheek.

Sidney pulls his thumb out and then heaves Choco through the window pane into the...

INT. STEEL MILL

...where he flies over the catwalk and SLAMS into a machine and finally lands with his face on the ground.

INT. SIDNEY'S OFFICE

Sidney and Emily look down below where Choco is still barely alive. Otto stands by his father, now with a rag around his hand.

> OTTO What do we do with him?

SIDNEY

Put him into the cellar. Chain him to something down there. He loves that bomb so he's gonna die with it.

Otto slides his clean hand through his hair and exits.

EMILY

We're leaving, aren't we?

SIDNEY

They'll be here soon. I'd say Choco was ahead of them for maybe an hour, but they tracked him here, no question.

EMILY What about the bomb?

SIDNEY

Time to say goodbye.

INT. CELLAR

All corners of the cellar are dark with the exception of the illuminated center which sits beneath the doors.

A badly bruised Choco is chained to a chair and looks around with his two bloody, prune-like eye sockets.

Sidney emerges from the darkness of the cellar and looks down at Choco. A few moments of silence and Sidney starts heading out.

> CHOCO BO JOE Ya know, I never blamed ya for Bacon's death.

Sidney jerks around and stands in front of him.

SIDNEY You didn't?

CHOCO BO JOE Nah. Never did.

SIDNEY

Thanks.

Choco is clearly out of it. Blood continues to pour from the sockets.

CHOCO BO JOE You really think you're gonna get away with all this, Sid?

SIDNEY What do you mean?

CHOCO BO JOE When they investigate this case they're gonna see your name all over everything. You'll be the most hunted man in America. You're puttin' Otto and Emily in as much danger as anyone.

SIDNEY

I'm not scared.

CHOCO BO JOE

I shoulda killed you when I had the chance, damn it. Look here, Sid. I want you dead, America wants you dead, Germany wants you dead. You stand no chance in the real world.

SIDNEY I wish I could say the same about you.

Choco laughs.

CHOCO BO JOE Can you at least do me a favor? Seeing how I'm 'bout to die a long, painful death and all.

SIDNEY

What?

CHOCO BO JOE Would ya mind blindfolding me? I don't wanna go to hell lookin' like this.

Sidney rips the sleeve of his shirt off and ties it around Choco's eyes.

CHOCO BO JOE I'll be seein' you again someday.

SIDNEY What makes you say that?

CHOCO BO JOE I just know. I <u>will</u> see you again.

HA! Choco erupts into a rave of laughter. Sidney heads up the exit.

INT. STEEL MILL

SLAM! The cellar doors are shut in a heave of fury. Sidney turns around to see that Otto, Emily, Eggs, and the remaining twenty or so steelworkers are standing before him.

An awkward silence.

SIDNEY This is our last night on Cobb Hill.

Some uncomfortable whispers.

SIDNEY

Trying to attack the United States from air gives the army a clear signal to follow on radar which would lead them back here. It's been an honor working with you all. Every single one of you is a hard worker and I thank you for your loyalty to this project and this mill over the past decade.

He walks into the crowd and observes the faces.

SIDNEY Earwax, the smelliest guy here. Sloppy Jo, so many delicious meals we consumed.

EARWAX and SLOPPY JO smile as he passes.

SIDNEY Eggs, where would we be without your logic? And Otto, where would I be without you?

He stops and bumps his forehead gently into Otto's.

OTTO We'd be nowhere.

Sidney smiles and returns to his audience.

SIDNEY

I suggest you take anything you can carry.

EARWAX Hey, Mr. Jacobsen, we're fightin' ain't we?

An optimistic smile comes to Sidney's face.

SIDNEY If that's how you wanna go out.

INT. SIDNEY'S OFFICE

The war memorabilia is admired by a dazed out Sidney. Emily relaxes on the couch.

EMILY How much longer?

SIDNEY Half hour, an hour, don't know.

EMILY How will the others fight them off?

SIDNEY

At the base of every column there's a box of dynamite. If it looks like the worst is about to happen then we take down the mill.

EMILY

And the bomb?

SIDNEY (smiles) Hopefully it doesn't blow.

Gunshots are heard coming from the mill.

OTTO(O.S.) You bastards!

Sidney peaks out the window and spots a dozen FBI AGENTS swarming the mill and firing their weapons.

SIDNEY

They're here!

Emily jolts up. Sidney puts on his jacket and loads his pistol then grabs her hand.

SIDNEY Everything will be fine.

He flips a switch on his desk and a loud SIREN sounds throughout the mill.

INT. STEEL MILL - NIGHT

Otto passes out pistols and Tommy guns to other steelworkers and the battle rages on. The volume of bullets starts to wear down the machines, causing explosions to ring throughout the building.

Several mill workers have already been killed as have a few FBI agents. The alarm rings throughout the mill, echoing off of machines and pipes.

Eggs slides a box of dynamite over to Otto, who lights a stick and throws it on top of a large machine. BOOM! The machine explodes into flame and metal.

Several other dynamite sticks are lit and placed on top of machines and columns. As each explosion goes off, a large piece of the mill crumbles into oblivion.

Sidney and Emily dash down the stairs and maneuver their way through the war.

He fires two shots at an AGENT, both hitting him in the head. He yells over the gunfire.

SIDNEY

Otto! Time's up!

Otto nods and fires his remaining ammo at the agents. Sydney guides Emily out a backdoor of the mill.

EXT. COBB HILL - NIGHT

The mill is going up in flames and the structure is collapsing. Orange fire lights up the sky.

BOOM! Off in the distance several agents set explosives to the Corsair.

Sidney and Emily run toward the bottom of the hill when suddenly Emily collapses to the ground holding her stomach. Sidney comes to her aid.

> SIDNEY What is it?

EMILY It's my stomach! Something's wrong! Otto and Eggs come dashing down from the mill and stop beside them.

OTTO

What's going on?

SIDNEY Help me get her into the car.

Sidney and Otto both lift Emily while Eggs opens the doors of a BLACK SEDAN. They all work together to slide Emily into the back seat.

Otto and Eggs get into the front to start up the car, but Sidney remains on the outside looking in.

EMILY

Sidney! Get in!

Time starts to slow down for Sidney. Voices echo in his head.

CHOCO BO JOE(V.O.) When they investigate this case they're gonna see your name all over everything. You'll be the most hunted man in America. You're puttin' Otto and Emily in as much danger as anyone.

He slowly shakes his head.

SIDNEY I can't go with you.

EGGS

Sid!

SIDNEY They know who I am. You'll be doomed if I go with you.

Tears and screams erupt from Emily.

EMILY

Sidney!

SIDNEY

Keep a low profile, use fake names and head out west. In San Francisco there's a man named Oliver Kemp, he lives in the Presidio and is stationed at Fort Point. Find him and I'll find you!

EMILY Sidney! Don't!

SIDNEY Otto, Eggs, do you understand?

They unwillingly nod.

OTTO

We understand.

Emily becomes even more rambunctious.

EMILY Sidney! You have to come!

SIDNEY I love you, Emily. I <u>will</u> find you.

He takes his jacket off and puts it on Emily and then shuts the back door.

EMILY

Sidney!

SIDNEY

Otto, go!

Otto nervously slides his hand through his hair and steps on the gas.

OTTO I'll be back, dad!

They drive off into the night. Sidney looks up at the burning mill. The second floor collapses into the flames as workers and agents flee from the scene.

Moments later the smokestack collapses into the flames, erupting into a massive cloud of tar and spark.

INT. ROOM 32A - DAY - PRESENT DAY

Sid bites his lip as he concludes his story.

SID That was the last time I ever saw Emily.

XAVIER She never made it to San Francisco? SID She didn't. I met up with Otto a month later and he said she never made it out west.

EXT. HIGHWAY - DAY - FLASHBACK

A red sports car races down the highway surrounded by farm as far as the eye can see.

INT. CAR

SID JACOBS(51) drives the car. He looks fatigued, exhausted, and has put on some weight.

SID(V.O.) I looked all over for her. I dedicated my time during the 40s, 50s, 60s, hell even the 70s to try and find her or at least find out what happened to her. But nothing. I have nothing else to go on besides that night in 1942.

INT. ROOM 32A - DAY - PRESENT DAY

XAVIER

She must have separated from Otto and Eggs after that night then.

SID

They couldn't travel together. They took my advice and kept a low profile and all that bullshit.

XAVIER And the government never caught up with you?

SID

Heh.

EXT. STREET CORNER - DAY - FLASHBACK

A PAPERBOY waves a newspaper around.

PAPERBOY Extra! Extra! Stalingrad may key turning point in war! Read all about it!

SID I'll take one. Sid hands the kid a nickel in exchange for a paper. The front page headlines catch his attention.

INSERT THE HEADLINE

In good sized text it reads "JACOBSEN VANISHES; MURDER BY FORMER WORKER SUSPECTED"

BACK TO SCENE

A look of relief comes to his face.

INT. ROOM 32A - DAY - PRESENT DAY

Sid laughs.

SID

That was it. I was in the clear.

XAVIER So that's why you were never caught, huh? They thought you died.

STD

Well, Sidney Jacobsen died some sixty something years ago, but \underline{I} lived on. It all would have been worth it if I had found Emily. I don't even know what happened to our kid.

XAVIER What happened to Eggs?

SID Lawrence? Got caught in a furnace

in '62. He's long dead.

XAVIER

And Otto?

SID Otto? He ain't dead. Not yet anyway. I don't think.

XAVIER Do you regret ever accepting the Cobb Hill job? Maybe preventing all of this death?

SID Ya know, people think regret is a bad thing when it really isn't. It's something that went wrong, but it's also a learning thing. You draw from that experience.

XAVIER So Emily is gone either way.

SID Unfortunately. But I don't regret Cobb Hill. Not a chance in hell. I do miss Emily a lot. Maybe if I had gone with her...

XAVIER You loved her a lot didn't you?

Suddenly Sid snaps at Xavier in almost a snarling way.

SID

No shit you idiot! You were one of them who broke us apart! You're FBI or CIA or some shit like that!

XAVIER Sid, I'm just trying to find-

Xavier bites his lip.

XAVIER

There's next to no hard evidence of the massacres at Cobb Hill, just a few newspaper ads from the 40s, one of which had a photo of this blonde woman and your name.

Sid is watching intently.

XAVIER

I found that original picture of Emily in a briefcase in my mother's attic.

SID Why would they be there?

Xavier struggles for his words.

XAVIER She's my grandmother.

Sid's eyes light up.

SID No kiddin'?

XAVIER

My mom was adopted by a couple after being left on the doorstep of an army recruiting office. Oh man. Her birth certificate had her named as Amelia Jacowitz with Emily's signature but no father.

SID

Jacobsen-Schorwitz.

Sid's eyes light up while Xavier's sink into his skull.

XAVIER She died in 1942, that's why you never found her.

SID

How?

XAVIER

I don't know. My mom always said that they saw a blonde woman vomit blood all over the streets then die. The pictures and documents were in the jacket with my mother wrapped in it.

Sid lays back in his pillow and shuts his eyes.

SID

God rest her soul.

Xavier looks down when suddenly Sid perks up and laughs.

SID Well goddamn! That makes you and I related!

Xavier rests his head in his hands.

SID

How 'bout a hug for your ole' grandpa?

XAVIER You're a fucking monster.

SID

A monster? Boy, I've lived through twelve decades, three centuries, two World Wars, and I'm the only person alive who personally knew a veteran from the fucking Civil War.
I'm an American icon, boy!
Monster? Nah!

XAVIER Where the fuck is Cobb Hill, Sid?

SID I told you the story, you did your research.

XAVIER I looked it up but there's no Cobb Hill anywhere in Maine.

SID (laughs) You really are stupid!

Xavier reaches over and grabs Sidney's gown and snarls in his face.

XAVIER Where the fuck is it then?

SID Goddamn, boy! Read between the lines! Of course there's no Cobb Hill, just like there's no Sidney Jacobsen!

Xavier gets the hint.

XAVIER The name changed.

SID Woo! My grandson is a genius!

XAVIER I got it now. Is the bomb still there?

SID Where else would it be, son?

XAVIER That thing is still operational!

SID Woo! Why don't you go look and find out for yourself, boy! Xavier packs up his photos and exits the room, leaving Sid in a rage of hysterical laughter.

EXT. HIGHWAY - DAY

Xavier navigates his white SUV down the desolate and foggy country highway.

EXT. COBBLESTONE HILL - DAY

He comes to a stop at the bottom of Cobblestone Hill and exits his vehicle. The groundskeeper is picking weeds when Xavier walks over to him.

> XAVIER Hey, my name is Detective Xavier Griffin. Can you show me around the hill?

The groundskeeper speaks in a very low tone.

GROUNDSKEEPER Yes. Follow me.

They pass by a sign and start up the hill.

INSERT THE SIGN

COBBLESTONE HILL EST. 1945

BACK TO SCENE

EXT. STEEL MILL - DAY

They make their way to the remains of the steel mill. Xavier looks at the burned brick and shattered machines.

> XAVIER I'll just take a look around here.

> > GROUNDSKEEPER

Yes. Do that.

Yes.

Xavier observes the remains of a steel catwalk which is shattered on top of a broken machine.

He comes to the cellar doors, which still remain locked.

XAVIER Excuse me. Do you have a key for this?

GROUNDSKEEPER

The groundskeeper pulls out a key and opens the doors. Xavier pulls out a small flashlight and enters the dark cellar.

INT. CELLAR

It's a small little craphole in the ground. Old pieces of steel lean against deteriorating walls.

Xavier observes the contents of the room. All around him he sees SKELETONS. Skulls, femurs, ribcages; all spread out throughout the room.

XAVIER

My God. It's a tomb.

The light then shines on a skeleton chained to a chair. It's Choco Bo Joe! Dust and cobwebs have formed on the bones, but his clothes and blindfold remain.

XAVIER

Choco Bo Joe I presume.

He turns to a table covered with loose papers and photos. The photos are of workers from the 40s, Sidney meeting with ALBERT EINSTEIN, and a group photo of Sidney, Einstein, and scientists JULIUS OPPENHEIMER and EUGENE WIGNER.

He takes a look at a folder.

INSERT FOLDER

TOP SECRET: THE MANHATTAN PROJECT

BACK TO SCENE

He starts breathing deeper as he searches through dozens of papers with mathematical and chemical formulas.

He shines his flashlight to the ground and spots a LARGE OJBECT. He kneels down and slides his hand along the smooth shaft. It's the bomb.

Panic starts to run through Xavier as he reads through a few more papers sitting next to it.

INSERT PAPERS

URANIUM-238 FOR PROTOTYPE OF ATOMIC BOMB.

JULY 1939.

BACK TO SCENE

He looks through some other papers on the table, only these ones are written in German and decorated with Swastikas.

INSERT GERMAN PAPERS

DATE: FEBRUARY 8, 1942. 4 MILLION REICHSMARK

SIGNATURE OF ADOLF HITLER AND JOSEPH CHOCER

BACK TO SCENE

Xavier drops the papers and shoots to his feet.

XAVIER

Jesus Christ!

Suddenly, the cellar doors are SLAMMED SHUT! Xavier turns and pounds on the doors.

XAVIER Hey! Hey, buddy! Open the doors! I'm still in here! Hey!

He continues to knock, but nothing happens.

EXT. STEEL MILL - DAY

The groundskeeper locks the cellar doors and nervously runs his hand along his bald head. It's Otto!

He wiggles the stubs where his pinky and ring fingers used to be.

Xavier continues to pound and shout from below, but Otto ignores it and walks off.

XAVIER(O.S.) Hey! Let me out! Please! Help!

SQUAWK! A crow lands on one of the columns. Pretty soon several others arrive. SQUAWK! The squawking continues, silencing out Xavier's screams for help.

FINAL FADE

THE END

SUPER:

IN MEMORY OF SIDNEY GERALD SAMUELS 1917-2006