

AU REVOIR
(Till We Meet Again)

Written by

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Birdsong and the faint rustling of leaves fill the air...

EXT. ABANDONED FARMHOUSE - DAY

A soldier walks through the tall grass in the distance, heading towards the farmhouse.

KNEE LEVEL SHOT

The soldier walking, each step makes a 'crunch' in the grass.

The man steps onto the wood porch of the farmhouse, readies his rifle that was slung over his shoulder, and KICKS the door open.

INT. ABANDONED FARMHOUSE - CONTINUOUS

He forces his way in, clearing the house. He moves room to room, the kitchen, then the dining room, then the pantry. Nothing.

He moves to where the back door is. He notices bullet impacts, some blood splattered over the wall, and a blood trail leading outside.

The soldier squats down, studying the blood. He gets back up and follows the blood, readies his rifle.

He opens the backdoor... Blood stained across the wood landing. He steps outside...

EXT. ABANDONED FARMHOUSE - CONTINUOUS

More blood scattered through the dead grass. He follows the continual trail, he stops at the sight of a corpse. He approaches it slowly.

He flips the body over, the man gasps, having recognizing the face. The soldier speaks softly, but panic takes over.

SOLDIER

No, no, no, no no no no no, NO!

THIS CAN'T BE!

The soldier kneels, and desperately SHAKES the body.

SOLDIER
(on the verge of tears)
GET UP! DON'T LEAVE ME PLEASE!

Rustling of bushes are heard coming from the tall grass, the soldier stops his desperate cries. He picks his rifle back up.

SOLDIER (CONT'D)
Who goes there?

Silence...

BANG! An illumination of smoke comes from a bush HITTING the soldier's right leg. Blood spurts. He recoils back in pain.

The soldier RETURNS FIRE, whomever shot him makes a run for it outside the bush. The shooter takes cover behind a tree. The soldier struggles to get back up. And then -

More GUNFIRE coming straight from behind the tall grass -
the soldier limps towards cover hidden by a tree log.

The shooter behind the tree runs towards the tall grass, shooting aimlessly while doing so.

BULLETS PIERCE THROUGH COVER STRIKING the soldier in the left shoulder. He howls in pain. Another bullet grazes his cheek. He lays in a prone position while bullets pierce through the wood.

The gunfire stops. The soldier gets back up -

The soldier UNLOADS his entire magazine into the tall grass.

Silence...

He draws his sidearm - a Smith and Wesson revolver - cocks the hammer on the pistol - moves forward to the tall grass - limping while he does. And then -

MOVEMENT IN THE TALL GRASS

The soldier FIRES three bullets in the direction of the movement. He tries to chase after them, then TRIPS on a stump, tumbling over a hill. He lays there, bloodied and bruised.

SOLDIERS POV

Four men making a run for it across a hill. Is it four men?

5 men? He can't tell, it's getting blurry. His eyes begin to close.

AND WE CUT TO:

TITLE DISPLAYED OVER BLACK

Accompanied by soft guitar strums -

The music turns from soft guitar to sudden bass notes from a piano.

The title, italicized, then fills the screen --

"AU REVOIR"

The title along with the music -
fades.

CUT TO:

EXT. COZY SUBURBAN HOME - NIGHT

A steak atop a grill, sizzling, conversations inside the house, chatter from the television...

A spatula flips over the steak, grilling the other side.

We pan upwards revealing a young woman grilling the steak. This is Mary, 24, carrying a soft but faint smile.

She puts the steak atop a plate already occupied with carrots and broccoli. She takes the plate to the kitchen.

INT. COZY SUBURBAN HOME - CONTINUOUS

Two women in the kitchen, one is adding seasoning to a sauce pan, the other is washing vegetables in a colander. They all look like the same, they wear the same white dress and red apron.

MARY

Suzie.

The woman by the sauce pan responds to the calling of her name. This is Suzanna, 20, the youngest of the three, but looks awfully tired.

Mary hands the plate to Suzie, who then puts the plate atop the kitchen island, and grabs a sauce pan by the stove cooker. She pours liquidized butter upon the food. She grabs a hint of cilantro cut into thin pieces on top of a cutting board. She sprinkles the cilantro with delicacy.

Suzie pushes the plate along the island, two plates with the same dish are already there.

The other woman grabs two plates, holds one with her left hand, the other with her right. This is Margaret, 28, she carries the plates to the dining room.

DINING ROOM --

STEPHEN

My man!

They hug one another.

DAVID

Heh, nice seeing you. I don't know
if I thanked you enough.

David puts his arm around Stephen's shoulder.

DAVID (CONT'D)

(shouts to the others)

This guy right here saved my life!

The wives smile, Suzie keeps her resting face.

DAVID (CONT'D)

(to James)

Well well, you sure haven't changed
one bit.

James lets out a small laugh.

JAMES

Is that a compliment?

DAVID

No no, you still look like the mole
rat that bit my ear!

JAMES

You son of a gun.

They laugh, give each other a hug.

Everyone gets together in the dining room. They take a seat.
All the couples sit by each other.

James and Suzie sit together, Robert and Mary sit together, Stephen and Margaret sit together, David and Samantha sit across each other.

David gets out of his chair.

DAVID

Shoot.

Everyone looks at David.

DAVID (CONT'D)

I forgot the champagne I bought at the store the other night.

MARY

It's alright dear, let's all just get settled in and eat.

DAVID

No no, I bought that champagne for everyone here to enjoy. My house is a few blocks away, seriously, it's no biggie.

ROBERT

Be quick.

DAVID

You betcha.

David hurries to the FOYER. We hear the door opening, and closing.

ROBERT

Well our food is getting cold.

MARY

It's fine. I'm sure he'll be here soon.

ROBERT

Well I guess a little bit of small talk won't be hurting anybody. So Margaret, I heard you were writing stories about us in the war?

MARGARET

Why yes, I believe writing is my specialty, the stories Stephen tells me are absolutely remarkable. You boys were very brave.

ROBERT
Brave isn't a way to put it, I'd
say we were more-

SUZIE
Cowards.

Everyone glances at Suzie. James glares at her.

JAMES
Sorry, she's acting very strange-

SUZIE
You all are cowards.

JAMES
If you would excuse us.

James gets out of his seat, puts his arms around Suzie's shoulders, ushers her away from the dining table. They leave to the washroom. The door slams shut.

Everyone stares, dumbfounded, speechless. Robert and Stephen look at each other.

MARY
What was that all about?

MARGARET
That poor man, having to deal with
a woman of such.

Three knocks at the door.

MARY
That ought to be David?

Mary gets out of her seat. She heads into the FOYER.

FOYER --

Mary walks to the front door. Peeks through the peephole.

PEEPHOLE --

David standing in the middle of the porch. Carrying a bag,
he side-eyes to his left. He looks nervous.

Mary unlocks the door, opens it. Robert steps into the
house.

A beat.

A man wearing a ski-mask FORCES into the house, PUSHING Mary over. She SCREAMS. He WHIPS out a revolver, pointing at David. The man GRABS David, holds him while pointing his gun at his head.

DINING ROOM --

Robert getting out of his seat, going to the FOYER. Stephen follows him.

The two stop at the view of David.

ROBERT
WOAH! WOAH!

Mary, crying, crawls over to Robert.

MAN

GO TO THE OTHER ROOM!

DAVID
Call the police Robert.

MAN

SHUT UP!

The man PISTOL WHIPS the back of David's head. He groans and falls to his knees. He points the gun at Robert and Stephen.

MAN

GET UP!

David gets up - tripping while he tries to.

MAN

I WANT EVERY SINGLE ONE OF YOU TO

MOVE BACK!

Mary gets back up, holding the shoulder of Robert. No-one moves.

MAN

ARE YOU DEAF? MOVE!

The man PUSHES David forward.

ROBERT
OKAY OKAY! EVERYONE MOVE TO THE

DINING ROOM!

MAN

ATTA-BOY!

Stephen, Robert, and Mary back into the DINING ROOM. David walks forward slowly, the man grows impatient. He PUSHES David forward again, David slips on the rug, he falls, the back of the head HITS the wood corner of a console.

The man GRABS David up, PUSHES him into the DINING ROOM--

DINING ROOM --

The wives still sitting, shocked. They SCREAM at the glance of the pistol.

Stephen exchanges a look with Robert, he's going to try something. Robert shakes his head.

MAN

NOW I WANT ALL OF YOU TO SIT DOWN

ON YOUR CHAIRS!

ROBERT
Okay! Okay.

Robert and Stephen grab the empty chairs near them, they take a seat. David comes forth, Mary, stands looking at the man.

MAN

Ma'am, I know this isn't the best situation right now, but I need you to sit down.

MARY

Just take what you want from us!

MAN

Trust me, I will take what I want to, just sit down and relax.

The door to the washroom opens, James and Suzie walk out of it--

The man SWERVES his pistol towards the two--

MAN (CONT'D)

HEY! GET OVER HERE!

Stephen gets out of his seat-- puts the man into a HEADLOCK--

The man ELBOWS Stephen's hip, pushes him back into the table, WHIPS his forehead with the butt of his pistol.

David and Robert get out of their seats to attempt to help-- James does the same--

SMASH CUT

The man FLIPS his pistol, COCKS the hammer, BANG!

Margaret and Mary SCREAM, Samantha FAINTS, Suzie stands SHOCKED.

David SCREAMS falls on the floor, blood spurts from his testicles.

The man reaches into his jacket, PULLS out another pistol, a Colt 1911--

He points the revolver at James - pointing directly at his forehead, the Colt at Robert--

MAN

I DARE YOU! DOUBLE DARE YOU!

The man FLIPS the safety off his Colt, pulls the hammer back--

MAN (CONT'D)
I WANT EVERY PERSON IN THIS ROOM TO

BE TAKING A SEAT!

Mary grabs the empty seat near her, she sits down. Robert and James back away, finding a seat.

The man points his two pistols at Stephen, who is stunned after that pistol whip.

STEPHEN
Okay! Okay!

Stephen gets up, stumbles into a seat.

The man faces towards David, still squealing on the floor, his hands hold his injury, which is unfortunately his ball-sack.

MAN
SAME RULES APPLY TO YOU!

The man puts his Colt back into his jacket, grabs David, puts him up, shoves him into a seat.

The man faces Suzie, standing shocked, her hands cover her mouth in awe.

MAN (CONT'D)
Please take a seat ma'am.

Suzie hurries over to the last and eighth seat. She sits down.

The man grabs a couch from the LIVING ROOM, sits it right by the dining table. He takes a seat.

The man takes off his ski-mask.

A recognizable face - the soldier we saw earlier. A lengthy scar covers his upper right cheek, hanging off right next to his earlobe.

The face is instantly recognized by the other men. Each exchange a look at each other, except for David, whom is still wincing at his injury.

MAN (CONT'D)
I apologize for that forceful entrance.

The man takes out his Colt again, places it on the arm of the couch.

MAN (CONT'D)
Trust me, if there was an easier way to get in your home with no injuries, I would've took it. I apologize for your companion's inability to create a child now. If you all would've cooperated we would all benefit in some way.

MARGARET
You shot him!

MAN
Very well analyzed.

MARY
Just take what you want!

MAN
Let me explain first madam.

The man lets off a great sigh.

MAN (CONT'D)
Let's start from the beginning. My name is Thomas - Thomas Smith. I go by Tom. I fought along with these four men on the front. They so probably recognize my face.

He turns to the men, who all sit next to each other.

THOMAS
Say, do you recognize my face?

DAVID
DAMN YOU!

THOMAS
Now there's the adrenaline.

Thomas sits back.

THOMAS (CONT'D)
Well, we go here for a long and lengthy night. Sit in your seats. Relax. My focus is of these four men in this room. This won't take very long. I would advise any woman here to leave.

(MORE)

THOMAS (CONT'D)

Things might get-well- messy. Law enforcement is pretty far from here, I won't expect them getting here anytime soon. Go live on your happy lives, find a new husband. I do question your love life. But, what am I to say anything? Been single my entire life.

SUZIE

May I go sir?

THOMAS

You may.

Suzie gets out of her seat. She grabs a car key on her way out. We hear the door open and close.

JAMES

Suzanna! Suzie!

James scoots his chair out of the table.

THOMAS

You stay right where you are.

JAMES

This isn't fair! You barge into our house and let my wife take my car?

THOMAS

You are on the shooter end of the gun my friend, I advise you keep your mouth shut.

James keeps quiet, exchanges a look with Robert. Robert shakes his head.

THOMAS (CONT'D)

Anyone else want to leave?

The other women sit back. Margaret and Mary are so dear loyal to their husbands. Samantha sits back fainted.

THOMAS (CONT'D)

Alright. Well, lets do a little bit of a role call.

Thomas reaches into his jacket pocket, pulling out a thin booklet. He flips the pages, stops where he wants to.

THOMAS (CONT'D)
So my castration friend right over
here is David Lopez am I correct?

David winces.

THOMAS (CONT'D)
Is that his name?

The other three men exchange looks at each other.

ROBERT
Yes, that is his name.

THOMAS
And you must be...

Thomas flips through more pages.

THOMAS (CONT'D)
Right. Robert Miller. That is your
name correct?

ROBERT
What is the importance of all this?
You break into our home, and want
to get to know us?

THOMAS
I just need some identity over
here. What they write in these
books are very...problematic per
say. Let me read this aloud.

Robert sits back with his arms folded.

THOMAS (CONT'D)
'Robert Miller, famed hero in
Manila County...' Famed hero? What
sort of fame do you bring to this
county Robert?

CUT TO:

EXT. BATTLE RIDDEN NEIGHBORHOOD - DAY

Guns BLAZING, tracers ZOOMING across, houses explode. Robert
Miller, UNLOADING his rifle towards enemy fire. Multiple men
lay wounded beside him.

In exchange, enemy fire BLAZE towards him. Robert lays
behind cover. He pulls the magazine clip out of his rifle.

He reaches into his pocket, one last clip left.

MARGARET (V.O.)

Well, Robert fought off multiple
men with limited ammunition back in
the war.

With determination, Robert loads the clip in, UNLOADS
towards enemy fire. Hatred with every shot.

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

THOMAS

Wow. Just wow. It is...amazing to
see how these fine booklets can
over-exaggerate heavily without
context. Who exactly wrote this?
Having no say or having seen this
actually occur?

JAMES

Are you saying that we are frauds?

THOMAS

(snaps fingers)

Exactly.

MARY

When the men came back, we learned
that we lost a friend of ours. The
men told their story to the county
on how they fought numerous
soldiers in the front, and the
heroic actions of Daniel.

THOMAS

(confused)

Don't you think that there's
anything wrong with you not having
any sort of context and yet you
believe that this actually
happened?

MARY

Are you insisting our husbands are
snobs even though you are the
intruder in our home?

THOMAS

I came here to spew the truth. The
truth exactly comes across
(waves booklet)
this nonsense right here. I know
what happened to Daniel Moore.

Samantha awakens of the calling of her spouses name.

SAMANTHA

Daniel?

THOMAS

Yes! Daniel.

SAMANTHA

Where is he?

CUT TO:

EXT. CORN FIELDS - DAY

A corpse in soldier uniform sitting by a tree. He's awfully
young. A bloody gunshot is pierced through his forehead.
Daniel?

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

Everyone gazes at Samantha. She realizes.

SAMANTHA

...oh.

THOMAS

I'm sorry madam.

Thomas sits back. Takes another sip of champagne. He opens
the booklet again, flips through the pages.

THOMAS (CONT'D)

Right. And you other two men are
Stephen Hopkins and...

(flips through pages)

James Taylor. The apparent charisma
of the four. Let me read this
aloud. 'James Taylor, handsome and
fabulous...' Whoever wrote this
definitely is biased over you.

Thomas flips back the pages.

CUT TO:

INT. BULLET RIDDEN SUBURBAN HOME - DAY

Stephen, FIRING towards enemies RUSHING towards their cover. Multiple enemies fall dead, before they even hit the ground. Beside him, an awfully young soldier, laying with bullet wounds covering his right leg. Stephen stops shooting. He tends to the soldier, wrapping a tourniquet around his leg.

THOMAS (V.O)

Now there is Stephen Hopkins. I'll read your part aloud here. 'Stephen Hopkins, young but athletic. Fought off countless men while caring for injured Daniel Moore'.

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

Thomas flips through the booklet.

THOMAS

I didn't read through your heroic part yet James.

CUT TO:

EXT. BULLET RIDDEN NEIGHBORHOOD - DAY

James walking behind cover. GUNFIRE deafens his ears. He takes a deep breath. Gets out of cover - FIRES at enemy soldiers rushing towards buildings.

THOMAS (V.O.)

Well here it is, 'James Taylor, flanked enemy forces, saved many during the process'.

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

THOMAS

Unfortunately, David here doesn't have any heroic event stated in this booklet right here.

Thomas flips through the booklet.

THOMAS (CONT'D)
There it is.

CUT TO:

EXT. BULLET RIDDEN NEIGHBORHOOD - DAY

An awfully young, non-suspecting soldier walking through the messy streets filled with rubble from explosions. Gunfire impacts are pierced through every building. GUNFIRE unexpectedly fire towards the young soldier, struck by a few bullets during the process. He takes cover. Takes out his rifle, FIRES towards enemy fire.

THOMAS (V.O)
'Daniel Moore, the youngest, fought off ambushing enemy forces with all his might. Fought till he couldn't anymore.'

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

Thomas standing, taking a sip of his champagne, booklet in other hand.

SAMANTHA
You think my love dying during the war is fake?

THOMAS
No ma'am, your spouse died during the war, the way these men detailed your love's death is fake.

ROBERT
You're insisting my best friend who died during the war is fake?

THOMAS
YOUR 'BEST FRIEND' DIDN'T DIE

FIGHTING ANYBODY! HE DIED BY YOUR

FAULT!

CUT TO:

EXT. CORN FIELDS - DAY

Thomas pointing his gun at an awfully young soldier sitting by a tree. The young soldier is wounded, a gun shot through his stomach. Thomas opens his mouth to say something-

WIDE VIEW

We don't hear what he says but - BANG! A gunshot ECHOES through the field.

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

Everybody gazes upon Thomas.

ROBERT

You think I killed my best friend?

THOMAS

You know exactly what happened that day YOU DAMN COWARD!

Thomas THROWS the booklet towards Robert. He PULLS out his revolver, points it directly at Robert. The wives scream.

THOMAS (CONT'D)

MAY FOURTEEN, NINETEEN-FORTY-FOUR!

OCCUPATION OF GERMANY! DO YOU NOT

REMEMBER!?

Robert uneasily shakes his head, his eyes glued to the muzzle of the revolver.

THOMAS

HOW ABOUT I SUMMARIZE? THE DAY THE

FOUR OF YOU FIRED YOUR GUNS AT ME!?

ALSO KNOWN AS THE DAY YOU SHOT AND

KILLED MY BROTHER!? THE DAY WHERE

YOU SHOT AND KILLED AN INNOCENT FOR

DEAR GOD!

CUT TO:

EXT. ABANDONED FARMHOUSE - DAY

Robert, hidden in tall grass, FIRING his rifle towards Thomas, a sitting duck, kneeling next to a corpse. The gunfight we saw before-

BACK TO:

INT. COZY SUBURBAN HOME - CONTINUOUS

MARY
(crying)
What is he talking about Robert!?

ROBERT
(shaking his head)
He's lying!

THOMAS
HOW ABOUT YOU TELL THE TRUTH TO

YOUR DEAR WIFE!? SHE DESERVES TO

KNOW WHAT HAPPENED THAT EXACT DAY!

ROBERT
(shaking his head)

HE'S LYING!

THOMAS
HOW MANY DID YOU KILL!? SEVEN!?

EIGHT!? MAYBE EVEN NINE!?

ROBERT
YOU'RE LYING!!

Thomas COCKS back the hammer-

THOMAS
I KNOW DAMN WELL IT WASN'T YOUR

FIRST! YOU PULLED THAT TRIGGER IN A HEARTBEAT!

The wives SCREAM-

ROBERT
YOU'RE LYING!!!

MARY
(crying)

WHAT IS HE TALKING ABOUT ROBERT!?

Thomas puts his thumb back on the hammer, slowly pushes it back to de-cock it. He holsters the revolver. Thomas takes another swig of the champagne, still in hand. He sits back down. He stays silent while finishing the champagne. The wives sob. David still winces.

James nudges Stephen, getting his attention.

James starts tapping his fingernails on the dining table. Morse code. Stephen realizes it. He listens to the tapping.

A subtitle appears translating it: "Gun in"

THOMAS
Are you scared James?

James stops the tapping.

JAMES
Yes, I fidget with my fingers when
I'm nervous.

THOMAS
I see.

James continues his tapping. Slow and rhythmic. Taps and drags.

He starts over. The subtitle continues: "Gun in closet"

James exchanges a look with Stephen, seeing if he heard it right. Stephen nods.

Thomas chuckles. Chuckle turns into a laugh. Then-

Thomas THROWS his empty wine glass towards James, hitting

him right in the face. The glass SHATTERS on impact. The wives SCREAM. The other three men are shocked. James covers his face with his hands, SCREAMING while blood seeps through the gaps between his fingers.

Thomas gets out of his seat, COCKS back the hammer, BANG!

James stops screaming. Blood stains the walls. James falls out of his seat. Dead. Specks of blood splat on Stephen. David watches in horror.

MARGARET
(crying)

JAMES!!

Stephen's frozen. His eyes fixed on James's corpse. Robert with his ANGER gets out of his seat RUNS towards Thomas-

Robert THROWS a punch, missing. Thomas, in return PUNCHES Robert's lower rib. Robert falls to his knees. Thomas

STRIKES the crown of ROBERT'S head with the butt of his pistol. Robert topples over, crashes towards the wooden planks of the floors. Flecks of blood stain the wood.

Thomas drags him across the floor, puts him back at his seat. He's unconscious. Mary shakes him, worried of his death. The wives are sobbing.

THOMAS
(to the wives)
It would be a really good time for
all of you to leave.

Mary worrying of her husband, still rapidly shaking her husband, hoping for him to wake up. Samantha and Margaret are still sobbing.

Stephen is still frozen, his eyes glued to James's corpse. Thomas picks up his Colt, still resting on the couch.

He holsters both guns into his jacket. Thomas leaves to the KITCHEN. David is filled with ANGER...

DAVID
YOU BASTARD!

David attempts to get out of his seat, only sending his chair to fall back. His chair is soaked with blood. David falls down, WAILING of the pain.

KITCHEN --

Thomas grabbing the sauce pan still on the stove - pouring the remnants of the butter sauce into the sink - turning on the faucet to it's highest temperature setting -

He tests the temperature of the water, his hand winces. Perfect. He fills the sauce pan with the water, steam rises into the air. He heads back into the DINING ROOM-

DINING ROOM --

David struggling to get back into his seat, blood leaking from his privates. Robert's still unconscious, Mary still shaking him. Stephen's eyes are still glued to James's corpse.

THOMAS
(to Mary)
Move back.

MARY
What are you doing!?

Thomas SPLASHES the boiling hot water to Robert's face. Robert bounces up, awake, and HOWLING of the pain. Thomas THROWS the sauce pan across the room, we hear a metallic bang of the collision.

THOMAS
Wake up sunshine!

Thomas walks up to David, pushing him into his chair. David SQUEALS in agony.

Robert covers his face with his hands, we hear muffled screaming coming from him.

THOMAS (CONT'D)
How about you start respecting the
one who was
(starts yelling)

DISRESPECTED DURING MOST OF MY TIME

THERE!

Faint cries coming from the wives, Robert is still howling...

Stephen's eyes are still fixed to James's dead body.

Thomas heads over to Stephen, snapping his fingers to grab his attention.

Stephen turns over to face Thomas. His eyes wide open, looks like he's seen a ghost.

THOMAS
You've never seen a dead body
before?

Stephen turns over, facing the closet towards the hallway...

ZOOM IN

We get closer and closer to the closet door...

Stephen is thinking something...

Thomas snaps his finger to grab his attention once more.

THOMAS
Hey! Hey!

Stephen turns over to face Thomas again.

THOMAS (CONT'D)
There you are! I ask you to pay
attention from there on forth?

Stephen slowly nods his head.

Robert's howling turns into cries. His hands cover his face.

Thomas goes to where Robert is seated. Thomas kneels down.

THOMAS (CONT'D)
Are you...crying?

Robert still weeps.

THOMAS (CONT'D)
ANSWER ME!

Robert continues his sobbing.

THOMAS (CONT'D)
YOU'RE CRYING! UNBELIEVABLE!

Robert still sobbing...

THOMAS (CONT'D)
LOOK AT ME!

Robert's hands slowly come off his face and towards his lap. His face is bright red. Tears stream off his face. Thomas SLAPS him. Mary SHRIEKS.

Stephen still looking at the closet across the hallway.

Thomas gets up, goes back to his seat, and sits down.

THOMAS (CONT'D)
The scariest thing of man is how emotional we are. Look at him for example! Bawling his eyes out relentlessly! How about you tell your sweet little wife what you did during the German occupation. Tell her what you did to those poor children.
(raises his voice)

TELL HER HOW YOU KILLED THAT GERMAN

FAMILY! TELL HER HOW YOU KILLED MY

BROTHER! TELL HER HOW YOU CHASED A

GERMAN BOY JUST TO KILL MY BROTHER!

Robert's face still bright red, crying even harder than moments earlier.

MARY
(voice cracking)
What are you talking about!

THOMAS
TELL HER! GREAT ROBERT MILLER!

FAMED HERO OF MANILA COUNTY! FOUGHT

OFF ENEMY SOLDIERS WITH LIMITED

AMMUNITION! OH SORRY! FOUGHT OFF ME

WITH LIMITED AMMUNITION!

MARY
(sobbing, voice still
cracking)
What is he talking about Robert!

Robert wipes the tears off his face. No use. He starts crying again, more tears stream down his face.

MATCH CUT TO:

EXT. HILLSIDE HOUSE, PORCH - MORNING

A middle aged woman is seen crying. Her eyes are puffy, tears stream down her face. She wipes the tears off her face. No use. She starts crying again, more tears flood from her face. We slowly ZOOM towards her daunting expression. We ZOOM outwards, revealing her standing on a wooden porch, painted white. Some wood planks are chipped, some have black scrapes on them. The front door to the house OPENS, two younger men step out, the woman's children. The first to step out is a recognizable face, Thomas, unscathed. The other is his brother, Charlie, he's around the same age as Thomas. They both wear military uniform.

The two young men embrace their mother. Her mother breaks, she cries even harder than before. She holds on tight to her two children. It may be the last time they even see each other.

Beat.

MOTHER
(voice cracking)
You two take care of each other,
okay?

THOMAS
Oh Ma, of course we will. You take
care of Pa, okay?

CHARLIE
We will be sending you letters when
we have the chance.

We PAN across, we see numerous hills crossed over each other in such a delightful way it looks beautiful.

We keep on PANNING across, a vintage car is parked on the road that intersects with the hills. A man is seen in the driver's seat. A woman sits in the passengers seat. The driver rolls down the windows.

DRIVER

Thomas! Charlie! Time to go!

MOTHER

Your aunt and uncle is driving you two to the bus stop. Just keep in contact okay?

THOMAS

'Course Ma.

Thomas walks down to the car where their uncle is waiting by the trunk to put their luggage in. He hands his luggage to his uncle, and climbs into the backseat.

CHARLIE

Take care of Pa. Like Tom said. Got me?

Charlie kisses his Mother on the cheek.

MOTHER

Of course.

Charlie walks down to the car, also carrying a luggage bag, he hands his luggage to his uncle, and gets in the car.

INT. VINTAGE AUTOMOBILE - CONTINUOUS

The uncle starts the car, the aunt starts her small talk, and they start driving. Thomas engages in the small talk.

The small talk becomes muffled. We CLOSE in on Charlie, who is looking at his mom through the window, she's waving 'goodbye' until she is OUT OF FRAME.

Charlie sits back, it's a long drive.

EXT. MILITARY GRADE BUS STOP - MOMENTS LATER

Charlie and Thomas sit on a waiting bench, awaiting for their bus's arrival. Charlie looks stressed, he's shaking his leg. Thomas notices it.

THOMAS

What's up?

CHARLIE

I'm worried for Ma and Pa. Pa's just not the same anymore, and I think it's obvious that Ma's not happy with their marriage.

THOMAS

Ah, don't keep stressing yourself out like that. You know Ma can take care of herself and him very well.

CHARLIE

I'm not worried that she won't take good care of him or herself, I'm worried that Pa might pass while we're gone and that's going to break Ma like a vase. You know the stress she goes through everyday having to take care of him.

THOMAS

Listen. Don't think of the bad things that might happen.

CHARLIE

I'm not thinking that it might happen, it's going to happen.

THOMAS

Hey. Don't be ridiculous. Nothing bad will happen.

CHARLIE

Don't call me ridiculous Tom. If you think you're calming down right now. You're not. You're making it worse actually.

THOMAS

Alright. I won't talk.

A large Greyhound bus stops in front of them. They get out of their seat and board the bus, along with other men wearing soldier uniform.

INT. GREYHOUND BUS - MOMENTS LATER

Charlie is sitting by a window seat. Thomas sits next to

him. Thomas is socializing with other soldiers. Charlie looks out the window, trees and houses pass by. Charlie sits back. Tired. He looks around the bus. The bus is filled with young men. Not men. Boys. Boys that look too young to go to war. He leans back. He tilts his head on the window and looks through the crack between the seat and the window ahead of him. He sees a reflection of another soldier in the window. It's a familiar face. This is Robert, he's talking to David, who is out of frame.

CUT TO:

EXT. GERMAN FIELDS - MONTHS LATER

Charlie is wearing his now grubby military uniform. He's sitting by a tree stump while writing on a small piece of paper. His rifle is resting on the ground.

It's a peaceful environment, birdsong and the rustling of leaves fill the air...

Charlie then angrily scribbles on the paper. He THROWS the card and the pen away from him. Charlie lays down, and closes his eyes...

BANG! - MULTIPLE GUNSHOTS ECHO FROM THE DISTANCE

Charlie opens his eyes and picks himself up. He looks around to see where the gunshots came from. He's not so sure.

BANG! - A DOZEN MORE GUNSHOTS BOUNCE OFF THE AIR...

Charlie turns to face the direction the gunshots came from. The gunshots are coming from a plethora of houses.

HIGH PITCHED SCREAMS are heard from the buildings, are those children...? Charlie picks up his rifle and RUNS towards the buildings. We CLOSE in on the letter which is resting on the grass. All the text is scribbled out except for the heading 'Dear ma,'.

Beat.

We TRACK Charlie SPRINTING across the fields while MORE GUNSHOTS are heard. He RUNS QUICK, we HEAR his steady

breaths at such a pace that he can keep going. He's running towards a tarnished brick wall 5 yards away. MORE GUNSHOTS COME FROM THE HOUSES...

Charlie throws his rifle over the wall and climbs it. He jumps on the other side-

Charlie has found himself in the backyard of a German household. Charlie takes deep breaths, grabs his rifle. We PAN over to see that the house is wrecked. Charlie peers through the back window. Empty. Rubble fills the floors inside. Charlie props his rifle in hand, cocks back the chamber, and slowly approaches the side-gate. He unlocks it, and pushes it open with the barrel of his rifle.

He walks outside the gate. He finds himself in a battle ridden neighborhood, damaged suburban houses fill it. He looks around, it's eerily silent.

AN INFANT'S SCREAMS ARE HEARD - THEN ABRUPTLY STOPS

It's coming from the house right in front of Charlie. The front door is open. The house has

Charlie RUSHES towards the house. Slowly approaches the front door, he stops. Takes a deep breath. Readies his rifle, and goes into the front door-

I/E. GERMAN HOUSEHOLD - CONTINUOUS

He steps inside the house. Rubble and dirt fills the floor. Footsteps are coming from upstairs. Charlie uneasily moves room to room. He is stopped when he hears a voice of a man hushing-

MAN (O.S)
Shhhhh...You're okay. Shhhhhh...

Charlie slowly swifts towards the voice. He's right at the door to the room where the voice is coming from. He steps in-

Two corpses lay right in front of the door. They're

children. A gunshot is punctured right on their head. An American soldier is holding an infant swaddled in cloth with his left arm. On his right hand, he holds a six-inch blade that is bloodied on the sharp end. He drops the eerily quiet infant on the ground. Not a sound comes from the still

child. Charlie's shocked. He doesn't know what to do. He just stands there. Frozen. He drops his rifle out of prostration.

Beat.

The soldier turns to face Charlie, a recognizable face. It's Robert. The two meet eyes. Charlie recognizes him, the guy that sat in front of him on the bus. They stare at each

other for a few seconds. Then Robert opens his mouth about to shout-

Charlie RUNS AND TACKLES Robert onto the ground. The blade slips out of Robert's hand and slides five feet away from them. The two fall towards the floor. Charlie CLIMBS over Robert and STRANGLES him.

Robert struggles to BREATHE, he desperately grabs a glass vase that lays on one of the cabinets, and SMASHES the vase on the side of Charlie's head. The vase breaks into pieces

on impact, STUNNING CHARLIE. Robert GASPS for air.

Charlie collapses onto the floor, holding onto his wound

with his two hands. Wincing at the pain within him. Several glass pieces are stuck to his scalp.

Robert desperately CRAWLS closer and closer to the knife...

Charlie picks himself up and TACKLES Robert. ROBERT GETS A HOLD OF THE BLADE THEN ATTEMPTS TO FORCE IT INTO CHARLIE'S NECK.

Charlie nearly stops the knife from stabbing him by grabbing the handle of the blade...

The blade inches closer and closer to Charlie's neck as the two struggle for it...

CHARLIE MANAGES TO OVERPOWER ROBERT AND BRINGS THE BLADE TO THE GROUND.

Robert SCRATCHES CHARLIE'S WOUND which picks out pieces of glass stuck to his scalp. Charlie HOLLERS, collapses on his side while he holds his wound.

Robert manages to get a hold of the blade again, CLIMBS over Charlie and ATTEMPTS TO STAB HIS CHEST...

The blade inches closer and closer and closer...

It is when we hear a child's wailing coming from the other side of the room.

We WHIP PAN to the other side of the room, the wailing is coming from the closet doors...

Robert gets distracted drawing his full attention to the child's crying.

Charlie SOCKS Robert in the face, forcing him off. Charlie and Robert pick themselves up. Robert, SWINGS the blade towards Charlie, who dodges it last second. The two stare at each other, waiting for their next move. The child is still crying. We hear the shuffling of footsteps coming from upstairs...

ROBERT SWOOPS HIS KNIFE -- MISSES

CHARLIE KICKS ROBERT'S LEFT LEG SENDING HIM TO A KNEELING

POSITION. CHARLIE PUNCHES ROBERT'S LEFT HIP WITH HIS LEFT

HAND, THEN SOCKS HIM IN THE NOSE WITH HIS RIGHT.

Robert drops his knife out, incapacitated.

CHARLIE PICKS ROBERT UP, STRIKES HIM WITH HIS RIGHT HAND,

PUNCHES HIM AGAIN WITH HIS LEFT HAND, SENDING ROBERT

PUMMELING TO THE GROUND. CHARLIE SITS ON TOP OF ROBERT AND

PUNCHES HIM A DOZEN TIMES. AGAIN AND AGAIN. KNUCKLES

BRUISING. ROBERT SPITTING OUT BLOOD. HE GOES ON AND ON UNTIL

ROBERT GETS KNOCKED UNCONSCIOUS.

Charlie, exhausted, stands back up, and goes to the two closet doors where the wailing is coming from. Footsteps shuffle upstairs. Whoever is up there is coming downstairs.

Charlie opens the closet doors, revealing a six year old German boy in dirty pajamas. His face is bright red from crying. His nose is runny. The boy has been in hiding but couldn't help but cry. Charlie hushes the boy.

CHARLIE
(in German)
It's okay.

No use. The boy is still crying. Charlie covers the boy's mouth with his dry, soiled and bruised right hand. The boy attempts to stop his crying,

CHARLIE (CONT'D)
(in German)
You're going to have to trust me.
Okay? I'm not him.
(turns to look at the
three dead children)
Are those your siblings?

The boy shakes his head.

BOY
(muffled, in German)
Cousins.

The boy sniffles.

The sound of hurried footsteps come from the hallway outside the door. Charlie quickly grabs his rifle from the ground, gets inside the closet, and closes the door. We follow them inside the closet. It's dark. Charlie covers the boy's mouth with his right hand. He holds his rifle with his left.

We hear male voices come from the other side of the door.

MALE VOICE 1 (O.S.)
Robert? Robert?

MALE VOICE 2 (O.S.)
What happened to him?

MALE VOICE 3 (O.S.)
Maybe we shouldn't have killed five
damn children!

MALE VOICE 1 (O.S.)
SHUT UP DANIEL!

Beat.

MALE VOICE 2 (O.S.)
I would've sworn I heard a child
screaming down here.

MALE VOICE 1 (O.S.)
Like a child would've knocked him
unconscious. Look at him.

The barrel of Charlie's rifle scrapes the wooden closet
doors. The voices outside stop.

MALE VOICE 1 (O.S.) (CONT'D)
Someone else is here. In that
closet door. I'm going to blast it.

MALE VOICE 2 (O.S.)
Don't you idiot. You're just going
to let more people know what we're
doing.

Charlie scoots the boy to the other side of the closet. He
picks up his rifle, turns it over so he'll gun-butt any
person that opens the door.

It's quiet...

The door opens, it reveals that David is on the other side
of the door. CHARLIE GUN-BUTTS HIM RIGHT IN THE NOSE--
The other two voices reveal to be James and Daniel, the
young man we've seen in the flashes before.

DAVID RECOILS BACKWARDS, COLLAPSING TOWARDS THE FLOOR. JAMES

RUNS BACK INTO THE HALLWAY FOR COVER. DANIEL HOPELESSLY

POINTS HIS RIFLE AT CHARLIE. CHARLIE SHOOTS DANIEL IN THE

CHEST, PULLS BACK THE CHAMBER AGAIN AND SHOOTS DANIEL ONCE

MORE, THIS TIME IT HITS DANIEL IN THE STOMACH. DANIEL

SQUEALS OF THE PAIN -

CHARLIE BRINGS THE BOY OUT THE CLOSET AND THEY RUN OUTSIDE

THE DOOR--

THEY GET MET BY GUNFIRE SHOT BY JAMES IN THE HALLWAY,

MISSING ALL OF HIS SHOTS.

We TRACK Charlie and the boy booking it towards the back door. They exit.

I/E. GERMAN HOUSEHOLD, EXTERIOR - CONTINUOUS

They make their way towards the brick wall met right outside the backyard. They are met by gunfire behind them, luckily missing them. Charlie hoists up the boy, who jumps on the other side of the wall, Charlie follows him and climbs over the wall.

EXT. GERMAN FIELDS - CONTINUOUS

Extended grass fields cover acres of land. An endless river of trees and bushes cover a part of the land. The gunfire comes to a complete halt. The two stop for a brief moment, taking breaths.

Charlie slightly touches his wound with his left hand, checking for blood. He looks at his hand, already painted in blood. He wipes off the blood on his pants. Horrifying SCREECHES of pain come from the other side of the wall. Panicked YELLING come from the house.

MALE VOICE 4 (O.S.)
WE NEED TO CHASE THEM DOWN NOW!

Charlie offers his hand to the German youth.

CHARLIE
(in German)
Let's go. Over by the trees.

The boy is unsure, but eventually takes his hand. The two scurry to the seemingly fathomless series of trees, surrounded by the darkness of--

EXT. SERIES OF TREES, GERMAN FIELDS - CONTINUOUS

Charlie glances at the brick wall where they came from. In the distance we see three soldiers climb over the wall, then a fourth, and a fifth. The fourth is limping, another

soldier assists him in walking. The soldiers seem to be confused, and eventually point out towards the trees.

CHARLIE

(in German)

I saw one of them before at my hometown as well. What did they do to your family?

BOY

(in German)

My cousins and I were just trying to find a different place to hide, and those bad men saw us. They shot my older cousins first after they told me to hide. And they killed Udo. My youngest cousin. He was just a baby.

(starts crying)

Why did they do this?

CHARLIE

(in German)

I don't know.

The soldiers start to walk to the series of trees. Walking turns to RUNNING.

CHARLIE (CONT'D)

(in German)

They know we're here. We need to go.

Charlie and the youth SPRINT towards the light on the other side of the abundance of trees. They head into the blazing light of -

EXT. GERMAN FARMHOUSE, FIELDS - CONTINUOUS

Fields of dying crops and dead grass fill the fields. A isolated farmhouse is seen in the distance. They both keep running, the farmhouse emerges closer and closer...

Charlie and the youth manage to get onto the wooden porch. The five men, one by one come out of the forest.

CHARLIE

(in German)

Get inside now!

The boy goes inside the farmhouse. Charlie loads in another clip, AND UNLOADS TOWARDS THE SOLDIERS. It's of no avail. Missing every shot.

Bullets pass by Charlie, missing him, instead hits the malnourished wooden planks. He goes inside -

I/E. ABANDONED FARMHOUSE - CONTINUOUS

Dirt covers the entirety of the interior home. No-one lives here.

Charlie loads another clip into his rifle. Kneels in front of the boy, and holds his shoulders with his hands.

CHARLIE

(in German)

I need you to stay strong. There is not a chance both of us get out of here. I want you to run out of that back door and run as fast as you can. Okay?

BOY

(in German)

What about you?

CHARLIE

(in German)

I will delay.

The boy starts to cry. There is nothing to live for.

CHARLIE (CONT'D)

(in German)

GO! GO!

The boy runs towards the back door. He looks behind him.

Then leaves. He runs as fast as he can. Straight into the trees that surround the farm.

Charlie peeks out the window, the soldiers are approaching. He sticks out his rifle and UNLOADS another magazine, shooting aimlessly.

ROBERT (V.O.)

We can talk about this!

EXT. ABANDONED FARMHOUSE - CONTINUOUS

The five soldiers take cover behind the porch. Two of them, Robert and James, point their rifles right at the front

door. Daniel sits back, holding his wounds.

ROBERT
It didn't need to get to this
point!

Robert signals to Stephen to flank behind the house. He gets up and swiftly shifts towards the back of the house...

CHARLIE (V.O.)
You're all American! Why are you
doing this!?

INT. ABANDONED FARMHOUSE - CONTINUOUS

Charlie reaches into his pocket to grab another magazine, he's empty. He sits back.

ROBERT (V.O.)
What's your name?

Charlie crawls on the chipped wooden planks towards cover behind the torn furniture.

He hears the creaking of wood coming from the back door hallway...

Charlie shifts towards the wall that is connected towards the back door hallway...

Charlie eyes a shadow slowly emerging towards him...

Stephen's rifle peeks out...

CHARLIE GRABS THE RIFLE AND SLAMS STEPHEN'S HEAD ON THE

WALL, STUNNING HIM COMPLETELY -

EXT. ABANDONED FARMHOUSE - CONTINUOUS

Robert signals for James and David to enter in. Robert and James go inside first, David follows them. Daniel is left outside, lying on the porch. Bleeding.

INT. ABANDONED FARMHOUSE - CONTINUOUS

Stephen is knocked down by Charlie, turns to face the front door where the three men step in -

Charlie runs towards the hallway to the back door -

Robert, James and David FIRE their rifles towards the wall that connects to the hallway...

BULLETS PIERCE THROUGH THE WOOD, A BULLET STRIKES CHARLIE'S

SHOULDER -

I/E. ABANDONED FARMHOUSE - CONTINUOUS

Charlie stumbles on the frame of the back door, Stephen switches to his side-arm and SHOOTS FIVE BULLETS towards Charlie. Two bullets strike Charlie's left leg, the other three miss. Charlie falls down, then picks himself up almost immediately.

Charlie trips on the back porch steps, and falls down. The wounds from his leg prevent him from getting back up. He crawls desperately trying to get behind cover.

Robert steps outside, kneels right next to Charlie...

ROBERT

Where is the boy?

Charlie spits onto Robert's face. He wipes the slobber off his face. Disappointed. He takes out his pistol, flips off the safety, pushes the muzzle onto Charlie's scalp wound. Charlie SQUEALS...

Robert stands up and shoots Charlie right into the head. Robert stares at Charlie's lifeless body.

David and Daniel come out the back door, David's assisting him in walking.

DAVID

Daniel pointed out a person was coming towards the house.

Robert turns to face David.

ROBERT

What?

DANIEL

There - there was a soldier coming towards us. Over the hills. I told you!

ROBERT

Dammit.

Robert rushes inside -

I/E. ABANDONED FARMHOUSE - CONTINUOUS

Stephen and James are resting on the floor.

ROBERT

(to Stephen and James)

You two! Get outside.

Robert rushes towards the front door window - he looks outside...

A soldier, seen across the hills, walking towards the farmhouse...

Robert rushes towards the back door -

Stephen and James are still sitting on the floor.

ROBERT (CONT'D)

OUTSIDE! NOW!

STEPHEN

What's going on?

ROBERT

There's another person coming
towards us. Move your ass. NOW!

Robert goes out the back door, followed along with Stephen and James.

I/E. ABANDONED FARMHOUSE - CONTINUOUS

ROBERT

(points towards back
hills)

Everyone! We go towards those back
hills over there.

DANIEL

I can't run you idiot!

DAVID

Daniel's seriously hurt. We can't
run.

From inside the farmhouse we hear the front door SLAM

OPEN...

The five soldiers stop. Cold.

ROBERT
(whispering)
To that tall grass patch. Go.

The five RUSH towards a lengthy tall grass patch. We should recognize this particular terrain. We follow them inside the tall grass -

David, James, and Stephen prone. Daniel sits, laying down hurts. Robert stands up.

ROBERT (CONT'D)
I'm going to head to those trees there. How much munition you guys got?

The other three men, excluding Daniel, check their pockets.

JAMES
Only two clips. One clip for a pistol.

DAVID
Just got my pistol.

STEPHEN
One clip for my rifle.

ROBERT
Well we all make it count here. I only saw one guy. Daniel?

DANIEL
I'm not killing anyone else today.

Robert violently picks up Daniel. He angrily shakes Daniel. Daniel starts weeping.

ROBERT
You wanted to come with us. You are not messing this up now. You got me?

Daniel slowly nods his head. Robert gets out of the tall grass patch and runs towards the trees.

CUT TO:

INT. COZY SUBURBAN HOME - NIGHT

Thomas is resting on his sofa. His eyes are teary eyed. We CLOSE IN on his expression.

THOMAS

You know. It was just a bloody coincidence. I was just...I was just trying to find some water. I was thirsty. I found a old rusty water pump outside a farm.

CUT TO:

EXT. ABANDONED FARMHOUSE, FIELDS - DAY

Fields of dead grass fill the expansive farm...

An unscathed Thomas is seen kneeling at a rusty water pump. He unstraps his helmet, places it right under the faucet. He pulls down the pump three times. Nothing. He pulls it down even harder than the last. Water eventually pumps out of the faucet, releasing grayish-brownish liquid.

Thomas desperately picks up his helmet, looks at the color of the water in disgust, and he takes a sip of it. He SPITS the water out immediately after drinking it. He stares at the water in repugnance, but eventually gulps it all down. He puts down his helmet.

Thomas starts COUGHING rapidly, coughing shortly turns into VOMITING. He VOMITS onto the dead grass that fills acres of land. He lays down. Then -

BANG! GUNFIRE COMES FROM THE ISOLATED FARMHOUSE IN THE DISTANCE.

Thomas gets back up, and turns to face the farmhouse. In the distance: Five soldiers, taking cover from gunfire coming from inside the farmhouse.

Thomas stares into the distance studying them, the soldiers shift towards the porch, taking cover. Thomas watches the soldiers one by one enter the farmhouse.

More GUNFIRE comes from the farmhouse, then comes to a stop. Silence...

BANG! One last gunshot erupts the air. Thomas grabs his rifle which rests on the grass, stands up, and walks towards the farmhouse to investigate. In the distance: an injured soldier sitting by the porch, holding his wounds.

A soldier comes out the front door, assists the wounded soldier, the wounded soldier points towards Thomas. The two soldiers and Thomas stare at each other from the distance.

THOMAS
(shouting)
American!?

The two soldiers eventually go inside and slam the door shut.

Thomas picks up the pace, walks faster towards the house, this is the shot we've seen at the beginning -

I/E. ABANDONED FARMHOUSE - CONTINUOUS

Thomas kicks the door open, rifle in hand, he clears the house room to room. First the kitchen, then the dining room, then the pantry -

He shifts towards the back door, the hallway is filled with punctured bullet impacts and a trail of blood leading outside...

Thomas goes outside, the trail of blood leads to Charlie's body. Thomas flips the body over, notices Charlie's face almost immediately -

THOMAS
No, no, no, no no no no no, NO!

THIS CAN'T BE!

Thomas kneels, shakes the body desperately, hoping that it would somehow bring his brother back to life.

Our perspective changes to inside of the tall grass. Where James, David, and Stephen prone. They all glance at each other, concerned.

THOMAS (O.S.)
(on the verge of tears)

GET UP! DON'T LEAVE ME PLEASE!

Robert is still hiding behind the patch of bushes and trees.
He steps on a bush by mistake -

ROBERT
(to himself)
Dammit.

THOMAS (O.S.)
Who goes there?

Robert cocks back the chamber of his rifle, lays down, and
FIRES.

It hits Thomas in the leg, he recoils backwards.

Robert ducks from RETURNED FIRE coming from Thomas.

Robert makes a run for it towards the tall grass patch,
SHOOTING AIMLESSLY while doing so. We follow him inside -

James, Stephen, and David, fire willingly towards Thomas,
who finds cover behind a tree log. Robert joins in on the
shooting, firing aimlessly towards the tree log. Daniel
covers his ears with his hands, deafened from the
claustrophobic shooting.

The soldiers eventually run out of ammo, their guns click.

ROBERT
Go go go.

Robert hurries the men, he shuffles through the tall grass
until he goes outside, followed by James and Stephen. More
GUNFIRE exchanged from Thomas. Bullets whiz through,

trimming the blades of grass. David and Daniel come out
last, assisting him in walking.

ROBERT (CONT'D)
Come on!

The men hurry towards the back hills of the farm. Behind
them: Thomas tumbling over a cliff, doesn't move when he
hits the ground.

They don't even look behind them, they keep going.

EXT. GERMAN FIELDS - MOMENTS LATER

The five men have made it farther across the fields. Daniel COLLAPSES.

Robert, who leads the group, turns to face Daniel.

Robert tries to pick him up -

DANIEL
DON'T TOUCH ME!

Blood is seething through Daniel's teeth. His wounds have gotten far worse, blood covers his military uniform.

Robert backs away. He continues walking forth.

DAVID
What we just leave him here?

ROBERT
Yes, leave him.

The other three men aren't so sure. They look at Daniel showing their concern. Robert keeps on walking. He realizes no-one else is following him. He turns around to face the other men.

ROBERT (CONT'D)
He's dead anyways.

DANIEL
(softly)
Sam...

JAMES
Jesus Rob. He's got a wife.

ROBERT
Don't the four of us all have a wife? Look at him. He's dead. Surprised he hasn't even passed yet. Let him die in peace.
(reaches into back pocket, pulls out his blade)
Or, put him out of his misery if that is what your heart desires.

Robert tosses his six-inch blade towards the other four men. It lays flat on the ground. Robert turns back around, and keeps walking. The three men just stare at Daniel.

Eventually, James goes to follow Robert, then Stephen, and then David. David picks up Robert's blade on the way out. Daniel is left alone, bleeding out on German soil.

CUT TO:

EXT. GERMAN FARMHOUSE, EXTERIOR - DAY

Thomas gains back consciousness. He picks himself up. He picks up his Smith and Wesson revolver that lays next to him. He starts walking towards the path where his oppressors retreated.

He stumbles upon the mortally wounded Daniel, sitting by a tree stump, awaiting death. Thomas unsteadily trains his gun right on Daniel.

Thomas comes closer until the barrel of the gun touches Daniel's pale forehead. Thomas cocks back the hammer...

THOMAS
WHAT DID YOU DO TO ME!? WHAT DID

YOU DO TO MY BROTHER!?

DANIEL
(softly)
Robert...

THOMAS
WHAT!?

DANIEL
(softly)
Robert left me here. They all did.

THOMAS
Who's they? Who's Robert!?

DANIEL
(softly)
Robert Miller. And the others.

THOMAS
You better speak up before I blow a
hole right in the middle of your
eyes.

DANIEL
(softly)
My right pocket. Look in my right
pocket.

Daniel points towards his right trousers pocket.

Thomas, with his gun still trained on him, reaches into Daniel's pocket. He pulls out a notebook.

DANIEL (CONT'D)
(softly)
All in there.

Thomas de-cocks then holsters his revolver. He opens the notebook -

A picture falls out from the first page. It lands on the dead grass. Thomas picks it back up and studies it. It's Samantha. It's a close up photo of her with her gorgeous smile. She looks beautiful. On the picture handwritten text: "Sam+Daniel"

DANIEL (CONT'D)
(softly)
Sam...

Thomas flips through the pages, page by page. There are diary entries of important events layered upon each other.

We FOCUS on "ROBERT MILLER" and "PLANNED PARTY ON 2110

SAVATH LANE"

THOMAS
Wait. This is Manila County. Savath
Lane is in Manila County.

DANIEL
(softly)
Yes, we all planned to go to a
party after the war. But that was
only when we were deployed here.

Thomas flips through more pages. Stops at lines: "THE BOYS WERE GONE EARLY TODAY, WONDER WHAT THEY WERE DOING"

Thomas turns the pages one by one. We FOCUS ON MORE LINES:

"THE BOYS ARE ACTING VIOLENT LATELY. IT'S MAKING ME SCARED.

THEY JUST WANT VIOLENCE. NOTHING ELSE."

Thomas flips through more pages. We FOCUS ON: "I MISS YOU DEARLY SAM, OUR LOVE IS STRONGER THAN ANY OTHER"

Thomas turns the pages. The notebook is getting less thick...

We FOCUS ON: "I AM SO SORRY SAM. I WAS NEVER GOOD FOR YOU. I WAS NEVER THE MAN I WANTED TO BE. I WON'T EVEN BE A GOOD HUSBAND FOR YOU. IF YOU'RE READING THIS. I'M SO SORRY."

Thomas skims through, almost reaching the end the notebook has to offer...

We FOCUS ON: "TODAY ROBERT BEAT A GERMAN MAN TO DEATH. I COULDN'T EVEN WATCH. BUT THE OTHERS DID. THEY WATCHED. I DON'T KNOW WHAT TO DO SAM."

Thomas flicks through page by page. Only a few pages left...

FOCUS ON: "I DIDN'T SEE WHAT THE GUYS DID TODAY BUT I HEARD SCREAMING." and "I DIDN'T WANT TO GO WITH THE GUYS TODAY. I GREW SICK. THEY DIDN'T ALLOW ME. THEY DRAGGED ME WITH THEM. HELP ME SAM." and "I PRAY THAT I GET OUT OF THIS AND CAN FORGET WHAT HAPPENED THROUGH ALL OF THIS. THIS IS NOT WHAT I WANT TO LIVE FOR."

Thomas flicks to the second to last page - the handwriting is even messier than the last -

"WHO HAVE I BEEN PRAYING TO? PRAYING IS DOING NOTHING. I'M

STANDING OUTSIDE A GERMAN HOUSE RIGHT NOW. THE GUYS ARE IN

THERE. I'M GOING INSIDE."

The text reaches to the last page.

The entire page is scribbled out. Except for the final line at the bottom -

"MY EYES ARE WIDE OPEN"

DANIEL

(softly)

You do not want to see what
happened on the last page.

Daniel reaches towards Thomas's holstered revolver.

DANIEL (CONT'D)

(voice cracking)

Kill me. Please.

Thomas unwillingly takes out his revolver and points it

right at Daniel's forehead. Daniel grasps onto the barrel of
the revolver. Holding onto death itself. Daniel nods. Thomas
cocks back the hammer -

THOMAS

I'm sorry.

BANG! The gunshot echoes throughout the field -

INT. TAXI CAR, MOVING - DAY

Thomas sits in the backseat of a taxi cab. His bloodied
wounds are now engraved in his skin. He's wearing grubby
clothing. Torn pieces of fabric are on his shirt.

Superimpose:

"AFTER THE WAR"

The cab comes to halt. It's his
stop. Thomas looks out the window.
It's his old hillside house. He
takes a deep breath

-

CAB DRIVER

Ey, you're forgetting something?

Thomas reaches into his pocket and pulls out a hundred
dollar bill. It's all he has.

CAB DRIVER (CONT'D)

I have no change for this.

Thomas doesn't care, he opens the door and steps out the car

-

I/E. HILLSIDE HOUSE, EXTERIOR - CONTINUOUS

He closes the cab door on his way out, the cab driver shrugs and takes off.

Thomas takes a deep breath and steps onto the porch and knocks the front door -

We hear shifting footsteps approach the other side of the door. The barrel bolt unlocks and the door opens -

An attractive girl in her 20s opens the door. Thomas shows confusion.

GIRL

Yes?

THOMAS

Is this the house of Melissa and William Syer?

GIRL

Oh, no they were the previous owners of the home. I just moved in only a couple weeks ago.

Thomas is shocked.

THOMAS

Do you know where they went?

GIRL

Oh...uh...they both passed.

Thomas can't believe it.

GIRL (CONT'D)

Are you...their son?

Thomas doesn't move. He's frozen.

An elderly woman calls from the other side of the house.

ELDERLY WOMAN

Linda! Who is it!

LINDA

You might have to see for yourself!

We hear footsteps approach the front door.

LINDA (CONT'D)
I'm sorry, this is my grandma.

ELDERLY WOMAN
What brings you here?

LINDA
He was asking if the previous owners still lived here.

ELDERLY WOMAN
Oh no, honey they -

LINDA
Grandma I told him already.

ELDERLY WOMAN
Are you their son? I heard they had two? Both of them were drafted.

THOMAS
(softly)
Uh...yes. Yes. I'm Thomas Syer. My brother...died in the war. I came here to visit my parents.
(starts crying)
To see if they were okay.

ELDERLY WOMAN
Don't cry. Come in. Come in. Linda.
Pour another cup of tea.

Linda shifts towards the other side of the house. The

Elderly Woman gestures for Thomas to step inside. He reluctantly steps in.

I/E. HILLSIDE HOUSE, INTERIOR - CONTINUOUS

The Elderly Woman escorts Thomas to the dining room, where two teacups are already placed.

ELDERLY WOMAN
Come! Sit! Sit!

Thomas sits down on a chair. He wipes the tears off his wretched face. Linda brings him a cup of tea. Thomas takes it.

THOMAS
(softly)
Thank you.

The Elderly Woman sits down. Then Linda sits down.

ELDERLY WOMAN

The war was absolutely horrible. I honor your service. And, I am so sorry for your loss.

LINDA

Grandma you're just making it worse

-

THOMAS

It's okay.

Thomas searches his thoughts.

THOMAS (CONT'D)

Do you know how my parents...died?

ELDERLY WOMAN

Oh. Do you...

LINDA

Grandma! Don't.

THOMAS

(prepares himself)

Just tell me.

ELDERLY WOMAN

William grew mad and shot Melissa to death.

It's gut-wrenching. Thomas could barely take it.

ELDERLY WOMAN (CONT'D)

Then William turned the gun on himself. I'm so sorry. It was a great tragedy.

Thomas puts his head on the table. He starts sobbing. As quiet as he can. The Elderly Woman gets out of her seat and tries to soothe Thomas. The Elderly Woman gently strokes his hair.

ELDERLY WOMAN (CONT'D)

(softly)

There there. It's okay to cry.

Thomas stops crying. He wipes the tears off his face.

THOMAS
(voice cracking)
Were they buried?

ELDERLY WOMAN
I believe your brother's friend
sent a letter out to family members
about the tragedy as he...found
them.

THOMAS
(voice cracking)
H-how?

ELDERLY WOMAN
Your brother's friend volunteered
for bringing food to your parents.
He also did the voluntary work
around the house.

Thomas knows who she's talking about.

THOMAS
(voice cracking)
Um. This may be a lot to ask. Can I
have some money?

ELDERLY WOMAN
Of course you can. Where are you
going to next?

THOMAS
Wherever fate takes me.

CUT TO:

INT. SUBURBAN HOME, FOYER - DAY

A young man (early 20s) opens the front door, Thomas is
right on the porch. He steps inside.

YOUNG MAN
Thomas?

THOMAS
Yeah.

They give each other a hug.

YOUNG MAN
Haven't seen you in a long while.
You look like a mess. You okay?

Thomas is silent.

YOUNG MAN (CONT'D)
I heard about Charlie. I'm so
sorry. And your parents -

THOMAS
I know. I stopped by our house
today and found that new people
moved in.

YOUNG MAN
I'm so sorry. Hey listen if you
need anything I can give it to you.

THOMAS
I need to talk to you about
something. Are your parents home?

YOUNG MAN
No they're both at work. I'm just
here to take care of my Grandma.

THOMAS
You do you. Do you have a minute?

YOUNG MAN
Yeah of course.

The two men walk into the DINING ROOM. Thomas takes a seat
on the wooden dining chair. Then the young man.

YOUNG MAN (CONT'D)
So what is it?

THOMAS
How close were you with Charlie?

YOUNG MAN
What do you mean?

THOMAS
What I'm about to tell you heavily
relies on your relationship with my
brother.

YOUNG MAN
You could say we were close.

THOMAS
Good. I know how Charlie died.

YOUNG MAN

What - what do you mean?

THOMAS

Charlie didn't get shot from any Nazi or any opposition of the Allied. He was shot and killed by American soldiers.

A pause.

YOUNG MAN

What?

Thomas reaches into his trousers pocket and pulls out Daniel's notebook. He hands it to the young man. He flips through the pages. Doesn't have context. He gives a confused look at Thomas.

THOMAS

I found Charlie dead in an old German farmhouse where a shootout already occurred. I heard the shots so I went to investigate. And I found...him. I found Charlie dead. When I approached his body I took fire.

(points at ear and cheek scar)

And that's how I got these.

YOUNG MAN

I don't understand.

THOMAS

I'm not done. They probably ran out of ammunition so they ran from me. So I chased them. I tripped on something while chasing them and I got knocked unconscious. When I got up, I continued going the same path they were running to. And that's when I found another American soldier bleeding out. He had two wounds. One on his lower stomach, and the other on his upper stomach. He was there, not doing anything but starting into the distance. I approached him with my gun. He wasn't armed. He was muttering the name "Robert Miller" and he also mention that there were others.

(MORE)

THOMAS (CONT'D)

He was saying that this Robert Miller and the "others" left him there unattended with his wounds. He gave me that notebook (points at Daniel's notebook) So I sped through it during there. It was filled with diary entries of important events during the war. It was supposed to be A recollection of thoughts so his lover "Samantha" could read once he gets back from home. He didn't. As a matter of fact each entry went into turmoil.

YOUNG MAN

What does this have to do with Charlie?

THOMAS

The first few pages of the notebook mentioned "2110 Savath Lane"

YOUNG MAN

That's here.

THOMAS

Yes, and the notebook mentioned his pals who he grew up with in Manila, which were Robert Miller, David Lopez, Stephen Hopkins, and James Taylor. Read through it. The entries state how his friends ruthlessly murdered German innocents during the occupation.

The young man flips through the pages. He stops at "TODAY ROBERT BEAT A GERMAN MAN TO DEATH. I COULDN'T EVEN WATCH.

BUT THE OTHERS DID. THEY WATCHED. I DON'T KNOW WHAT TO DO

SAM."

YOUNG MAN

Jesus.

THOMAS

When I was there he told me to shoot him. So I reluctantly did.

YOUNG MAN

How do you know that these diary entries aren't just him going crazy?

THOMAS

He wasn't. He was being controlled by the ones he grew up with. Who happened to be me maniacs that kill Germans for entertainment. But, that's not the thing I'm here for.

YOUNG MAN

What is it?

THOMAS

When I went to my house this old lady and her daughter treated me with hospitality, they gave me fifty bucks and offered me a drive here. On the drive here, we stopped by a gas station. The old lady told me to go in and pick a few things. When I did, I found a handbook. The title was "The Four Musketeers of Manila County". The cover was an early on military photo of him and the boys Robert, Stephen, and James, but not David. Here -

Thomas reaches in his pocket and pulls out the handbook. Engraved in shiny gold letters, the title : "THE FOUR MUSKETEERS OF MANILA COUNTY". The cover is a black and white photo of Robert, Stephen, Daniel, and James having their

arms over each other, smiling at the camera. They are all in military uniform. At the bottom of the cover is the author: "Margaret Hopkins".

THOMAS (CONT'D)

Now open his notebook there on the forth page.

The young man does so. It's the same picture as the handbook, only with David cut out. The young man compares the cover of the handbook to the picture. He realizes this.

YOUNG MAN

It's missing one.

THOMAS

Yes, it's missing David.

YOUNG MAN

Why would they exclude David?

THOMAS

It's because the text they include
in this textbook is just pure
deceitful.

Thomas flips through the handbook. He stops at the page with
caption "DANIEL MOORE, THE YOUNGEST, FOUGHT OFF AMBUSHING
ENEMY FORCES WITH ALL HIS MIGHT. FOUGHT TILL HE COULDN'T
ANYMORE". The caption lays beneath a black and white photo

of Daniel.

YOUNG MAN

But, you said he died from mercy
killing?

THOMAS

Yes. It's just pure B S.
(flips back pages)
All of it is. They're just trying
to make themselves seem like the
heroes of a dirty story.

YOUNG MAN

But why?

THOMAS

In memoriam of Daniel. Even if they
didn't really like the guy, they
knew his spouse Samantha. Now just
leaving her and not talking to her
again would just be utterly
suspicious so they decided to come
up with all of this.

YOUNG MAN

But who wrote it? Who wrote the
handbook?

Thomas flips back to the cover. He puts his finger on the
author's name "Margaret Hopkins"

THOMAS

Do you see it?

YOUNG MAN

See what?

THOMAS

Margaret Hopkins?

YOUNG MAN

What do you mean?

THOMAS

Stephen Hopkins and now there is a Margaret Hopkins.

YOUNG MAN

She's a family member of his?

THOMAS

She's his wife. In that store they had a whole section of handbooks written by Margaret. She even made an autobiography I peaked at. She also talked about her marriage with Stephen.

YOUNG MAN

But why did they exclude David from this? If he was a part of the group?

THOMAS

They didn't want to seem to suspicious with five friends committing five heroic acts in the war.

YOUNG MAN

So you're saying that these five men killed Charlie?

THOMAS

I'm saying these four men killed Charlie. Circle back to "2110 Savath Lane".

YOUNG MAN

Okay?

THOMAS

Daniel's notebook states that they were going to celebrate in that same address after the war. That also is the house where Robert Miller lives.

Silence...

THOMAS (CONT'D)

I came here to ask you, is there any gun in this house?

YOUNG MAN
You're not going to...

THOMAS
I intend to go to their house this evening Raymond.

RAYMOND
Thomas. Tell the police about this hunk of information. Why didn't you tell the damn military?

THOMAS
I don't want them behind bars I want them in hell where they belong.

RAYMOND
You're crazy Thomas.

THOMAS
THEY KILLED CHARLIE! AND YOU THINK

I'M CRAZY?! THEY KILLED A COUNTLESS

NUMBER OF PEOPLE WE WEREN'T EVEN

SUPPOSED TO FIGHT!

Raymond shuts his mouth.

THOMAS
I'm sorry. Thank you for taking care of my parents when I was gone. But please Raymond. I need this.

Raymond takes a breather.

RAYMOND
Back closet, underneath the staircase.

Thomas pockets the handbook and Daniel's notebook and goes behind the closet underneath the staircase.

Raymond looks at the rotary phone on the kitchen counter. He gets off his seat and goes to it, he's about to pick it up -

He stops. He instead goes back into his seat. Thomas walks into the FOYER and looks back at Raymond.

THOMAS

Savath isn't too far from here.
Thank you Raymond. Take care. If
this is the last time I see you
again, goodbye.

Thomas opens the door, we hear it close.

CUT TO:

INT. COZY SUBURBAN HOME - NIGHT

Thomas is sitting on the one-seater sofa still. He stands
up. He walks over to Samantha, who is scared by his
domineering appearance. David already died from bleeding
out. The other wives are scared for their lives. Stephen's
eyes are glued to the closet door in the hallway. Robert is
tired out from the pain.

Thomas hands Samantha Daniel's notebook.

THOMAS

It's from Daniel. He handed it to
me. I thought it was best giving it
to you.

Samantha opens it.

THOMAS (CONT'D)

If you don't believe anything I
said your spouse already wrote it
down.

Samantha starts to cry. She holds onto the notebook. The
only part of her spouse she has left.

THOMAS (CONT'D)

As for the other wives -

Then - Stephen LEAPS OUT OF HIS SEAT AND RUSHES TOWARDS THE
CLOSET IN THE HALLWAY.

Thomas EMPTIES HIS COLT MAG INTO THE HALLWAY - MISSES

THOMAS (CONT'D)

(to the wives)

GET OUT OF HERE! GO!

The wives quickly run towards the FOYER and leave - Robert sees the empty clip as an opportunity, and RUNS towards

cover -

Thomas reaches inside his pocket for an extra clip, he's empty. Thomas throws his Colt and draws his revolver -

STEPHEN GRABS TWO BOLT ACTION HUNTING RIFLES FROM THE CLOSET

HE TOSSES ONE TO ROBERT, AND PROPS UP THE OTHER ONE FOR HIM TO USE.

At the sight of the rifles, Thomas RUNS TOWARDS the KITCHEN and takes cover behind the counter.

ROBERT FIRES TWO BULLETS TOWARDS THOMAS. THEY BOTH MISS HIM.

THEY INSTEAD CHIP THE WOOD CABINETS NEXT TO HIM.

It's silent. Thomas gets back up. He spots a kitchen knife on top of the counter. He takes it with his left hand. He flips the knife over so he holds it with an ice-pick grip.

He cocks back the hammer of his revolver. He moves back into the living room area -

He sees Stephen trying to run towards the FOYER. He doesn't allow him. Thomas SHOOTS HIM IN THE LEG. Stephen falls down, he desperately wails.

STEPHEN

HELP!

Thomas carefully checks around the corner, WE SEE ROBERT

UNLOCKING THE BACK DOOR TO ESCAPE -

BANG! THOMAS FIRES TWO BULLETS ONE HITS ROBERT'S LEG AND THE OTHER HITS ROBERT'S CHEST.

BANG! - THOMAS IS SHOT IN THE LOWER BACK BY STEPHEN -

THOMAS UNLOADS HIS ENTIRE CYLINDER INTO STEPHEN KILLING HIM

-

Thomas stumbles to the backdoor, exits -

I/E. COZY SUBURBAN HOME, BACKYARD - CONTINUOUS

A backyard decorated with fake grass.

Thomas is GUN-BUTTED, STUNNING HIM COMPLETELY. ROBERT

EMERGES FROM THE CORNER, AND STICKS HIS GUN RIGHT TOWARDS THOMAS. THOMAS GRABS THE BARREL OF THE RIFLE AND MOVES IT AWAY FROM SHOOTING HIM. THOMAS THEN STABS ROBERT IN THE HIP.

ROBERT SHOOTS HIS RIFLE AND IT DOES NOTHING BUT FIRE

AIMLESSLY IN THE AIR -

Thomas pushes Robert onto the floor. Thomas TAKES THE KNIFE OUT OF ROBERT'S HIP AND IMPALES IT RIGHT IN ROBERT'S SHOULDER. ROBERT HOLLERS IN AGONY. ROBERT CRAWLS FOR HIS GUN

AND REACHES HIS HANDS OUT FOR IT -

THOMAS STOMPS REPEATEDLY ONTO ROBERT'S HANDS UNTIL THEY'RE

BROKEN - ROBERT HOLLERS EVEN LOUDER -

Thomas reaches down to grab Robert's rifle. He pulls back the bolt. Aims it right on Robert's forehead -

ROBERT
NO WAIT PLEASE!

CUT TO:

EXT. ABANDONED FARMHOUSE - DAY

A mortally wounded Charlie closing his eyes, accepting death

-

BACK TO:

EXT. COZY SUBURBAN HOME, BACKYARD - CONTINUOUS

BANG! THOMAS UNLOADS THE RIFLE INTO ROBERT - he's nothing short from dead.

Thomas throws the rifle down. He goes back inside the house.

I/E. COZY SUBURBAN HOME - CONTINUOUS

The comfortable house is now a mess. Broken decoratons and bloodied walls are now what fill this house. Thomas steps over Stephen's body to enter the foyer. He opens the front door and steps out -

I/E. COZY SUBURBAN HOME, EXTERIOR - CONTINUOUS

Thomas goes down the steps of the porch. His quest of revenge is done. He's done. Neighbors stand outside their yards to look at Thomas. Does he care? Not a chance. Thomas walks down the street.

Thomas starts to cry. Crying turns into breaking down fully. There is no where else to go. Not a place to call home. But he's done. But for what?

FADE TO BLACK.