

HARSH REALM

"Circe"

Written by
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CAST LIST

Tom Hobbes
Mike Pinocchio

Huge Man
Bartender
Circe
Bodyguard
Counter Man
Bosko
Garcia
Aide
Fatigue Jacket
Sentry
Peter
Resistance Members

SET LIST

EXTERIORS

DESERTED INTERSECTION
INDUSTRIAL ROAD
ALLEY
CORNER
COUNTRY ROAD
RESISTANCE CAMP
MOUNTAIN ROAD
RIVER BANK
MEADOW

INTERIORS

JUNKYARD CAR
DREAMLAND CLUB
 /VIP ROOM
 /BOSKO'S WAR ROOM
 /SPA AREA
 /CORRIDOR
 /HIGH ROLLER SUITE
 /WATCHER SUITE
RESISTANCE CAMP
 /TECH WORK AREA
 /TENT
TRUCK
JUNKYARD CAR

TEASER

EXT. DESERTED INTERSECTION - DAY

Pinocchio's car fishtails around the corner on bald tires and straightens out onto a stretch of industrial road.

INT. PINOCCHIO'S CAR - MOVING - DAY

Pinocchio at the wheel, Hobbes riding shotgun, Florence in back.

Pinocchio has the pedal to the metal. Wheel vibrates as the car shudders.

SOUNDS LIKE SUDDEN GUNSHOTS. Pinocchio loses control.

EXT. INDUSTRIAL ROAD - DAY

Car spins out and skids to a ragged stop.

After a moment, Pinocchio, Hobbes and Florence pile out. A LEGEND reads: CLEVELAND, OHIO. FAR TERRITORY: HARSH REALM.

ANGLE - FRONT TIRES

Blown out across a set of rolling spikes. Those weren't gunshots after all.

WIDER ANGLE - INDUSTRIAL ROAD

Pinocchio looks up from the ruined tires.

PINOCCHIO
Paramilitary patrols. Glorified bandits.

Distant RUMBLING of a heavy vehicle.

PINOCCHIO
We need to get off the street.

EXT. ALLEY - DAY

Pinocchio, Hobbes and Florence flatten themselves against the alley wall as a PARAMILITARY TECHNICAL -- a Humvee with a machine gun mounted on the hood -- ROLLS past the alley down the industrial road.

POV HOBBS

Brick wall festooned with a series of tattered Santiago posters. "ONE NATION UNDER SANTIAGO."

Spray-painted over the posters: a line through Santiago's face. And a slogan below: STRIKE A BLOW.

HOBBS
Strike a blow. The Resistance.

Pinocchio touches the slogan with his hand.

PINOCCHIO

Faded paint. Old news. Santiago
crushed all organized resistance long
ago.

Hobbes moves forward along the alley wall --

HOBBS

Maybe a small pocket survived...

PINOCCHIO

Even if that's true...even if they were
here. Are they here now?
Resistance fighters don't live long
unless they keep moving.

ON THE WALL

Further down the alley. A graphic of three silhouettes, one ahead of the other two.
Scrawled below: HE IS COMING.

First Hobbes stops and stares, then the others.

HOBBS

That's not old.

PINOCCHIO

I'll tell you what we got here. Alley-
taggers. Period.

EXT. STEEL DOOR - DAY

At the dead end of the alley. BOUNCER posted outside. TWO SKINNY BUMS
slumped nearby, hands out to beg.

HOBBS

What do you think?

PINOCCHIO

Some kind of unlicensed club.
(looks back over his shoulder)
We need to get off the street.

HOBBS

We can make contact.

PINOCCHIO

With the heroic freedom fighters?
Dream on.

Sudden COMMOTION up ahead.

A HUGE MAN -- NFL middle linebacker huge -- is shoved out the door by THREE MORE BOUNCERS.

HUGE
No! Let me back! I need to turn on!

The door SLAMS SHUT.

HUGE throws one bouncer against the wall -- head butts another --

HUGE
I need to dream!

His crazed eyes fix on Hobbes.

HUGE
You! DON'T YOU EYEBALL ME!

He charges like Lawrence Tayloe blitzing the quarterback.

He's on top of Hobbes before Hobbes and Pinocchio can pull their weapons.

Hobbes CRASHES to the ground beneath HUGE. Fighting to his life as Huge's massive hands seize his throat.

Pinocchio slashes blows to Huge's head and neck. Nothing. No reaction.

Huge throws an elbow and Pinocchio sprawls in the dirt.

Florence darts in and lays her hands on Huge's temples.

He spasms. Straightens. Sinks to his knees. Suddenly he's a sobbing, heaving mess.

HUGE
Oh God...Oh God...cockroaches in
my brain...

Florence puts a hand across Hobbes' forehead.

Hobbes sits up and rubs his sore neck.

HOBBS
(croaks)
Thanks. What the hell?

Pinocchio fingers his jaw, feeling to make sure nothing's broken.

PINOCCHIO
He's a Dreamer. Burnt-out crazy
Dreamer. Worse than PCP ever was.

HOBBS
What's a Dreamer?

PINOCCHIO
(climbs to his feet)
In there. You'll see.

FADE OUT:

ACT ONE

FADE IN:

INT. DREAMLAND - DAY

A converted warehouse. TRANCE MUSIC.

Hobbes follows Pinocchio and Florence past a bar, tables, down a corridor, to a roped-off area where DREAMERS line up under the watchful eyes of CLUB BOUNCERS.

They watch as a PALE TATTOOED MAN forks over something to one bouncer. He is sent forward, where he is handed his works: a digi-punch (like for a TB vaccination), set of wires, and a Watchman-type hand-held screen.

PINOCCHIO
Dreamers. Digital junkies.

The Tattooed Man attaches electrodes to his forehead, connecting himself to the Watchman.

PINOCCHIO
You punch a time-limited chip right
into your brain pan, then wire yourself
up to your own screen.

The Dreamer jams the digi-punch into his skull, behind his ear. Then he stumbles to a gallery of chairs and beds -- like an opium den -- to dream with the others.

PINOCCHIO
Watch your own fantasies turned into
movies, right on your private screen.
They say it's the ultimate high.

PAN the Dreamers, each blissing out on his or her own private Idaho.

HOBBS
What about that big animal outside?

PINOCCHIO
Circuits are fried. Kill his own mother
for one more turn-on.
(beat)
Nothing but a walking skull.

HOBBS
You ever try it?

PINOCCHIO
Not me. Once you go there you never
come back. Not all the way.

HOBBS
What about finding the Resistance?

PINOCCHIO

I gotta admire your optimism,
Hobbes, in the face of all this human
depravity and baseness. Of course I
don't share it.

ANGLE ON BAR - HOBBS, FLORENCE, PINOCCHIO

Hobbes gets the BARTENDER'S attention.

HOBBS

(to Bartender)

Those signs outside..."Strike A Blow".

BARTENDER

What about 'em?

PINOCCHIO

Let's say somebody was looking to
make contact.

BARTENDER

Let's say you order drinks and leave it
at that.

Pinocchio rolls a 9MM bullet on the bar.

PINOCCHIO

I like your style. Close to the vest.
Fella can't be too careful out here.

BARTENDER

Snatches the round out of Pinocchio's hand.

BARTENDER

Talk to her.

He indicates a STUNNING DARK-HAIRED WOMAN at the end of the bar. She is
staring at Hobbes. Bartender nods to her and moves off.

The dark-haired woman, who we'll come to know as CIRCE, approaches them.
Never takes her eyes off Hobbes.

CIRCE

You'd like to go upstairs? Follow me.

PINOCCHIO

Who are you?

CIRCE

I'm Circe. I bring up the high rollers.

She's still staring at Hobbes. It's getting to him.

PINOCCHIO

And you turn them into swine?

CIRCE

(turns to Pinocchio)

With most men there's very little work involved.

HOBBS

We're looking for people...who want to strike a blow.

CIRCE

Okay, soldier. This way. But you two only. She stays here.

HOBBS

She comes with us.

CIRCE

No Healers. Makes the customers nervous.

(beat)

Like having an ambulance standing by. Or a priest.

PINOCCHIO

(to Hobbes)

How bad do you want to meet them?

Florence shakes her head: Don't go.

HOBBS

(to Florence)

We'll be back.

They follow her. She disappears through a glitch in the back bar.

After a moment, they do too.

INT. VIP ROOM - NIGHT

Dim lights. Cocktail music. Couches, tables, secluded nooks. CUTTHROATS wearing gold chains, B-GIRLS with cleavage. Hobbes and Pinocchio try to adjust to the sudden change of surroundings.

Circe studies Hobbes.

HOBBS

You keep staring at me.

CIRCE

Sorry. We'll keep this professional. Follow me.

PINOCCHIO

Follow you where?

CIRCE

Do you want to see the man or not?

PINOCCHIO

I don't want to get rolled by a B-girl like some drunken sailor. Or get my throat cut in the alley.

CIRCE

Scared of the dark? Want me to hold your hand?

PINOCCHIO

I'll give you something to hold and teach you some manners.

SEVERAL HEFTY BODYGUARDS

Materialize from the shadows.

CIRCE

Maybe another time.

BODYGUARD

Step through here please.

A look between Hobbes and Pinocchio.

HOBBS

We've come this far.

They go through some sort of metal detector. It GOES CRAZY.

BODYGUARD

Take 'em off. No one gets in strapped.

Hobbes lays his weapon on the counter. After a moment, Pinocchio starts removing his: both guns, a knife, brass knuckles, extra ammo clips.

COUNTER MAN

You're a collector, right?

Circe whispers to Hobbes --

CIRCE

Whatever business you think you have here, ask yourself: are you ready to lose? Because you will.

INT. BOSKO'S WAR ROOM - NIGHT

BOSKO smoking a cigar, drinking tequila, at a table with a couple of his AIDES. He's a powerful fleshy man, like an athlete gone to seed. He wears an EYEPATCH.

BOSKO

Mike Pinocchio! It's about time a real outlaw walked in here. I am Bosko.

They shake hands.

BOSKO

And the sidekick?

HOBBS

Tom Hobbes.

BOSKO

So you're here to join the revolution?

PINOCCHIO

What sort of revolution are you fighting? The sexual revolution?

Bosko laughs.

BOSKO

We are not Jesuits killing in the name of Christ. We are men fighting for freedom. Freedom to live as we please.

HOBBS

Is that what the Dreamers get? Freedom?

BOSKO

For a time. Freedom from their desperate lives. That's why they keep coming back.

HOBBS

Until they have nothing left.

BOSKO

That's their business. My credo is: Let no man tell me how to live, and I will do the same for him.

HOBBS

We're looking for the Resistance. I guess we've come to the wrong place.

BOSKO

Santiago has a government and its treasury behind him. The Revolution must be financed, and there are no steel mills in Harsh Realm. Misery is the coin of the realm here, and if we must exploit it to end it, so be it.

PINOCCHIO

And then what? How do you plan to move against Santiago?

BOSKO

Not by playing Che Guevara and running around spray painting walls. Those people are fools. That's why I left.

PINOCCHIO

You left the Resistance?

BOSKO

They were impotent. Strike a blow? They were so busy being Sunday school teachers they forgot to fight Santiago.

(to Pinocchio)

You're a stud. Battle-hardened. If your friend can carry his weight I'll show you both more action than you ever dreamed of.

INT. DREAMLAND - NIGHT

Florence still cooling her heels at the bar.

The Tattooed Man we saw Dreaming earlier works his way over to her.

GARCIA

You're a Healer, right? Am I right or am I right? It hurts when I do this.

(raises his arm over his head)

I know, I know, don't do this.

Florence looks at him.

GARCIA

We got kind of an odd couple thing going, don't we? You and me? You don't talk, and I don't stop.

(beat)

Some of that is from the Dreaming. I know that. It does something to your brain chemistry, doesn't it?

Florence nods.

GARCIA

Yeah. I got neurons firing blanks, and others firing back-asswards, but they asked for volunteers, the Resistance asked for volunteers, heh heh I hope I'm not being indiscreet. Healers can't be Guard can they?

She shakes her head.

GARCIA

They call this place Dreamland, this is the only place they can hook you up. Only place in the Territory, it's like Bosko's private cartel. So I can hardly hang around here if I'm not a Dreamer, not without attracting mucho attention from Bosko and his thugs, and I'm supposed to be like...
(lowers his voice)
Gather intel for the Cause, you dig?

Florence gently puts a finger to his lips.

GARCIA

Right.

(beat)

Let me ask you something -- you're not just any Healer, are you? No. You came with him.

She pins him with her even gaze.

GARCIA

With the Simple Man. I can bring you in. I can take you to the camp. You know -- Strike a Blow. Where is he?
(looking around)
They didn't -- did they take him up?

She nods. He slumps against the bar.

GARCIA

Up to Bosko. Up to the Cyclops. I'm too late.

INT. WAR ROOM - NIGHT - BOSKO

Lights Pinocchio's cigar and relights his own.

BOSKO

There is a convoy. Republican Guard convoy, moving from the Capital City

to the Territorial Fort. When the
convoy comes over the mountains,
there's a stretch of road where they'll
be on this side of the fence.

(beat)

Will I help you? You bet your ass I
won't. You'll help me.

(beat)

Those trucks will be loaded with
guns, ammo, medical supplies -- and
unless I miss my bet, steak and
champagne for the General's staff.

HOBBS

So we help you help yourself?

BOSKO

Are you a vegetarian? A teetotaler?
When I go to war I want men with
appetites at my side. What about you
Pinocchio?

PINOCCHIO

(to Hobbes)

He's not wrong.

HOBBS

He's all wrong. He's a pirate, not a
soldier.

PINOCCHIO

Who'd you expect to find out here?
George Washington?

HOBBS

We hit that convoy, all we'll be doing
is lining his pockets.

BOSKO

Mike. Perhaps your young friend left
his game in the locker room.

PINOCCHIO

No. He'll walk the walk. Believe me.

BOSKO

I'm glad to hear it.

Bosko rises.

BOSKO

It's time for an old soldier like me to
retire. But you young bucks -- avail
yourself of our hospitality. Nothing is

forbidden here. Everything is permitted.

INT. SPA AREA - NIGHT

Pinocchio is stretched out on a massage table. He is attended by KINKY TWINS.

One massages his shoulders. The other his feet.

PINOCCHIO
You're making a big mistake,
Hobbes.

Hobbes paces nearby.

HOBBS
One of us is.

PINOCCHIO
You have no idea how good this
feels. One starts at the bottom, one at
the top...
(grins)
And they meet at the towel.

HOBBS
I don't like him.

PINOCCHIO
He's not such a bad guy.

HOBBS
I don't trust him.

PINOCCHIO
Me neither. But tonight we'll sleep on
soft beds...eat and drink our fill...and
who knows what else? That's not so
bad, is it?

HOBBS
No. It's just not for me. I want to be
out of here at first light.

PINOCCHIO
Yeah. Me too. Mmm. Raring to go.

HOBBS
I want to be out of here now.

ANGLE ON MONITOR

Showing Hobbes and Pinocchio talking. PULL BACK TO REVEAL:

CIRCE

Watching them intently on the monitor. We are:

INT. BOSKO'S WAR - NIGHT

Circe watches as she screws a silencer onto a handgun.

Door OPENS behind her.

She slips the gun into her bag.

Bosko comes up behind her. Starts to massage her shoulders.

BOSKO

Relax. Why are you so tense?

CIRCE

Could be the long hours. Or the lack of benefits.

BOSKO

Who is he? The young one, Hobbes?

CIRCE

A soldier.

BOSKO

You're showing quite an interest in him.

CIRCE

I love a man in uniform.

BOSKO

You love who I tell you to love. When I tell you to love them.

He twists her lovely neck around a little.

CIRCE

I know my job.

BOSKO

With you it's more of a calling.

He picks up a house phone.

BOSKO

(phone)

I want ID shots of our two guests off the video feed. Run them against Santiago's national database.

(to Circe)

We'll see if your soldier boy is fish or fowl.

ANGLE ON THE MONITOR

Hobbles leaves the spa.

RESUME BOSKO AND CIRCE

Bosko swivels her around in her chair.

BOSKO

Keep an eye on him. Loosen his collar. I want his guard down.

Pulling a beautiful dagger and running it against her pale white neck.

BOSKO

I want his throat exposed.

INT. CORRIDOR - NIGHT - HOBBS

Moves down the hallway with a purpose.

CIRCE

follows Hobbles. She checks the gun in her bag.

HOBBS

Looking for the glitch where they came in. Pushes through the first open door he comes to.

INT. HIGH ROLLER SUITE - NIGHT

Hobbles stands before a wall of screens. We only glimpse the images, but they are intense.

Hobbles turns away.

When he turns toward the doorway, Circe stands in his path.

CIRCE

Don't you like it?

HOBBS

I have different pictures in my head. I like them better.

She reaches into her purse -- instead of the gun she takes out a digi-punch. Twirling it out to him --

CIRCE

Really? Want to see them up on the big screen?

HOBBS

No thanks.

She takes a step closer.

CIRCE

Any pictures of me in there?

HOBBS

You? I think I'd remember.

CIRCE

We're alone now, Tom. We don't have to pretend anymore. Pretend we're strangers.

HOBBS

I'm sorry. But I don't think I know you.

CIRCE

You son of a bitch. You walked out of my bed and out of my life --

HOBBS

What?

CIRCE

And now you don't even know me?

HOBBS

Look, there's some mistake --

CIRCE

You're damn right. I wanted you back. I was thrilled when you walked in the door.

She pulls her gun and aims it at him.

CIRCE

My mistake.

She FIRES.

END OF ACT ONE

ACT TWO

FADE IN:

INT. HIGH ROLLER SUITE - NIGHT

Hobbles stares at the shattered screen next to his head -- trying to get his bearings --

HOBBS
Hey. Hold on.

She moves closer.

HOBBS
You don't want to do this.

CIRCE
Oh yes. Believe me I do.

She SLAPS his face.

He grabs her gun and disarms her.

HOBBS
That's enough. We're going to sit down, and you're going to tell me what this is all about.

CIRCE
I was lame enough to let you break my heart, that's what.

She fingers the gold chain around her neck.

CIRCE
(softens)
You gave me this. You told me you loved me.
(voice breaks)
And then you went away.

ANGLE MONITOR

Hobbles and Circe sitting together. We are:

INT. WAR ROOM - NIGHT

Bosko watches the monitor and drinks tequila.

AIDE walks in with printouts and lays them in front of Bosko.

BOSKO
She's good, isn't she? even with her clothes on.

He glances at the printouts and frowns.

BOSKO

Did you doublecheck these?

AIDE

Yes, sir.

Bosko studies one of the printouts closer.

BOSKO

Those signs on the wall. The graffiti.
"He is coming." You have seen them?

AIDE

Sure.

BOSKO

I don't like it.

INT. HIGH ROLLER SUITE - NIGHT

Hobbes and Circe circle each other warily.

HOBBS

Listen. Pretend I got hit on the head.
I've got amnesia. You tell me what
happened.

She looks up at him. Sees his genuine sincerity.

CIRCE

Okay. Fine. You were back from
Sarajevo. You had been through
things there that...haunted you. I had
my own demons. We found each
other and vowed not to let go. Things
were starting to come apart on the
streets. Plenty of soldiers were
already going over to
Santiago...some of your buddies. But
you were true-blue. The most loyal
man I ever met. But one day...we
stole a few hours...in a hotel room.

HOBBS

When was this?

CIRCE

Four months ago.

HOBBS

Four months ago I entered the --

He stops. He can't explain it to her.

CIRCE

You and me. Lying side by side.
That's when I asked you to get up
and get me a glass of water. I
promised I'd make it worth your while
when you came back.

(beat)

Only you never came back.

She looks up into his eyes. She takes electrodes from the wall of screens and fastens them to her forehead.

CIRCE

Every moment we spent together. It's
all right here. Right here for you to
see.

ANGLE - WALL OF SCREENS

Multiple images of Hobbes and Circe together.

ANGLE - HOBBS AND CIRCE

He's more stunned than before.

HOBBS

I thought those images were
fantasies.

CIRCE

About someone I never met? Never
laid eyes on? Never touched?

INT. SPA - NIGHT

Pinocchio relaxes in the hot tub with his TWINS.

Bosko and GUNMEN slip in.

Bosko perches on the outside of the tub. Lights a cigar. Offers one to Pinocchio, who waves him off.

BOSKO

Enjoying yourself, Mike?

PINOCCHIO

I've had worse nights.

BOSKO

Look at this. This is what Santiago's
been dropping.

He's got three "WANTED" Posters. Like FBI 10 Most Wanted.

BOSKO

Here's mine. And here's yours.

PINOCCHIO

Your picture's better.

BOSKO

But the price on our heads is the same. Your sidekick on the other hand. He's worth double.

(beat)

Hobbes. Thomas Hobbes. Who the hell is he?

PINOCCHIO

He's my friend.

BOSKO

Go on.

PINOCCHIO

He's a soldier. A soldier in the war. What else do you need to know?

BOSKO

Well Mike, I keep hearing rumors. Some kind of hero's coming -- gonna clean up the town. Only I wouldn't want him to clean up my part of town.

PINOCCHIO

Don't worry. We're fighting Santiago. Not you.

BOSKO

Who sent you, Mike? Who is this Hobbes? On the Other Side.

PINOCCHIO

He's not like you and me. He'd rather be anywhere than here.

BOSKO

Not like you and me? that's what I was afraid of. I'm afraid I'll have to send your playmates away.

Pinocchio makes a move for one of the GANGSTER'S guns. Gets clubbed in the head for his trouble.

BOSKO

Hook him up.

EXT. DREAMLAND - DAY

Another wall festooned with the Trinity silhouette: HE IS COMING. Garcia leads Florence around the corner.

GARCIA

We used to have these cyberpaggers. GPS compass, radio freq, e-mail...great for moving through hostile territory. Then Bosko split with all the guns and the hardware...now we've got this cutting-edge technology, and only tin cans and string to use it with.

She covers his mouth and pulls him back as a Paramilitary jeep passes by.

EXT. CORNER - DAY

A WOMAN IN A FATIGUE JACKET appears. They follow her down a side street. When they've caught up with her --

GARCIA

She came with him.

FATIGUE JACKET

(to Florence)

Is he the One?

Florence nods.

FATIGUE JACKET

What about the other one? The Samurai.

Florence looks at her.

GARCIA

You know. The Warrior. In the Legend the Warrior gives his life. Protecting the Simple Man.

INT. WATCHER SUITE - NIGHT

Pinocchio is belted and cuffed to a black chair, like a hi-tech dentist's chair. His legs are shackled. Wrap-around viewing goggles and headset are fitted on him.

BOSKO

Dreamers and Watchers. The volume business is Dreamers. Hooked up to your own fantasies, it's an automatic high. Watchers...they're more like epicures. Picking and choosing among other peoples' ideas of fun. And you'd be surprised what they consider fun.

He gives the signal and they turn Pinocchio on. He watches -- SCREAMS - THRASHES. Bosko signals to turn it off.

BOSKO

Other people's fantasies -- that's my definition of Hell. Are you ready to shake hands with the devil, Mike? Who is Hobbes?

PINOCCHIO

Little Boy Blue.

Bosko nods. They turn the machine on.

Pinocchio flips out.

BOSKO

Off. Take his glasses off.

Pinocchio is stunned, glassy eyed -- because you don't just see these images, they are transmitted directly to your cerebral cortex -- like nightmares from which you can't wake up.

BOSKO

Mike. Did you know I volunteered for Harsh Realm? On the other side -- the real world -- I kind of majored in the black market. Russia, Colombia...But I could never be The Guy, you know?

PINOCCHIO

It's tough to be a warlord on someone else's turf.

BOSKO

Now I wonder -- if they can send killers after Santiago into Harsh Realm, they can send someone after me, too. Are those Hobbes' orders? Did he come for me?

PINOCCHIO

No. You're a pissant. Nobody gives a damn about you.

BOSKO

Tsk tsk. Sticks and stones.

PINOCCHIO

Except me. I'm gonna kill you. Slow. I'm gonna make a meal out of it.

Bosko nods. The goggles go back on. After a moment, Pinocchio SCREAMS. His head lolls back.

BOSKO

Who is Hobbes? Is he the One? Is he the One?

PINOCCHIO

(croaks)

No.

Bosko nods. Pinocchio spasms and SCREAMS.

BOSKO

Is he the One?

PINOCCHIO

No!

Pinocchio passes out.

BOSKO

Get Hobbes. He's next.

INT. HIGH ROLLER SUITE - NIGHT

Hobbes is pacing now.

HOBBS

What happened to you? After...

CIRCE

I did what I had to do. To survive.
Like everyone else.

(beat)

But after Bosko there's only the gutter.

He's finding himself drawn to her, though he couldn't explain it if he tried.

HOBBS

Then get out.

CIRCE

It's not that easy. I could ask you to help me. For told time sake. But you don't know me. Do you, Tom?

He shakes his head.

HOBBS

I'm sorry. I really am. But I don't.

CLOSE - PAGER

Goes off and a code appears.

ANGLE - CIRCE

Checks it out.

WIDER ANGLE - HOBBS AND CIRCE

She holds his eyes with hers.

CIRCE

That's Bosko.

HOBBS

What does he want?

CIRCE

You. He knows there's a price on your head.

HOBBS

Was this part of your job? Keep me here? Keep me separated from Pinocchio?

CIRCE

Yes.

He stands.

CIRCE

Where can you go? You're trapped here.

(beat)

You can't find the glitch. You can't get out.

HOBBS

But you can. You can show me.

She pulls her gun.

CIRCE

Why? You don't know me.

INT. CORRIDOR - NIGHT

Bosko's men -- TWO GANGSTERS with submachine guns -- moving fast -- their boots slapping on the floor --

INT. HIGH ROLLER SUITE - NIGHT

They slam through the door.

There is Circe, holding Hobbes at gunpoint.

CIRCE
He's all yours.

They move to him.

She SHOOTs the nearest gangster from behind. He pixilates and disappears.

His stunned partner turns -- Hobbes takes him out with short swift blows.

HOBBS
You killed him.

CIRCE
(impatient)
That's right, soldier. You think they're
going to hold the door open for us?

She moves to the console, fiddles with the dials.

HOBBS
What?

CIRCE
Switching the feed to playback. The surveillance monitors will show recorded tape of
us from before.

INT. WATCHER SUITE - NIGHT

Bosko watches his men pour water over Pinocchio to revive him.

His eyes drift to the security monitor for the High Roller Suite --

ANGLE - MONITOR

PREVIOUS FOOTAGE OF HOBBS AND CIRCE.

ANGLE - DOOR

BOOM!

Hobbes and Circe come through the door with the submachine guns.

HOBBS
On the floor! Now!

He clubs Bosko with the butt of the gun.

He and Circe cuff Bosko and men behind their backs.

Hobbes frees Pinocchio.

HOBBS
Mike? Can you hear me?

PINOCCHIO

Yeah.

He's weak; his knees wobbly.

PINOCCHIO

How do we book out of here?

CIRCE

Follow me through the glitch. Right after we finish Bosko.

HOBBS

No. No more. We're not murderers.

CIRCE

He'd kill you fast as he'd swat a fly.

HOBBS

He's not my role model. Give me the gun.

Reluctantly she does.

HOBBS

Let's go.

CIRCE

Through that console.

Hobbes helps Pinocchio up. They move through the glitch. DISAPPEAR.

She turns to Bosko.

BOSKO

Well done. You're better than Dreaming. Nobody and nothing gets inside a man's head like you.

She smiles. She moves gracefully to the glitch and DISAPPEARS.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. COUNTRY ROAD - DAY

Circe leads Hobbes and Pinocchio up the crest of a ridge. They walk a few paces behind her.

PINOCCHIO

(low)

You gotta get rid of her.

HOBBS

She says we were lovers. Then I disappeared -- four months ago. Do you know what that means?

PINOCCHIO

Yeah, she's VC. And that's all you were too, until you entered the game. You don't owe her the time of day.

She turns to look back -- it's obvious they are talking about her.

PINOCCHIO

Where the hell are we?

CIRCE

The Resistance camp is somewhere around here. They have to keep moving to stay ahead of the Paramilitaries and bandits.

PINOCCHIO

How do you know?

CIRCE

Working at a place like Bosko's...you can learn almost anything.

She breaks a heel and trips.

CIRCE

Damn.

Hobbes moves to help her. Pinocchio grabs his arm.

PINOCCHIO

It's like falling in love with Nintendo, pal. Nothing but pixels.

HOBBS

I owe her now. And so do you. She saved our lives.

PINOCCHIO

I don't trust her.

HOBBS

(pulling away)

You don't trust anybody.

GARCIA

There he is!

Hobbes and Pinocchio spin and draw their weapons -- but Florence is next to Garcia, and she signals to them to relax.

FATIGUE JACKET

You're him, aren't you? The Simple Man.

HOBBS

I'm Hobbes. Tom Hobbes.

Garcia and Fatigue Jacket stare at Hobbes.

GARCIA

We can bring you in.

EXT. RESISTANCE CAMP - DAY

Hobbes, Pinocchio, Circe, Florence, Garcia and Fatigue Jacket crest a hill and approach the rag-tag camp.

GARCIA

Since Bosko split and the movement was torn apart, our numbers are down, way down. It's just the hard-core now, always on the run, nomads...man, if anybody was ever desperate for a leader it's us.

As they approach SENTRIES SHOUT OUT their arrival:

SENTRY

He's coming! He's coming!

ANGLE - RESISTANCE CAMP

Resistance members stream out of makeshift huts, lean-tos and cardboard shacks to see for themselves:

MEMBERS

He is coming...He is coming...

Spreading like a game of telephone throughout the camp...

ANGLE - HOBBS AND PINOCCHIO

As they enter the camp -- Both taken aback to see --

WIDER ANGLE - RESISTANCE CAMP

The Resistance members press forward, one by one, to touch Hobbes or his clothes.

RESISTANCE MEMBERS

The One...He's the One.

Their greeting is overwhelming for Hobbes. He looks to Pinocchio.

HOBBS

What's going on?

PINOCCHIO

Goofballs. Bunch of goofs.

HOBBS

I don't want this.

EXT. RESISTANCE CAMP - DAY - LATER

Arrayed in a circle. Hobbes in the center, facing PETER, the white-haired Resistance Leader. Pinocchio and Florence stand behind Hobbes.

Some kind of folk religion/welcoming ceremony in progress: Peter drinks from a goblet and passes it to Hobbes.

PETER

We've been out here three years,
some of us. In the deserts and the
hills and the forests. Fighting a
holding action. Trying to hang on.
Fighting to survive. And what
sustained us -- the story of the Simple
Man.

Hobbes sips from the goblet and passes it to Pinocchio, who sniffs it and nearly gags.

PINOCCHIO

Simple is right.

Hobbes shoots him a look. Pinocchio passes the goblet.

HOBBS

Tell me. About the Legend.

PETER

(reciting)

There will come a Trinity. The Simple
Man. The Samurai. The Healer.

Hobbes. Pinocchio. Florence.

PETER

The Simple Man will come to lead us.
A Simple Man come to kill the
Goliath.

HOBBS

(to Pinocchio)

Did you know about this?

PINOCCHIO

Maybe...I heard something like that.

FATIGUE JACKET

A Simple Man who Santiago tried to
slay and failed.

HOBBS

Okay. Listen up. I don't know what
you people think happened with
Santiago -

GARCIA

He shot you in the back like a dog,
man. Point blank.

PETER

And you rose up again. Like a
phoenix.

HOBBS

That's not true. It didn't happen that
way.

A BUZZ OF REACTION through the crowd --

PETER

(smiles)

The denial is part of the legend.

HOBBS

They never shot me. They shot my
fiancée.

(beat)

They killed Sophie.

ANGLE - CIRCE

Her reaction -- his fiancée?

WIDER ANGLE - THE GROUP

Peter smiles. As if correcting a bright but mistaken student --

PETER

There is no wife in the Legend.

HOBBS

(rising, upset)

Yeah, then it's rewrite time.

PETER

There will come a Trinity. The Simple Man. The Samurai. The Healer.

(beat)

All others are but tests along the way.

Crowd picks up the chant: he is the One. He is the One.

PINOCCHIO

Besides eating bad mushrooms and spouting mumbo jumbo, do you Resistance fighters do any resisting? What about safe houses, ID chips, fuel and weapons? What about strike a blow?

PETER

As soon as she is gone we can speak freely.

Meaning Circe. Under Peter's stony gaze she leans closer to Hobbes.

HOBBS

She saved my life.

GARCIA

That's what she wants you to think. That's what Bosko wants you think, man. That is one devious cat, I can tell you from personal experience --

Florence touches his lips.

HOBBS

We never would have found you without her. She stays.

PINOCCHIO

(shakes his head)

Wrong.

EXT. MOUNTAIN ROAD - DAY

Hobbes, Pinocchio, Florence and Garcia -- Hobbes peers through field glasses toward the distant mountain pass.

PINOCCHIO

IF everybody tells you to blow that chick off, maybe you should listen.

HOBBS

They want a leader, not a follower.

PINOCCHIO

Are you buying into this "He's the One" crap?

HOBBS

No. Not the way they mean it. But we need people to fight Santiago. This is the opportunity we've been looking for. I'll take it.

PINOCCHIO

And do what? Wander the desert and drink entrails with these Dennis Hopper wannabes?

HOBBS

Hit the supply convoy. After it comes through the pass. Before Bosko does.

PINOCCHIO

Backing this bunch over Bosko...it could boomerang in a big way.

HOBBS

You said it yourself. It's time to strike a blow.

PINOCCHIO

You really think we can take a Republican Guard convoy with these Mouseketeers?

GARCIA

I could stop that convoy.

All eyes on Garcia.

GARCIA

If I had a few chips and power cells. Of course, that's like the old joke, we could make a sandwich if we had some meat. If we had some bread.

But Hobbes is already gone, hurrying towards camp.

EXT. RESISTANCE CAMP - DAY

Hobbes finds Circe off by herself. A GROUP OF WOMEN with their backs to her nearby.

CIRCE

They won't talk to me. Won't come near me. Treat me like a leper. Do you think I'm a spy too?

HOBBS

No. And here's your chance to prove it. That punch, that thing for Dreaming -- do you still have it?

EXT/INT. TECH WORK AREA - DAY

Not really a tent. A sheet of visquine pulled over a work bench.

All around: it's a cyber museum. Old, outmoded, outdated computers, monitors, keyboards...cobbled together into some kind of network with rubber bands and scotch tape.

Garcia bends over at his workbench.

Hobbes barrels in. He holds out the digi-punch.

GARCIA

Wow.

He nearly salivates, then pulls himself together.

GARCIA

Can't turn on with that by itself. Need wires and screen too --

HOBBS

Forget turning on. What if you took one of these apart? Could you stop the convoy?

GARCIA

Well...there's high-end mini-chips and serial transducers in here. If we restrung them...and cobbled together a power supply...

EXT. RIVER BANK - DAY - CIRCE AND FLORENCE

Down river WOMEN wash clothes. Circe stares at her reflection in the water. Florence's reflection appears behind her.

CIRCE

Do you hate me too?

Florence shakes her head no.

CIRCE
You've been with him.

Florence shakes her head.

CIRCE
No? Do you have feelings for him? As
a woman?

Florence shakes her head. Circe smiles.

CIRCE
I've known he was special for a long
time. But Tom's no Messiah. He's a
man. He's my man. We can't let these
people sacrifice him to some legend.

Florence's gaze is steady. Circe sees something in her eyes.

CIRCE
You believe it too. You believe he's
the one.

Florence nods.

CIRCE
That's why you're always by his side.
But I'm sticking even closer.
(beat)
Because I couldn't stand to lose him
again.

EXT/INT. TECH WORK AREA - NIGHT

Circe passes the work area. She sees a light on inside, Garcia working she enters.

CIRCE
How's it going?

Garcia is startled. He swivels around angrily, blocking her view of his computer monitor.

GARCIA
You can't come in here!

CIRCE
Why not? Are you working on Tom's
plan?

GARCIA
Am I...? Listen sister, the last person
I'm gonna tell is you. I might as well
get Bosko on the horn and fill him in
myself.

CIRCE

Without me you wouldn't have those little chips to play with.

GARCIA

So you say. Now beat it. We both know you'd sell us out in a heartbeat.

CIRCE

That's a lie. Tom believes me.

GARCIA

So you say. Now get lost.

Stung, she whirls around and leaves.

EXT. RESISTANCE CAMP - NIGHT

A campfire blazes.

AROUND THE FIRE

Weapons are checked. Ammo counted; it's meager. Faces blackened with grease.

ANGLE - HOBBS

Off by himself. He paces. Looks up to the stars. FOOTSTEPS crunch the gravel. It's Circe.

CIRCE

It's tomorrow, isn't it?

He looks at her.

CIRCE

Have they poisoned you against me, too?

Hobbes looks at her. Shakes his head.

HOBBS

Tomorrow.

CIRCE

Take me with you. I want to prove to these holy rollers I'm a fighter, not a traitor.

Hobbes studies her.

HOBBS

It could get rough.

CIRCE

I can get rough.

HOBBS
(smiles)

Okay.

CIRCE
Are you all wound up?

HOBBS
I always get butterflies the night
before.

CIRCE
Maybe we both need to be...a little
more relaxed.

She moves in close to him.

CIRCE
Tom...I need to feel your arms around
me.

He embraces her, tentatively.

CIRCE
Come with me.

She takes his hand and leads him down the path to --

EXT. MEADOW - NIGHT

Stars above. Soft carpet of grass below.

HOBBS
Circe...what's your real name?

CIRCE
Nancy.

She kisses him.

CIRCE
Nancy Kraus from Cleveland, Ohio.

He pulls away.

HOBBS
This is wrong.

CIRCE
No it's so right it's the rightest thing in
the world --

He pushes her away harder.

HOBBS

No. I have a fiancée. She's pregnant with my child. I cannot betray them.

CIRCE

You said Santiago killed her.

HOBBS

Only in this world. She lives in another.

CIRCE

Don't get mystical on me now, Tom. Tonight is just you and me. Who would know?

HOBBS

I would know.

CIRCE

Now that you've got your flock, I'm not good enough for you anymore. Is that it?

HOBBS

No. Listen --

CIRCE

You think you're some kind of savior? That story only ends one way.

HOBBS

I'm sorry.

He walks away.

CIRCE

Tom! Don't leave me again! Don't you dare!

He does not turn around.

Circe alone -- a woman scorned. Her face a mask of anger --

EXT. RESISTANCE CAMP - NIGHT

Council Meeting by the Bonfire.

Hobbes joins them. Steps to the center of the circle.

HOBBS

The time has come to strike. To strike back at Santiago. To strike a blow!

The chant is taken up, one by one, until it is a shout. A ROAR: STRIKE A BLOW!
STRIKE A BLOW! STRIKE A BLOW!

ANGLE - PINOCCHIO

As Hobbes looks to him. He shakes his head and turns away.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. MOUNTAIN ROAD - DAY

Garcia hunches behind a clump of rocks over his equipment: a computer keyboard wired to a bunch of projector like jerry-rigged equipment.

ANGLE - FURTHER ALONG THE ROAD

Hobbes and Pinocchio deploy their Resistance troops on both sides of the road. Florence sticks close to Hobbes.

ANGLE - TRUCK CONVOY

Rounds a curve into view in the distance.

ANGLE - GARCIA

Typing combinations of numbers and letters on his keyboard.

A greenish fluorescent light emits from the projector.

The light seems to materialize into a long thin micro-fiber sheet stretched across the road.

ANGLE - CONVOY

Four trucks, RUMBLING closer.

INT. LEAD TRUCK CAB - DAY

DRIVER next to Republican GUARD GARRISON COMMANDER.

POV - DRIVER

The road straightens out and rolls into foothills beyond;

EXT. MOUNTAIN ROAD - DAY - HOBBS AND PINOCCHIO

Crouched by the side of the road behind Garcia's eerie hologram sheet. Hidden from the trucks by the sheet.

POV HOBBS

The image on the screen is exactly the view behind it -- like a cyclorama of the real view.

WIDER ANGLE - MOUNTAIN ROAD - DAY

The convoy closing in on the holo-sheet.

CLOSE - HOBBS AND PINOCCHIO

Pinocchio flicks the safety on his automatic.

PINOCCHIO
You think this thing will hold?

HOBBS
Garcia says it will.

PINOCCHIO
If he's wrong, you won't be the One.
You'll be the Dead One.

HOBBS
You're the samurai. You'll protect me.

ANGLE - MOUNTAIN ROAD

The lead truck hits the holo-sheet -- and the sheet stretches and wraps around the truck tightly like a digital condom.

The driver, suddenly blacked out, slams on the brakes.

As he brings his truck to a shuddering skidding stop, THE TRUCK BEHIND HIM PLOWS INTO HIM.

Trucks three and four slam on their brakes and CRASH TO A STOP.

WIDER ANGLE - MOUNTAIN ROAD

Garcia flashes the thumbs up.

Hobbes and Pinocchio lead the rebel fighters to the trucks.

Stunned drivers are hauled from their cabs.

Pinocchio sticks his gun in the ear of the GUARD SERGEANT.

Hobbes overpowers and disarms the MACHINE GUNNER.

The other Guards, seeing they are surrounded, throw down their guns.

ANGLE - MOUNTAIN ROAD

The drivers and the Guard, disarmed, lie face down in the dirt.

Hobbes, Pinocchio and the rebels climb into the trucks and drive off.

EXT. RESISTANCE CAMP - DAY

Column of trucks rolls triumphantly into the camp.

Resistance jumps down from trucks and starts off-loading equip.

Someone gets into a case of champagne and bottles are cracked.

PINOCCHIO
Where the hell is everybody?

Hobbess face falls.

HOBBS
Over there.

ANGLE - COLUMN OF WOMEN AND CHILDREN

Being marched at gunpoint from the river. Held hostage by Bosko's GUNMEN.

BOSKO
Welcome back my old friends!

POV - HOBBS AND PINOCCHIO - RIDGELINE

Lined with cannon and machine guns.

ANGLE - BOSKO

Astride a Hummer. Shouting through a loudhailer:

BOSKO
Don't bother off-loading everything.
We'll just take the trucks. And please
-- don't be stupid. Even I don't want
to kill women and children.

ANGLE - HOBBS AND PINOCCHIO

As they realize they are surrounded, stuck and outgunned.

PINOCCHIO
That VC bitch sold us out.

WIDER ANGLE - RESISTANCE CAMP

Bosko's jeep cruises toward Hobbs and Pinocchio.

BOSKO
Well done. You're better bandits than
we are.

Hapless Resistance members react up and down the column.

ANGLE - PINOCCHIO AND HOBBS

Pinocchio pulls his automatic.

Hobbs grabs his arm.

HOBBS
No.

PINOCCHIO
I'm going to take him out.

HOBBS
You'll start a bloodbath.

PINOCCHIO
We just let him grab everything?

HOBBS
Live to fight another day.

PINOCCHIO
Okay, Swamp Fox.

He pulls his arm away in disgust.

Bosko's jeep pulls up alongside Hobbes and Pinocchio.

BOSKO
Why the long faces? We make a
great team.

PINOCCHIO
I've got a bullet with your name on it.

BOSKO
Stand in line, hotshot. But use your
head. My plan, your
execution...home run. do I hold a
grudge you tried to rip me off? You
bet I don't. Together we'll be
unstoppable.

HOBBS
Together? You expect us to sign on
with you?

BOSKO
It's the smart move. Together we
have cunning and bravery. These
fools have neither. And what have I
done but take what was mine to begin
with?

PINOCCHIO
No deal.

HOBBS
We don't march under your flag.

BOSKO
The offer stands. You'll change your
mind. And I'll be waiting.

He starts to go, then turns back, laughing.

BOSKO

Where is Circe? You'd better come with me. For your own safety.

CIRCE

No! It wasn't me.

BOSKO

Game's over, gorgeous.

WIDER ANGLE - CAMP

Bosko and his men drive off with their booty.

All eyes on Circe: angry eyes.

CIRCE

It wasn't me! I swear!

PETER

Take her! She's a lying traitorous whore!

EXT. RESISTANCE CAMP - LATER - CIRCE

Angry Resistance fighters grab her.

CIRCE

No! It wasn't me! Get your hands off me!

Hobbles moves to her.

CIRCE

Tom! Tell them it's not true.

HOBBS

Did you lie to me?

CIRCE

No!

PETER

The proof is overwhelming. She must pay.

They drag her away.

CIRCE

Tom!

PINOCCHIO

She played you like a violin.

EXT. RESISTANCE CAMP - NIGHT

Bonfires burn.

Resistance members erect a stake in the middle of the compound.

INT. TENT - NIGHT

Circe is bound and held under guard.

Pinocchio enters. Look to the guards --

PINOCCHIO

Wait outside.

They obey. He moves to her.

PINOCCHIO

Okay. Just you and me now. No grandstanding for Hobbes. I want the truth.

CIRCE

It wasn't me.

PINOCCHIO

Bosko said it was.

CIRCE

And you believe him? He's protecting the real mole.

PINOCCHIO

I won't let them kill you. Not if you tell me the truth.

CIRCE

The truth? I love Tom. I would never betray him.

PINOCCHIO

Come on! He rejected you. Time and again. You were hurt. You did it for payback, right? You did it for revenge!

CIRCE

No.

PINOCCHIO

Then...the only other explanation is...You were working for Bosko the whole time.

CIRCE

No!

Peter enters.

PETER

It's time.

EXT. RESISTANCE CAMP - NIGHT - BONFIRE

Peter lights torches held by the others as Circe is led to the stake.

HOBBS

We can't let them kill her.

PINOCCHIO

Try and stop them and you'll get a hotfoot too.

HOBBS

I don't think so.

PINOCCHIO

Why not? Because you're the One?
Your brain's gone soft Hobbes!

Hobbes strides bravely to the stake.

HOBBS

Wait! This is wrong.

They SHOUT HIM DOWN. They want blood.

HOBBS

Hear me out. This is not the way. This is not our way.

RESISTANCE MEMBERS

She betrayed us! She's Bosko's whore!

HOBBS

Then why did he leave her here?

FATIGUE JACKET

Why not? He uses women and throws them away.

HOBBS

No. She's flawed like the rest of us. But we will not murder her.

PETER

It is not murder. It is sacrifice for the greater good.

HOBBS

I say let her live. Cast her out. But
don't kill her --

PETER

Impostor!

Crowd reacts.

PETER

You defend the traitor. You are not
the One. You die with her!

Crowd surges forward and grabs Hobbes.

ANGLE - PINOCCHIO

Looking on.

PINOCCHIO

Great.

Florence is at his side.

PINOCCHIO

This act is getting old.

He starts to plow in towards Hobbes but Florence grabs his arm and points --

POV PINOCCHIO

Everyone in the crowd faces Hobbes and Circe. Except for one, turning away --
Garcia.

PINOCCHIO

What's his story? Can't stand the
stench of burning flesh?

Cutting over to him, Pinocchio sees something else -- something dangling from
Garcia's arm.

PINOCCHIO

Hey!

Garcia sees them, tries to stumble away, but Pinocchio and Florence are on him in a
flash.

Ripping off his coat, exposing Dream/works below, wires snaking to the small screen.

PINOCCHIO

You son of a bitch. Where did you get
this?

GARCIA
I...I...I'm sick.

PINOCCHIO
You got it from Bosko.

EXT. BONFIRE - NIGHT - LATER

Hobbes and Circe are bound to the stake together.

HOBBS
Was any of it true. That story you told me?

CIRCE
Every word.

Peter moves forward with a lit torch;.

CIRCE
Goodbye, Tom. I love you.

Florence FIRES A ROUND in the air.

Heads turn.

Pinocchio and Florence FIRE IN THE AIR AGAIN.

PINOCCHIO
You've got the wrong guys! This is Bosko's spy!

They drag Garcia to the center of the mob, the wires still trailing from his arm.

PINOCCHIO
Look at him! It was him! He sold us out to get high!

He puts his weapon on Peter as Florence moves to free Hobbes and Circe.

PINOCCHIO
Your junkie sold you out for his fix.

Peter and the others stare down at Garcia, shaking, wires streaming from his arm.

PINOCCHIO
I know lemmings that are less easily led. This barbecue is over.

The blood-lust starts to abate.

One by one they drift away.

One by one, the torches go out, until blackness reigns.

EXT. CITY OUTSKIRTS - DAY

Rusted-out car cruises toward a deserted intersection.

INT. PINOCCHIO'S CAR - MOVING - DAY

Hobbes, Pinocchio, Florence and Circe ride in silence.

Pinocchio stops the car.

EXT. INTERSECTION - DAY

Hobbes and Circe climb out.

CIRCE

It meant a lot to me. It meant everything. That you believed me.

HOBBS

You're a persuasive girl.

CIRCE

I have a feeling. This time really is goodbye.

HOBBS

You never know.

CIRCE

I love you.

He touches her cheek. Shakes his head.

HOBBS

I know a different love. From another world.

CIRCE

Another world?

HOBBS

It exists. I can't prove it but I know it does. And that's why we can't be together.

CIRCE

I see that now.

HOBBS

We were pulled together. But we weren't meant to be together.

CIRCE

I believe you. I know you have your own path to walk. And it's not an easy one, Tom.

He shakes his head.

CIRCE

But you'll walk it. I know you will.

Circe turns and walks away, head held high. Hobbes watches her go. Pinocchio climbs out.

HOBBS

I don't love her.

PINOCCHIO

Of course not.

HOBBS

Then why do I feel so bad?

FADE OUT.