

TALES OF THE DAMNED

Episode 10 - "The Bomb Maker"

by

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THE BOMB MAKER"

## TEASER

FADE TO:

EXT - DAY

The scene opens with A MAN in a cheap suit standing on the sidewalk looking across the street. He is holding a NEWSPAPER, rolled up in one hand. He opens the NEWSPAPER, then rolls it back up.

THE MAN in the suite waits for the WALK sign, then moves across the street. He is headed towards a store with the sign "WIRED" across the front. As he reaches the door you again see the name of the store and under it, in smaller letters, "Owned and Operated by Charles T. Martin". THE MAN opens the door and enters the shop. A man is standing behind the counter with his back to the door, looking at a dismantled radio.

THE MAN

Hello, Chuck.

CHUCK turns away from the radio and smiles widely at THE MAN.

CHUCK

Hello, Detective Carlisle.  
To what do I owe this distinct  
pleasure?

DET. CARLISLE

I see you've been busy.

DET. CARLISLE opens the newspaper and tosses it down in front of CHUCK, who has to grab it to keep it from going behind the counter. He looks down at it.

CUT TO: THE  
NEWSPAPER  
ARTICLE -  
CHUCK'S POV

You see the headline which reads "Millionaire's Wife, Pilot Die in Plane Crash".

CHUCK

Yes, Sir. I heard about that.  
Terrible accident. Just terrible.

DET. CARLISLE  
 Yeah. Right. You and I both know  
 it was no accident. Hunter Blake  
 is now a very rich man.

CHUCK  
 Wasn't he rich before? And what  
 does any of this have to do with  
 me?

DET. CARLISLE  
 One day, Martin, I'm going to get  
 what I need to be able prove what  
 you are.

CHUCK  
 I'm flattered, Detective, that you  
 find me, a simple tv repairman, so  
 threatening that you continue to  
 spend the taxpayers dollars when  
 there are so many other things they  
 could be spent on. Orphans,  
 highway improvements, education...

DET. CARLISLE  
 (interrupts)  
 Funny. You and I both know what  
 you really do for a living. One  
 day you'll screw up and you'll get  
 what you deserve.

Detective Carlisle storms out of the store. Chuck smirks and  
 shakes his head, then looks down again at the headline.

CHUCK  
 (softly)  
 Good job, Blake. No clues, nothing  
 left behind. Just the way we  
 planned it.

The door opens again and Chuck shoves the paper aside.

CHUCK  
 What can I do for you, Sir?

The man smiles a wicked little smile and adjusts his fedora  
 slightly.

MANDRAKE  
 I think it is I who will doing  
 something for you, today. Your  
 name is Charles Martin. Am I  
 correct?

CHUCK

Sure is. Most people just call me Chuck.

(pause)

And just how will you be helping me?

MANDRAKE

I have a package for you from a former associate. It seems he has met a rather untimely end and this was found in his possession.

MANDRAKE tosses a small square box wrapped in brown shipping paper on the counter in front of CHUCK. CHUCK's name, along with the address of the store, is written on the outside. CHUCK picks up the box and studies it a minute, then puts it back down on the counter.

CHUCK

And his name is?

MANDRAKE

I apologize sir, but I don't know his name. I am but a messenger, an errand boy, if you will. Perhaps you will know more when you open the package.

MANDRAKE turns and walks towards the door and opens it. He turns and smiles at CHUCK again.

MANDRAKE

Have a good day, Mr. Martin.

CHUCK watches the door shut behind him. He picks up the box and stares at it, turning it over and holding up to his ear.

MANDRAKE (V.O.)

Damned. Hell takes on many forms. Would people do things differently if they knew they had to live in the Hell of their own making?

CHUCK places the box on the counter. He then opens a drawer near where he was working on the radio and pulls out a large book and a pair of scissors. He opens the book and as he turns the pages you see newspaper clippings with similar headlines. "Abortion Clinic Bombed", "Condemned Apartment Explodes", "HAWAIIAN FLIGHT ENDS IN TERROR". CHUCK turns to an empty page. He cuts out the headline that the detective had given him and places it in the scrapbook. He then turns back to the dismantled radio.

Occasionally, he glances back at the box. After a few moments, he puts down his screwdriver and turn around, reaching for the box. Just as he picks it up, the bell rings, indicating that someone has opened the door. He quickly places the box under the counter as he looks up at the customer. A man (MR. SMITH) in a very expensive silk suit walks up to the counter. He is holding a portable TV in one hand. He waves at CHUCK with the other hand.

MR. SMITH

Hey, Chuck! How's it goin'?

CHUCK

Mr. Smith. How are you? Finally get in to have that TV repaired?

CHUCK winks at MR. SMITH and smiles widely. MR. SMITH puts the TV on the counter.

MR. SMITH

Yes sir! You know I always come to you for all my service needs. You're the best in the business.

CHUCK

Well, I try. What seems to be the trouble with your set?

MR. SMITH

Actually, it's not mine. It belongs to a business associate. How soon can I have him, er, it taken care of?

CHUCK

Well, normally I would be able to set you up right away, but I'm a little backed up right now.

CHUCK tilts his head towards the front window. MR. SMITH looks out and sees DET. CARLISLE leaning on the lamp post across the street.

MR. SMITH

No problem. How much time are we talking about here?

CHUCK

Will Monday be soon enough? I'm planning to work this weekend to catch up on some things.

MR. SMITH

See you Monday morning then.

MR. SMITH waves his hand and walks out of the store just as a boy walks in. The boy is about 15 years old.

MR. SMITH  
Hello Jacob. Nice to see you  
again.

JACOB looks uncomfortable, his eyes glance over to CHUCK then back at MR SMITH.

JACOB  
Oh, hi Mr. Smith. You bring  
something in for dad to fix?

MR. SMITH  
Yeah. A TV. You working here  
again this summer?

JACOB  
Probably will.

MR. SMITH  
I'll see you around then.

MR. SMITH continues out the door. JACOB's eyes stay on the door for a moment before he moves towards the counter. His eyes scan the room quickly.

CHUCK  
Good to see you, son. What are you  
doing on this side of town?

JACOB  
I had baseball practice. Alex's  
mom is waiting outside. Can you  
slide me a few bucks? We're gonna  
go somewhere and grab a burger.

CHUCK  
Sure. No problem. Let me go to  
the back and get my wallet.

CHUCK goes through a door towards the back of the store. The door automatically closes behind him. As he disappears, JACOB walks towards the back of the counter. He opens the drawer with the scrapbook inside it, removes the scrapbook and puts it inside his backpack. He quickly moves to the front of the counter.

CHUCK (O.S.)  
I hope some girls are going with  
you.

(MORE)

CHUCK(cont'd)

You haven't been interested in girls since Jennifer died last year.

JACOB

(rolls eyes)

There might be one or two there, I don't know.

CHUCK returns from the back and gives some money to JACOB.

CHUCK

Your mom know where you're going?

JACOB

Yes sir. I called her from school. Catch you later, dad.

JACOB leaves and CHUCK turns back towards the radio, the box forgotten.

MOVE TO: BOX  
UNDER COUNTER

FADE OUT.

MAIN TITLE

END OF TEASER

ACT ONE

FADE IN:

INT - EVENING - CHUCK'S HOUSE

CHUCK, HIS WIFE (MARGARET) AND JACOB ARE SITTING AT THE DINNER TABLE. NO ONE IS SPEAKING. MARGARET APPEARS NERVOUS, HER EYES GLANCE OVER AT CHUCK OCCASIONALLY. JACOB LOOKS AT NEITHER PARENT AS HE EATS.

JACOB

May I be excused?

CHUCK

Sure, son. You finished your homework?

JACOB

Yes sir. I was just going to go up and play that new video game you got for me.

CHUCK

Oh. Okay. Maybe I'll come up later and check it out.

JACOB doesn't respond as he leaves the room. After JACOB leaves, MARGARET begins to speak.

MARGARET

Charles, is anything wrong?

CHUCK

No, Meg. Why do you ask?

MARGARET

Well, there was a police detective here today.

CHUCK doesn't look up from his dinner.

CHUCK

That's odd. Did he say what he wanted?

MARGARET

No. Just to let you know he had stopped by.

CHUCK

Someone broke into an appliance store earlier this week. Probably wants to ask if anyone's come by to try and get rid of a stereo or something.

(pause)

Don't know why he'd stop here though, instead of the store.

CHUCK pushes his chair back and stands up. He walks over to MARGARET and reaches his hand out to her. She puts her hand in his and stands up. He pulls her close to him and they kiss passionately.

CHUCK

(huskily)

Come upstairs with me

MARGARET

But Chuck, Jacob is upstairs.

CHUCK

He's in his room playing some game.  
He won't even know we've come up.  
Besides, he's 15. He has to know  
his parents get it on every now and  
then.

MARGARET rolls her eyes playfully and follows him up the stairs, her hand still in his. As he turns his back to her, the troubled look returns to her face.

FADE OUT.

FADE IN:

INT - DAY - CHUCK'S STORE

CHUCK walks around to the back of the counter and unlocks the cash register, puts the tray in and closes the drawer. As he pulls his hand away, he drops the key. He bends over to pick it up and notices the box under the counter. He takes it out and places it on top of the counter and begins to unwrap it. He shoves the paper wrapping to the side and opens the box. He looks inside the box and his eyes grow wide. The bomb explodes.

CUT TO:

INT - DAY - DOCTOR'S OFFICE

CHUCK sits inside the doctor's office. He shakes his head as if he's just awoken from a nap. He rubs his eyes, and looks around. He sees several women, most of them teenagers. Beside him is a young girl and boy, about 15 years old. The girl is crying and the boy is talking to her quietly. CHUCK turns away and tries to figure out where he is. He looks towards the counter and sees a nurse. He gets up and walks towards her.

CHUCK

Excuse me, ma'am. Could you tell  
me where I am?

The nurse doesn't look up or speak.

CHUCK

(louder)

Excuse me. Can you tell me what  
doctor's office this is?

The nurse still doesn't respond to Chuck.

CHUCK

Dammit, I'm talking to you!

The nurse still ignores him, so CHUCK turns and looks around the waiting room. He sees writing on the glass window in the door. Just as he starts towards it, someone comes in and he can read the writing.

CHUCK

South Bay Family Planning Clinic.

An abortion clinic? What am I doing here?

(1/2 pause)

And why does that sound familiar?

He starts out the door, but someone else comes in. A tall man in a leather jacket and a baseball cap enters through the door. He has a small backpack on.

CHUCK

Hey! Carl? Carl West? How you doin' man?

CARL doesn't acknowledge CHUCK either. Instead, he sits down near the door and removes his backpack, placing it under his chair. CHUCK walks towards him. Just as he reaches CARL's chair, Carl gets up and walks outside.

CHUCK

Hey! Carl! You left your backpack.

CHUCK reaches down to pick up the backpack, but his hand goes right through it.

CHUCK

What the hell?

He reaches again and again is unable to grasp it. He walks towards the door and reaches for the handle. His hand goes through the handle as well.

MANDRAKE

Hello again, Mr. Martin.

CHUCK turns to look at the man speaking to him. The man is wearing a fedora and trenchcoat. He is sitting in the chair once occupied by CHUCK.

CHUCK

You're the one who delivered that package to me. Do you know what's going on? How did I get here?

MANDRAKE

South Bay Family Planning Clinic. That name rings a bell, doesn't it?

CHUCK

Yes.

(pause)

Yes it does! They perform abortions. But...this place shouldn't be here. It was destroyed by a bomb five years ago.

MANDRAKE

You have an excellent memory Mr. Martin.

CHUCK

And Carl was here, so that means  
(gasps)  
That means I've gone back in time or something? Who are you?

MANDRAKE

Let's just say I'm your guide on this, the first leg of your journey. After this, you are on your own.

CHUCK

Journey? What is this? Some type of Christmas Carol gone wrong?

MANDRAKE

I think you'd better stop asking me questions and try to figure out why you're here.

(pause)

Good-bye, Mr. Martin.

MANDRAKE walks out the door of the clinic. CHUCK tries to follow behind him, but he cannot.

CHUCK

(whispers)

But if I can't stop that bomb, I'll die.

MANDRAKE (O.S.)  
Didn't I tell you? You're already  
dead, Mr. Martin.

CHUCK stands there, a look of horror on his face. The bomb  
explodes.

FLASH CUT TO:

INT. - DAY - DOCTOR'S OFFICE - CONTINUOUS

CHUCK looks around him at the charred remains of the people  
who were alive just moments before. His eyes stop at the  
young couple he was sitting beside.

CHUCK  
Oh God! Did I do this?

CHUCK blacks out.

FLASH CUT TO:

INT - DAY - PASSENGER SECTION OF AIRPLANE

CHUCK opens his eyes and finds himself in the coach section  
of a 747. He looks around at the other passengers. He sees  
people of all ages and genders. His eyes rest on a young  
mother and her baby.

CHUCK  
Where is this flight headed?

The young mother continues to play with the baby, oblivious  
to CHUCK's question.

CHUCK  
Oh no! It's happening again!  
There must be a bomb here  
somewhere. Can I find a way to  
stop it? Is that why I've been  
sent back here?

A stewardess steps to the front of the plane and begins to  
speak.

STEWARDESS  
Welcome to Flight 352 to Hawaii.

STEWARDESS continues to speak, but CHUCK drowns out the sound  
of her voice.

CHUCK  
352 to Hawaii. Who did that job?  
Where did they hide the bomb?  
(pause)  
The galley!

CHUCK heads towards the galley. He tries to open the door, but his hand goes through it.

CHUCK  
Damn! How am I supposed to stop a  
bomb if I can't touch anything?

The STEWARDESS comes towards him and walks right through him into the galley. CHUCK follows behind her.

CHUCK  
There has to be a way to stop this.

CHUCK looks around the galley. He sees the trash bin where the bomb is hidden and moves towards it.

CHUCK  
Maybe I can use telepathy or  
something.

CHUCK closes his eyes and thinks about the trash bin.

CHUCK  
Open. Open.

The door to be bin wiggles a little, but doesn't open. CHUCK realizes it was just turbulence.

CHUCK  
There are 425 people on this  
flight. There were no survivors.

He walks through the wall back into the passenger section of the plane. He looks at the passengers.

CHUCK  
I was always so proud of my work.  
So proud of my cleverness. I never  
stopped to think who I might be  
hurting in the process.

He looks around at the mother and child again. Then at an old couple holding hands. A business man working on his laptop. A young boy playing with his trucks on his fold out tray. A teenage girl reading a novel.

CHUCK

All these people will die because of me. I helped build this bomb, and there is nothing I can do to stop it.

The bomb explodes from behind CHUCK and he sees the flames engulf the plane, he watches the passengers as they are burned. He hears their screams. He blacks out.

FLASH CUT TO:

EXT. - NIGHT - CONTINUOUS

CHUCK is walking down a busy street. There are many cars and people. He looks around, trying to find a clue to where he is.

CHUCK

New York license plates. People are dressed for warm weather. Where am I now?

He walks on until he comes upon an old run down apartment building. There is a Mercedes parked in front of it. Two men run out of the building and get into the Mercedes, speeding off into the night.

CHUCK

Oh, well. I guess this is my stop. Old apartment building, New York. Yep, this is one of mine, too.

He walks into the building and goes up the stairs. He doesn't bother opening doors, just sticks his head through them. He sees a family in a roach infested room. A mother and 4 children, all different ages. One of them is a toddler. He continues on. There is a hooker shooting up in the hallway. Further down, a couple of gang bangers loading their guns and talking about the hit they are going to do later.

HOOKER

Hey, mister. Whatchu doin' here?

CHUCK looks around. The HOOKER is talking to him.

CHUCK

You can see me?

HOOKER

Yeah. I can see you. You outta place here, ain'tcha?

CHUCK

Maybe you can help me. I have to find a bomb.

HOOKER

A bomb? Whatchu want wid a bomb?

CHUCK

There is a bomb in this building. I have to stop it before it blows up.

The HOOKER looks shocked and scared. She reaches to brace herself on the wall beside her. Instead, her hand goes through the wall. She pulls her hand out and looks at it, a confused expression on her face.

CHUCK looks down the hallway back to where here originally saw the HOOKER and sees her body still laying there. He looks back at her.

CHUCK

Never mind. I guess you can't help me after all.

He turns away from her and walks further down the hallway. She is yelling incoherently behind him, but he drowns out the sound of her voice.

CHUCK

I know this building. Jack Caruso blew it up so he wouldn't have to take care of the improvements the city required.

(pause)

I helped him build a bomb to make it appear that a drug kitchen had blown up.

CHUCK hears an explosion and people screaming. He blacks out.

FLASH CUT TO:

INT - DAY

Chuck wakes to find himself inside a small airplane. He is incoherent now and you hear him speaking, but not in complete sentences. His eyes have a wild look about them and he is sitting on the floor of the plane, his hands running continuously through his hair.

CHUCK

So many. So many.  
How...I...could...do...this? The  
bodies. The death. Oh God!  
Forgive me!

He looks around realizing he is in a new place.

CHUCK

Where am I this time? It looks like  
an airplane.

He gets up and walks to the cockpit. He passes a very beautiful young woman. He glances at her briefly then continues on. As he gets to the cockpit door, he stops and turns, looking at the woman. Recognition shows on his face.

CHUCK

Hunter Blake's wife! This was my  
last job!

He begins to laugh hysterically. He gathers himself and walks closer to her.

CHUCK

Maybe it will be over now! Maybe I  
can rest in peace.

He sits in the seat across from her. He is babbling.

CHUCK

I've been to hundreds of places. I  
don't know how long I've been dead.  
Minutes, weeks, years. How fast  
does time go when you're dead,  
anyway?

(pause)

I killed them, you know. I didn't  
set the bombs, but I helped build  
them. Chuck is the best. Chuck  
can do anything.

(pause)

How many people have I killed?

(MORE)

CHUCK(cont'd)

Hundreds? Thousands? So many. So many.

MS. BLAKE continues to read her magazine. Oblivious to CHUCK. CHUCK looks at MS. BLAKE and begins to speak to her as if she can hear him.

CHUCK

You only have a few minutes left you know. You're husband wants you dead so he be rid of you and not lose any of his precious money.

(1/2 pause)

So many. So many.

(pause)

If I'm dead, how can I feel the heat? Smell the burning flesh? How?

PILOT (O.C.)

Ms. Blake? We should be landing in about 45 minutes.

She pushes the button on the console beside her to respond.

MS. BLAKE

Thank you.

CHUCK stares at her, mumbling incoherently. Then he says one clear sentence, a toothy grin on his face.

CHUCK

This was my last job.

The plane explodes.

FADE OUT.

END ACT ONE

ACT TWO

CHUCK IS LYING ON A BED, HE APPEARS TO BE SLEEPING. NO ONE ELSE IS IN THE ROOM. A PICTURE OF HIS FAMILY IS ON THE NIGHTSTAND.

CHUCK opens his eyes and looks around. Relief floods his face as he realizes where he is. He laughs.

CHUCK

Oh, thank God! It was only a dream.

He gets out of bed and looks around the room. He looks at the clock. The time is 7:45.

CHUCK

Meg must already be downstairs.

He hears a noise outside that sounds like a car door slamming. He walks over to the window. The curtains are open. He sees his wife walking to the car, a small overnight bag in her hand. JACOB is already in the car.

CHUCK

What's going on here? Where are they going?

He walks out the open door of the bedroom and takes the stairs two at a time. As he reaches the bottom of the stairs, JACOB comes back in the front door, careful to close it behind him.

CHUCK

Jacob, what's up? Where are you and your mother going?

JACOB ignores him, and walks up to his room. CHUCK follows.

CHUCK

Jacob! Jacob! Are you listening to me?

CHUCK reaches out and grabs for JACOB's arm, but his hand passes right through him. CHUCK is horrified as he realizes it wasn't a dream at all.

CHUCK

Oh God No!  
(he screams)

JACOB stops and looks around, shivers, then continues. He closes and locks his bedroom door, then walks over and sits down on his bed. He pulls a piece of paper out of his pocket, opens his cell phone and dials the number written on the paper.

Meanwhile, CHUCK frantically looks for anything that might be a bomb.

CHUCK

Not my house! Not my family! What have I done?

JACOB

What's the deal? Did you deliver it?

CHUCK stops looking around the room and looks at JACOB. His face shows shock as it dawns on him what has happened.

JACOB

I went by the store yesterday and it wasn't there.

(pause)

Look, I had to sit around and eat dinner and play video games. I had to lie in my bed while that murderer lay with my mother in the next room.

(pause)

You said it would be taken care of yesterday.

(pause)

Well, it better be over soon. My mother and I are going to the cabin for the weekend. I want it to be over by the time we get back.

There is a brief pause while Jacob listens to whomever is on the phone. He hangs it up and puts it in his pocket. He walks over to the desk and takes out the scrapbook had taken from the store. He opens it. He turns the pages until he reaches one with a picture of a young girl, about 14 years old. The headline reads "TEEN DIES IN CAR BOMBING". He reaches up to wipe away a tear and closes the book, shoves it back into the drawer.

CHUCK has watched all this in shock.

MARGARET (O.S.)

Jacob, are you coming?

JACOB

Yes, mom. Be right down.

He walks to the door, unlocks it and leaves the room, closing the door behind him. CHUCK looks after him, crying. He walks over to the window and watches the car as it drives away.

CHUCK

My own son.

CHUCK walks over to the bed and looks at the piece of paper left there.

CHUCK

Mr. Smith.

(chuckle)

I should've seen that one coming.

He walks over to the scrapbook and looks at the picture.

CHUCK

Jennifer. She wasn't supposed to be in that car.

(1/2 pause)

I wonder how long he's known?

FLASH CUT TO:

INT - DAY - CHUCK'S STORE - CONTINUOUS

CHUCK finds himself standing inside his store. He watches himself walk over to the cash register, unlock it, put the drawer in, drop his keys and find the box. He watches himself open the box and the bomb explodes.

CUT TO:

EXT - DAY - ACROSS THE STREET FROM CHUCK'S STORE - CONTINUOUS

DET. CARLISLE is standing under the same lamp post with a uniformed officer. There is smoke and you can see the burning building across the street. Fire trucks are there, with firemen trying to control the blaze.

DET. CARLISLE

Well, I guess it finally caught up with him.

OFFICER

Yes sir, I guess it did.

DET. CARLISLE

I did want to put him away though. Oh well, I guess this is cleaner.

OFFICER

Yeah. Some high priced lawyer would've gotten him off, and he would have grinned that stupid grin at you while he walked away a free man.

Behind them you see MANDRAKE walk by, adjusting the collar of his trenchcoat and smiling.

CUT TO:

EXT - DAY - SIDEWALK ACROSS FROM CHUCK'S STORE.

A reporter is standing on the street. A camera is aimed at her and she adjusts her suit.

REPORTER  
Does this look okay?

She then holds the microphone up to her lips and begins her report.

REPORTER  
Local businessman Charles Martin was killed earlier today when his electronics store, WIRED, exploded. Homeland Security reports that Mr. Martin was under investigation for terrorist activities at the time of his death. They are not ruling out that he may have been a target of a retaliation attack. However, they state that he may have been working on an explosive device at the time of the explosion. There are no suspects at this time and no one has claimed responsibility. Mr. Martin's family have been taken into protective custody as a precautionary measure. For WYGY News, I'm Lisa Carrington.

FADE OUT.

FADE IN:

INT - DAY - DOCTOR'S OFFICE

CHUCK sits inside the doctor's office. He shakes his head as if he's just awoken from a nap. He rubs his eyes, and looks around. He sees several women, most of them teenagers. Beside him is a young girl and boy, about 15 years old. The girl is crying and the boy is talking to her quietly. CHUCK screams hysterically.

FADE OUT.

END ACT TWO

THE END.