

**BREAKING BAD
SPEC**

"Gambits"

by
Kirk Deis

3607 W. Park Central Ave.
Orange Ca., 92868
714-468-0659
Kirkusm@gmail.com

Previously On Breaking Bad...

Season four wrapped when Walter White and Jesse Pinkman killed Gustavo. "I won" were the words Walter proclaimed to his wife as the season came to a close.

In a way, Walt has won: He saved his family from being slaughtered, regained Jesse as his number two, and he still has a little cash to show for all of his scheming. The future looks uncertain, yet promising. But, is he finally in the clear?

Breaking Bad's pilot took place on Walter's birthday, during which he had the ultimate midlife crisis. This spec is written for *Season Five Episode One*, a year later in the show's timeline, on Walter's following birthday with nothing but time on his hands.

Today things are very different. Walter is different. Heck, he is practically cancer free. *Practically*, has always been his twisted luck.

Although Walter's wife is struggling more than ever to fall in love with him, Walt Jr. undoubtedly adores him. Even more, Jesse is willing to be by his side to celebrate this day as his wingman.

With his team in tow, Walter pushes forward the only way he knows how, his way -- the right way. But, nothing ever goes just right. Walter thought his last birthday was the worst one of his life. But idle hands are the devil's tools and the punches are just starting to roll.

Today is not only Walter's worst birthday ever; it'll prove to be a horrible day for everyone else.

Today, the unthinkable will happen.

Walter will party as he never has -- stoned out of his mind. He'll need to sober up quickly because today everyone is calculating against Walter. The consequence of having no protection from Gustavo has labeled Walter everyone's go-to bitch. This puts the threat of someone stealing Walter's precious meth formula on high alert.

Between, disposing of a former student's body and Walter Jr. learning the joys of losing his virginity, Walter will need to go above and beyond to get through this day in one piece. And he'll have to do it without Jesse, who finds a new reason to hate Mr. White.

Today, Walter will wish he was never born.

The good days are truly gone. For Walter White, winning will cost everything and with any luck, he will come out ahead, *practically*.

TEASER

FADE IN:

INT. STRIP CLUB - NIGHT

BOOM-CHICKA-BOOM-BOOM-CHICKA beats throughout the teaser.

The seconds ticking goodbye are comfortable with us not knowing where we are. This won't last forever.

HEAVY FOG wraps around a bedazzled pole. Disco lights reflect off the glass surface illuminating coins left on the floor from the night before. Hanging from the ceiling, trembling from the CLUB FUSION MUSIC, are flat screen TV's.

SLOWLY PULL OUT---

BABES -- not just any kind of babes: strippers, hookers, high end escorts -- are all sitting around the stage looking restless.

This AUDIENCE is clapping to the steady, rising beat.

JUMP TO:

QUICK CUTS INTERWEAVING WITH THE CLAPPING:

We're in a different place, a small room high above the ground looking into a skyscraper. There are lights everywhere, like Christmas bulbs bleeding into the endless night sky.

We're following a WOMAN. It looks like she's dancing.

We can't make out her face, but she's about to die in a freak accident. She trips over something; whether it was her leg or a phone book, only time will tell. She smacks her throat against a table.

Her body shakes for a moment before it's at rest.

END OF CUTS.

TIGHT ON: A TV screen of dainty hands clapping at the strip club.

As the APPLAUSE grows, it blends into the next scene---

SMASH CUT TO:

INT. HOUSE PARTY - EARLY MORNING

NEW WORLD ORDER THUG LIFE MUSIC is blasting so hard the pixels on viewer's TV screen should shimmer. In the b.g. MUFFLED VOICES, are yapping over each other.

SUDDENLY---

A red flash. Followed by another. It jives to the melody of the jarring rap music.

SLOWLY PULL OUT---

We realize the lights are coming from one of those pianos that teach you how to play by following the strobes on the keyboard.

Someone knocks over the PIANIST causing a drunken fight to break out. POT HEADS bring order to the scene.

As they part, we spot a mechanical bull in the center of the living room.

SLOW MOTION:

The BOOMS are like a heartbeat.

Riding the bull by its horns while holding a camcorder is a hot piece of ass named ANA ROZEK. Every loser, crackhead, and, oh yes, even Jesse Pinkman is getting a hard-on checking this classy skirt out.

END OF SLOW MOTION.

CAMCORDER POV:

Jesse has bills in the shape of airplanes. He catches her eyes as he flings a few Franklins toward her cleavage. He crashes and burns missing by inches, but she's all smiles.

END OF POV.

TIGHT ON: Jesse's bloodshot, dilated pupils following her as she hops off the bull and slams a shot of sweet Tequila.

JUMP TO---

A junkie named DOUGIE rolls up his sleeves when he sees Jesse getting ready to make a move. He cuts Jesse off.

JESSE PINKMAN
Yo man, do you mind?

DOUGIE
Honestly, bro... I do. That's my
girl you're looking at.

Ana waves "Hi" to Jesse. Pinkman winks at her.

DOUGIE (CONT'D)
Did you hear me? Don't look at
her.

Dougie shoves Jesse. A WASTED YOUTH CROWD forms around them.

JESSE PINKMAN
I tell you what---

Jesse reaches into his crotch and pulls out a wad of cash.

JESSE PINKMAN (CONT'D)
Why don't you take this---

Pinkman slams the dirty money in Dougie's hands.

JESSE PINKMAN (CONT'D)
And let me talk to her for a bit.

Dougie's eyes are ready to explode. He's never seen so much
cheese.

JESSE PINKMAN (CONT'D)
Cool.

Jesse begins walking to her. Dougie grins and says to
Pinkman's back---

DOUGIE
This will only buy you ten minutes,
bitch.

Jesse makes a fist and decks the guy across the jaw, knocking
him out cold Mike Tyson style. He eyes everyone in the
party. No one makes a move to help.

Jesse glares down at Dougie. He spots BLUE MAGIC drop out of
Dougie's pocket. Jesse grabs it.

JESSE PINKMAN
My product deserves better than
you... bitch.

He kicks Dougie in the ribs then walks to Ana. She caught
the whole thing on her camera.

JESSE PINKMAN (CONT'D)
Hey.

ANA ROZEK

Hey.

There's an awkward silence.

JESSE PINKMAN

I like you.

Ana starts giggling.

JESSE PINKMAN (CONT'D)

What?

ANA ROZEK

You don't remember me, do you
Pinkman?

He squints his eyes at her trying to place her XXX face.

ANA ROZEK (CONT'D)

And you say you like me. *Right?*

She starts meandering away.

JESSE PINKMAN

Yo, what's with the camera?

She holds her inviting hand out.

ANA ROZEK

You're a big boy, why don't you
find out for yourself.

Jesse grins and doesn't take her hand but throws his arm
around her shoulder.

WE FOLLOW---

The two maneuver through the party. They walk over Dougie.
Ana can't help but add insult to injury. She spills beer on
Dougie's shirt as they head to the nearest room with a bed.

INT. BEDROOM - CONTINUOUS

CAMCORDER POV:

Ana is snorting Blue Magic like it is the secret to eternal
youth. Jesse is ready to do the nasty with her sixty-nine
different ways. In the b.g. they can hear the PARTY MUSIC
still pumping.

ANA ROZEK

This is some good shit.

JESSE PINKMAN

Thanks ma'ma.

She starts kissing Jesse. Sloppy at first, then full of passion. She mounts him like the bull.

ANA ROZEK

Think you could get me some more of that stuff?

JESSE PINKMAN

Hell yeah. I'm the guy who makes it.

She raises both her eyebrows at him then smiles.

ANA ROZEK

So you're the guy.

JESSE PINKMAN

(Beat)

That's me.

She looks at the camcorder, then at him. She snorts another line and offers Jesse some. He's in Heaven.

Her clothes fall, as if the hand of destiny stepped in and ripped them off. She slowly kisses Jesse's face, teasing his lips. You can tell by her soft moans the sky is the limit with these two.

Jesse loses control and thrusts her on her back. It drives her crazy how he channels his animal instincts. She wants to be dominated, but won't give in without pulling his hair.

And so she does. Thank you God.

Before things get too X-rated we---

JUMP TO:

TIGHT FLASH: Blue Magic being rubbed into a man's gums. No one would bat an eye if this were Jesse's mouth and the way we play it now, no one should blink.

END TEASER

ACT ONE

INT. WALT'S BATHROOM - EARLY MORNING

Walt is staring at his shabby old self in the mirror. He tucks in his flabby stomach, flexes his weak pecks, stands up straight, but hunched. None of these poses suit him.

He leans in and discovers a wrinkle under his eye. A sizable addition to his collection of crow's feet. It isn't as bad as his man boobs that seem to be in the way of everything today. He uses his forearms to keep them in place.

He stops when he notices a gray hair popping out of his bald head. Without thought, he yanks it. Ouch!

He flicks on a radio next to him. The song that plays should be something along the lines of, "RIGHT SAID FRED: I'M TOO SEXY" and "LMFAO: SEXY AND I KNOW IT."

Walt snarls a little at the tune. He closes his eyes then starts bobbing his head to it. He whips out dance moves worthy of a boogie sequence from GREASE.

TRACKING WALT---

INT. LIVING ROOM - CONTINUOUS

Walt breaks it down throughout the house wearing only his sexy little tighty whities. He's dancing like he's trying to escape the music. Walt sings along, out of tune, using a lamp as a microphone.

He runs up to a couch as if it is one of his groupies. The song hits the climax, he starts humping the head of the sofa, hitting the high notes slightly flat.

TAP, TAP, TAP.

Walt drops the mic and looks up. Holding a gift -- and watching -- is Walter Jr. Jr. is about to wave hi but doesn't. He does a perfect one-eighty on his crutches giving his Dad some much needed privacy.

WALTER WHITE

Oh for Heaven's sake.

Walter opens the door, leading his young teenage son inside. His NOSY NEIGHBORS frown at Walter. Walt couldn't give a fuck. As Jr. comes in and isn't looking, Walt grabs his balls and waves "Hi" to these snoopers.

WALTER WHITE (CONT'D)
Junior. What a surprise.

WALTER JR.
Yeah.

The two sit across from each other in silence for a moment. Walter Jr. is trying with all his might not to stare at Walt's hairy legs.

WALTER JR. (CONT'D)
Oh, here.

WALTER WHITE
Thanks son.

Walter takes the gift and sets it beside his thigh. He keeps eyeing the clock.

WALTER JR.
(Sarcastically)
Oh, you don't have to open it now.

WALTER WHITE
Oh, right. Jeez. Where's my head this morning. I'm gonna wait till a little later if that's okay with you?

WALTER JR.
Yeah sure. It's your birthday old man, do what you want.

Jr. reaches for his crutches and gets up.

WALTER JR. (CONT'D)
You still coming over for lunch?

WALTER WHITE
I would. I just really want to hit the road as soon as possible.

WALTER JR.
What? Mom said she wanted to talk. I think she has something for you.

Walter rolls his eyes.

WALTER JR. (CONT'D)
Please Dad.

WALTER WHITE
Okay, ok just for a bit.

WALTER JR.

Cool. Well I gotta go. I'm meeting the guys at the gym.

WALTER WHITE

You joined a gym?

WALTER JR.

I had to. I don't want to end up looking like you.

Jr. exits moving quickly on his crutches.

Walter picks up his phone and dials Jesse. He gets PINKMAN'S ANSWERING MACHINE.

CLOSE ON: A reflection of Walter through a dusty TV screen.

WALTER WHITE

(On Phone)

Jesse, I'm coming over. Be home.

Walter does a slight belly dance as he walks to his bathroom.

CUT TO:

EXT. PINKMAN'S PLACE - PORCH - DAY

Walter is pounding his fist on Pinkman's moldy window. One can't help but notice a leather fanny pack around his waist.

WALTER WHITE

Pinkman! Hey!

Inside he hears a CRASH. Probably an old bong breaking.

WALTER WHITE (CONT'D)

PINKMAN! Come on, open up.

Pinkman opens the door looking like mad sex.

JESSE PINKMAN

What?

Pinkman takes a moment to appreciate the fanny pack.

WALTER WHITE

I told you to get dressed.

JESSE PINKMAN

Well, I can't right now Mr. White, I have company.

In the b.g. Walter sees the back of a naked girl leaving the kitchen holding a cheap bottle of booze. She also happens to be throwing dishes against every wall.

ANA ROZEK O.S.

Fuck you Jesse!

Jesse smiles at Ana, then looks back at Pinkman like a confused child.

WALTER WHITE

You promised.

JESSE PINKMAN

Okay, Mr. White. Yo, I need to drop her off. What if I meet you there?

WALTER WHITE

You're bailing on me. Typical.

JESSE PINKMAN

Jeez. Stop being such a pain in the ass. You want me to tell her to take the bus?

Walter tilts his head to the side as if to say, "Yes."

JESSE PINKMAN (CONT'D)

Well I can't. I kinda gotta problem.

WALTER WHITE

Oh, never mind.

Walter starts leaving.

JESSE PINKMAN

Mr. White, come on yo.

Jesse chases him to the edge of his lawn.

JESSE PINKMAN (CONT'D)

She knows who I am.

WALTER WHITE

What? Does she know about me?

JESSE PINKMAN

No.

WALTER WHITE

You sure?

JESSE PINKMAN

Yes. I've been trying to get rid of her all morning. But she says she wants some more of our stuff or she'll go to the police.

WALTER WHITE

And say what?

JESSE PINKMAN

She has a tape of me confessing.

WALTER WHITE

How did she get that?

Jesse doesn't respond.

WALTER WHITE (CONT'D)

Right. I'm surprised how you still surprise me Jesse.

JESSE PINKMAN

What am I going to do?

Walter gets in his car, making sure to slam his door extra hard at Pinkman.

WALTER WHITE

She's a meth head. I'm sure you'll think of something.

Ana steps out on the porch. She has one of Jesse's used up Pink Floyd shirts on.

ANA ROZEK

Mr. White?

WALTER WHITE

Ana Rozek?

Walter stares death rays at Jesse.

JESSE PINKMAN

Yo, you two know each other?

WALTER WHITE

Damn it Jesse.

Walter burns rubber the hell out of there.

SMASH CUT TO:

INT. DEA HEADQUARTERS - DAY

Schrader gets off the elevator to find AGENTS mocking one of their own who has a fresh shiner. We know this person. It's Dougie. Schrader pushes through the crowd to get a good look at him.

HANK SCHRADER

Holy shit. Did you tell your pimp it's supposed to go in your mouth and not the eye? Everyone take a good look. This is what happens when you play pretend and go in there cowboy style.

Hank is at liberty with his signature machine gun laugh.

DOUGIE

I got him on tape.

HANK SCHRADER

Oh yeah, can we watch it in slow motion? Break it down play by play?

Gomez steps in.

STEVEN GOMEZ

We can't even make it out. Water damage.

Gomez holds up the damaged wire.

DOUGIE

We take it to the lab, they put it back together---

HANK SCHRADER

Right. Okay, well everyone back to work.

The agents disperse. Hank grabs Dougie and takes him aside for a private chat.

HANK SCHRADER (CONT'D)

Listen to me kid, you got a lot of potential. You got something a lot of these agents don't have. Street smarts. But if you keep going deep under cover like this, it's gonna backfire.

DOUGIE

Agent Schrader, I realize you want to mentor me, but that's not what I need. Look at my file, I've had twice as many collars as you at this age. That's why I asked to be transferred here. I'm here to help you.

HANK SCHRADER

Easy there chief. You're the baby in this family.

DOUGIE

No. Let me give you some advice and take it to heart.

He breaks free of Hank's arm.

DOUGIE (CONT'D)

There's more to being a DEA agent than an office.

Dougie takes off.

HANK SCHRADER

Hey, come on now. Don't be like that. I'm not the one who hit you.

DOUGIE

I'm gonna find this guy. With or without you.

Dougie sits in front of a computer and starts looking at picture after picture of no-good criminals. He has something to prove and Hank respects that. Gomez walks up to Schrader.

STEVEN GOMEZ

Freaking shame. He says the guy admitted to making Blue Magic.

Schrader grins.

HANK SCHRADER

This kid is gonna be our boss someday. I can feel it.

STEVEN GOMEZ

Ugh, I hope not. I can't take another asshole like you around here.

HANK SCHRADER

You know you like me Gomez. I was your first stakeout. Remember that?

STEVEN GOMEZ

Don't let it get to your head. I was assigned to you. Remember that.

HANK SCHRADER

Ha. You're welcome. Take the wire to the lab. Screw it.

Gomez does, laughing as he exits.

CUT TO:

INT. WHITE HOUSE - LIVING ROOM - DAY

Skyler is battling Holly as she tries to feed her some baby food. Holly doesn't want any. Next to these ladies is a suitcase. Walter Jr. keeps eyeing the driveway. Finally---

WALTER JR.

Dad's here!

He races to the door letting in Walter. Jr. gives him a huge bear hug. Walter notices the suitcase. Skyler sits Holly down in her crib.

SKYLER WHITE

Happy birthday Walt.

Jr. is carefully watching the two; she puts on a show for him, giving Walter a peck on the cheek and holding his hands.

WALTER WHITE

(Pointing to suitcase)

What's that for?

WALTER JR.

Mom said I could go with you.

SKYLER WHITE

That's right. Go put the case in the car. Your Dad's running late.

Jr. does, leaving Skyler and Walter alone fixated on each other. They hold hands until their son can't see them anymore. Once that happens, Walter lets go.

WALTER WHITE

Don't you think we should have talked about this? It's my birthday and you pull this power card. I'm allowed to have fun at least once in a while, Skyler.

SKYLER WHITE

Fun is watching the game with the guys. Throwing the football around with your son. Going to the beach. Your idea of fun is making drugs!

Holly makes BABY NOISES as her parents take a seat with plenty of distance away from each other.

WALTER WHITE

This really is getting old Skyler.

SKYLER WHITE

He's our insurance policy to make sure you don't get in any more trouble.

WALTER WHITE

Insurance? Wow. Nothing has changed, has it? Insurance kind of feels like what I am to you and this house.

Skyler looks away from him.

SKYLER WHITE

If you don't want him to go, you tell him. Break his heart. Let him hear how his father doesn't want any family around on his birthday.

WALTER WHITE

I think he hates you enough, I'll be the bigger person here and just take him.

Walter rises, Skyler bolts up looking like she wants to slap the life out of him.

SKYLER WHITE

(Harsh whisper)

You'll be the bigger person?! Ugh. Well thank you for that Walter. What would any of us do without you being our hero?

HONK! HONK!

WALTER JR. O.S.
Come on Dad!

Skyler waves to Jr.

SKYLER WHITE
Have a safe trip.

She kisses him, slightly biting his lower lip.

WALTER WHITE
I will.

As he goes, the house phone starts RINGING. The answering machine picks up. It's Marie AD LIBBING. Walter hears Marie whining to her sister about gas prices. He doesn't pay much attention to it, so neither will we.

EXT. WHITE HOUSE - DRIVEWAY - CONTINUOUS

Jr. is leaning on the car trying to look suave.

WALTER JR.
Hey Dad, I know Mom wouldn't like this, but mind if I drive? Maybe halfway we could switch. I won't tell her. I promise.

Walter turns back to the house, then to Jr. he tosses him the keys. Skyler peaks out the window and spots Jr. getting in the driver seat. She and Walter lock eyes.

WALTER WHITE
In the desert, the speed limit is what you make it.

Jr. backs out, tapping a trash can with the bumper of the car.

WALTER JR.
Sorry.

WALTER WHITE
Don't apologize. Just don't do it again.

Skyler tightens her lips as they drive away. Walter tips his head to her.

CUT TO:

INT. SCHRADER'S HOUSE - KITCHEN - DAY

Marie is dressed in her trademark color purple. It looks like she just got out of bed. She's wrapping a gift while making some coffee. Her phone is on speaker.

MARIE SCHRADER

Hank, do you think I should just surprise them?

HANK SCHRADER O.S.

(Filter: On speaker)

Jeez Marie, the man just wants to be alone. So let him be alone. Go get a life or something sweetie.

MARIE SCHRADER

I just feel like she's being really selfish with this. I want to be there for them.

HANK SCHRADER O.S.

What about what they want?

MARIE SCHRADER

Hank, we can't exactly trust anything they say, I mean they aren't the pinup for a normal family are they?

HANK SCHRADER O.S.

Marie, please.

She stops wrapping.

MARIE SCHRADER

Fine.

HANK SCHRADER O.S.

Marie.

MARIE SCHRADER

I said fine. If they want to have a crappy birthday alone, then so be it. I won't step in and save them.

HANK SCHRADER O.S.

Great. Amen to that.

MARIE SCHRADER

You coming over for lunch anytime soon?

HANK SCHRADER O.S.
 Can't. I got this new guy I gotta
 help out. He's all over the place.
 He's sloppy, but effective.

MARIE SCHRADER
 Sounds like you.

HANK SCHRADER O.S.
 Please baby. You know I always hit
 my mark.

MARIE SCHRADER
 Hm.

HANK SCHRADER O.S.
 I think I'll have him stay off
 narcotics for awhile and follow a
 gang lead. I want to see how he
 handles it. I better go catch him
 before he tips.

MARIE SCHRADER
 Okay, call me later. I'll be here.
 Alone. Because no one loves me.

HANK SCHRADER O.S.
 You got it babe.

They hang up. Marie hates her wrapping job. She tosses the
 paper and starts over again.

INT. DEA HEADQUARTERS - HANK'S OFFICE - SAME TIME

Hank leans back and eyes Dougie hard at work. He can't help
 but smile at the kid. As he rises, he gets a text from
 Marie. It reads, "Still here. Still alone."

He shrugs off the text, setting his phone to mute. Hank
 heads to Dougie.

CUT TO:

EXT. DRIVING THROUGH THE DESERT - DAY

SNAPPY BACK AND FORTH FLASH CUTS BETWEEN:

Jr. driving Walter through the desert and Pinkman driving
 Ana. Pinkman and Walter are like mirror images of one
 another.

Their sidekicks are both jabbering away. At first, what they say is crystal clear, but quickly it changes to Jesse's and Walter's POV.

WE HEAR what they do: WOOSH! It's the powerful WIND from the desert, building with every mile they bulldoze.

As they drive, the two share similar nods, half smiles and grunts as if they were paying the slightest amount of attention to the other person's conversation.

Walter and Jesse can't help looking beyond the cactus fields in this sandy oasis.

As the cuts increase speed, WE SPLICE the two scenes together to make: Jesse driving and Walter the passenger.

They both sigh simultaneously.

SMASH CUT TO:

EXT. REST STATION - GAS PUMPS - DAY

Gas squirts out of Walter's tank. Walt's distracted by Jesse, who is pulling up a couple pumps away from him.

Walter starts HISSING to get Jesse's attention, but instead a RED NECK TRUCK DRIVER turns to him. Walter starts biting his nails, pretending he wasn't the one making girlish noises.

Jesse notices Mr. White. He COUGHS unnaturally to get Walter's attention. Walter looks at him, rolling his eyes.

Jesse is about to walk up to him when Walter holds up his hand motioning for Jesse to stop. He points inside his car.

Jesse leans down as if to tie his shoe and sees Jr. in the driver seat.

Walter starts walking to Jesse, but now it's Jesse's turn to stop him. He points twice, hard, to his car. Inside is a knocked out Ana.

They stand there stiffly, unsure what to do next, until Walter gets an idea.

Walter turns to Jr. saying---

WALTER WHITE

I'm gonna use the bathroom real fast, you need anything?

WALTER JR.

No, thanks Dad. Mom packed me snacks.

WALTER WHITE

Great.

Walt motions for Jesse to stay put for just a minute. He heads inside the station's convenience store.

INT. REST STATION - CONVENIENCE STORE - CONTINUOUS

Walter buys sleeping pills, bottle of water and grabs the bathroom key. He keeps eyeing Jesse outside. As he exits, he nods for Jesse to follow him into the bathroom.

CUT TO:

INT. REST STATION - BATHROOM - DAY

The bathroom is cramped. It's a single space shack, one germ away from being a biohazardous zone.

WALTER WHITE

You brought her? What's the game plan here?

JESSE PINKMAN

Yo, you brought your son. And you also said think of something. So that's what I'm doing. I'm thinking of shit Mr. White.

WALTER WHITE

Go home. I don't want you to ruin my birthday anymore than you already have.

JESSE PINKMAN

Hey, she is not a concern of yours. I will take care of her and show you a good time. What you need to do is lose the kid.

Walter stares at himself in the mirror. He takes a moment then starts breaking sleeping pills pouring its contents into the water bottle.

WALTER WHITE

What happened to her? She was one of my best students and now she's here... with you. No offense.

Jesse heads to the exit.

JESSE PINKMAN
 What happens to all of us Mr.
 White? Life.

As Jesse opens the door, he bumps his forehead on it. The Truck Driver is blocking his escape. Walter and Jesse both quickly get out. The Trucker looks revolted by the two leaving together.

WALTER WHITE
 (To the Trucker)
 It's all yours.

Walter heads to his car shaking the drugged bottle as he goes. He's all smiles when he reaches Jr.

WALTER WHITE (CONT'D)
 I thought you might get thirsty
 anyway. Mom, can't have all the
 fun.

WALTER JR.
 Oh, thanks Dad.

Jr. drinks. Walter watches Jesse enter the convenience store.

CUT TO:

INT. LAW OFFICE - DAY

Saul Goodman is shuffling through files, fast talking to some CHUMP on the phone.

SAUL GOODMAN
 Hey look, I feel you, but when it
 comes down to it, I'm your lawyer
 not your hooker. I can't in good
 conscious fuck you the way she did.
 Maybe marriage for you two was too
 soon---

Skyler charges in.

SKYLER WHITE
 We need to talk.

SAUL GOODMAN
 I'm on the phone.

Skyler pulls up a chair across from him.

SAUL GOODMAN (CONT'D)
Let me call you back. Just play
nice till she gets out of rehab.
Okay... good talking to you.

Saul hangs up on the Chump, who's still talking in the b.g.

SAUL GOODMAN (CONT'D)
I tell you, the heart wants what
the heart wants. Stabbings or not.

SKYLER WHITE
I want to take out a life insurance
policy on my husband.

Saul squints hard at her.

SAUL GOODMAN
You mean, *you want to take "out" a
"life" insurance policy...*

SKYLER WHITE
No? What?! No. Please I don't
mean that.

SAUL GOODMAN
Oh, thank God. I can't take
something like that from you two
right now. I swear, it would just
ruin my day. Me and the boys got
twenty bucks that say you two patch
things up before New Years.

Skyler slides a note to him. Saul doesn't look at it.

SAUL GOODMAN (CONT'D)
I take it Romeo doesn't know about
this.

SKYLER WHITE
That is how much money we've hidden
away in the house. I'll give you
fifteen percent if you can make it
happen.

SAUL GOODMAN
Hang on, let me think.

He looks at the note. His eyes burst open.

SAUL GOODMAN (CONT'D)

Wow. Well, I know this great guy who can forge signatures and take care of the paper work. It's not gonna be free.

SKYLER WHITE

That should cover it.

SAUL GOODMAN

Yeah. But won't Walter miss some of that money?

SKYLER WHITE

Not if you break into my house and take it.

Saul grins.

SAUL GOODMAN

Oh, I forget you're always full of plans. My kind of girl.

The two share a smile.

SAUL GOODMAN (CONT'D)

We'll need a few days to get things in place---

SKYLER WHITE

No. Today. Make it seem like a break in.

Skyler rises to leave.

SAUL GOODMAN

What's with the rush?

SKYLER WHITE

No one will be home. It's the perfect time.

SAUL GOODMAN

Perfect. I like perfect.

CUT TO:

INT. INDIAN CASINO RESORT - LOBBY - AFTERNOON

This is a middle class casino with HIGH END ESCORTS around every corner. It's an offbeat carbon copy of Las Vegas and proud of it. Today, it's Mr. White's getaway.

Jr. follows his Dad to a FRIENDLY RECEPTIONIST.

FRIENDLY RECEPTIONIST
Welcome to Red Fox Resort. How may
I help you sir?

WALTER WHITE
I have a reservation, under Walter
White.

Jr. is struggling to hang on to his bag, his eyes are
bloodshot. Walter sees this, but out of "respect" doesn't
help his struggling son.

FRIENDLY RECEPTIONIST
Oh, I gotcha. Honeymoon suite.

He eyes the two and stupidly starts small talk.

FRIENDLY RECEPTIONIST (CONT'D)
You guys gonna be checking out the
pool anytime soon?

Jr. stares death rays at him. Saliva drips from his mouth as
he speaks.

WALTER JR.
Yeah, right away.

As they leave, Jesse and Ana walk in.

FRIENDLY RECEPTIONIST
Welcome to Red Fox Resort. How may
I help you sir?

JESSE PINKMAN
Yo, we need a room.

FRIENDLY RECEPTIONIST
And how will you two be paying for
this?

JESSE PINKMAN
Cash.

FRIENDLY RECEPTIONIST
Hmm. Okay.

He types away on his computer.

JESSE PINKMAN
Is the honeymoon suite open?

ANA ROZEK

Oh, Jesse.

She kisses him on the neck.

FRIENDLY RECEPTIONIST

No.

The kisses instantly stop.

JESSE PINKMAN

I really like the view there.

FRIENDLY RECEPTIONIST

We have one open a few doors down.
Same level and price.

JESSE PINKMAN

Cool.

CUT TO:

INT. HONEYMOON SUITE - AFTERNOON

Jr. appears even more sluggish than before. He pulls out two tickets. He almost collapses, but Walt catches him.

WALTER JR.

Mom got us tickets to a show
tonight.

WALTER WHITE

She did?

WALTER JR.

Don't worry Dad. I made sure it
wasn't gay. Want to go?

WALTER WHITE

We'll see.

Walter places him on the bed. Almost instantly Jr. is snoring his head off. Walter sits at the edge of the bed. He looks at his knocked out son, then the view outside.

POV FROM BEHIND WALTER:

The lights from the city are starting to creep in like a sunrise. It streams into the room, wrapping around Walter sitting on the bed. It creates a dazzling silhouette, worthy to be a movie poster.

END ACT ONE

ACT TWO

INT. RESORT ROOM - LATE AFTERNOON

Ana is on the bed watching Jesse pace like a lost puppy. His attention keeps drifting to his watch.

ANA ROZEK
I'm bored. You got anymore stuff?

JESSE PINKMAN
What?

ANA ROZEK
Jesse, come on.

JESSE PINKMAN
Yo, what happened to you? Hmm? I mean damn, you had so much potential and no offense, but here you are. With me. Don't you think that's a little...

ANA ROZEK
Sad? No.

She kicks off her boots.

ANA ROZEK (CONT'D)
Are you feeling guilty about bringing me? You shouldn't. If you really wanted me gone why didn't you just ditch me on the side of the road?

JESSE PINKMAN
I don't know.

ANA ROZEK
Maybe, you're like me. Maybe you realize it's nice just to be held every now and then.

Jesse checks the time again. He bites his upper lip, thinks to himself for a moment then searches his pockets and pulls out Blue Magic. It's hard for him, but he tosses her the dope and heads for the door.

ANA ROZEK (CONT'D)
Aren't you gonna join in?

JESSE PINKMAN
Save me some.

Jesse knows she won't. Ana lays back on the bed ready to enjoy the magic by herself.

ANA ROZEK
Okay, Jesse Pinkman.

She starts laughing and repeating his name as he goes...

ANA ROZEK (CONT'D)
Pinkman, Jesse, Pinkman...

Jesse pauses at the door knob, then bolts out as she continues to echo his name.

CUT TO:

INT. CASINO FLOOR - NIGHT

Walter is sitting in front of a quarter slot machine. He's on a losing streak. Down three dollars and fifty cents. Jesse spots him.

WALTER WHITE
Glad you could make it.

JESSE PINKMAN
I'm sorry, did you want me to go so you could get back to your video game?

Walter wins. Kind of. Breaking even has never been his style. He looks at his coins and smiles at Jesse.

WALTER WHITE
Jesse, show me a good time, it's my birthday and all we got is time.

JESSE PINKMAN
That's what I'm talking about Mr. White. Come on, and bring the quarters.

CUT TO:

MONTAGE OF A DAMN GOOD TIME:

1. Jesse and Walter are at a strip club, in a private room paying a quarter a minute for a peep show.

2. Jesse buys Walt an oversized souvenir Mojito with a green umbrella sticking out of it. Behind them is a line of CHICKS. Walter lets it rain quarters on them.

3. Walter and Jesse are playing the tables and winning.

END OF MONTAGE.

INT. CASINO FLOOR - NEAR TABLES AND BAR - CONTINUOUS

Walter notices a PUNK in the corner of the casino selling Blue Magic. He ditches his dice and investigates. Jesse is no where in sight.

PUNK

Yeah?

WALTER WHITE

What are you selling?

PUNK

Nothing.

The Punk tries to walk away, but Walter grabs his arm.

PUNK (CONT'D)

Hey man, fuck off.

He shoves Walter back, revealing the handle of a gun on his waist. Walter's fanny pack is no match.

WALTER WHITE

No, wait. I'm looking to buy.

PUNK

I don't know what you mean old man.

WALTER WHITE

Hey---

Walter takes out a fat wad of money from his fanny pack and gives it to the Punk.

WALTER WHITE (CONT'D)

I'm looking to buy.

The Punk looks in both directions, then takes the money and gives Walter a thug handshake. As they shake hands he gives Walter the Blue Magic.

PUNK

Peace.

WALTER WHITE

Peace be with you too.

CUT TO:

INT. GIFT SHOP - SAME TIME

Jesse is browsing through tacky items in this tourist shop. He finds a pocket watch. He smiles and buys it.

He looks back at the tables where he left Walter and realizes he isn't around. He shoves the watch in his back pocket and starts scanning the floor for him.

Jesse catches Walter buying the drugs. He rushes to him.

INT. CASINO FLOOR - NEAR TABLE AND BAR - CONTINUOUS

TIGHT ON: Blue Magic shimmering as if it were alive.

JUMP TO:

Walter is holding the Blue Magic in plain sight toward the light. He's fascinated by it.

JESSE PINKMAN

Mr. White, what are you doing?

WALTER WHITE

Look at this.

JESSE PINKMAN

Yeah?

Jesse makes him tuck it away.

WALTER WHITE

All the way out here. It's everywhere Jesse. Everywhere. We did this.

Walter is teary eyed.

JESSE PINKMAN

Yo, you okay?

WALTER WHITE

Yeah... I just feel proud. For the first time, in a long time, I feel really proud.

Walter throws an arm over Jesse.

WALTER WHITE (CONT'D)

Jesse, thank you.

JESSE PINKMAN

You're welcome?

WALTER WHITE

No, thank you. You were the only one I could call to do this. You're my only friend. Heck, even better, you're like a son to me.

Walter snags a drink from a passing waitress.

JESSE PINKMAN

Maybe you should slow down.

WALTER WHITE

It's my birthday and Heisenberg will drink if he wants to!

TOURISTS are picking up on Walter creating a scene.

JESSE PINKMAN

Okay.

WALTER WHITE

That's right. Everything is okay-you Pink Man.

Jesse has no idea what the hell that means.

JUMP TO:

POV OF CASINO SECURITY CAMERA

TIGHT ON: Walter and Jesse.

PUSH OUT---

INT. SECURITY OFFICE - CONTINUOUS

Go from grainy camera footage to real life.

Three different cameras have been watching the two. And judging from the playback, they've been watching for awhile. Not only that, but they have been listening.

MR. X, a heavy built man, with a presence and its pressures only a king could understand, slumps down in his chair as if it were a throne.

He lights a cigarette and slowly puffs smoke rings. With a voice like a younger version of Buffalo Bill from "Silence of the Lambs", X says---

MR. X
Heisenberg...

SMASH CUT TO:

INT. BEDROOM - NIGHT

Ana is high off her ass. She is stripping in front of the TV talking as if Jesse were there.

ANA ROZEK
Jesse, I remember you sitting
behind me in math class. How come
you never asked me out?! Were you
scared, you pussy? Jesse... Jesse
I'm talking to you.

ANA'S POV:

She starts searching the room.

First under the bed, then in the toilet, then behind the closet door. No luck. Go figure.

END OF POV.

ANA ROZEK (CONT'D)
Where are you Jesse?

She rests her face on the window.

WIDE: Outside the hotel/skyscraper looking in on Ana. In the b.g. is the resort, city, and a star filled sky. The resort is in a half silhouette courtesy of the twinkling lights from town.

SLOWLY PUSHING IN TO A CLOSE UP---

She's admiring the view and catching her breath. The glass is fogging up. She draws a heart in it.

Something steals her attention.

Outside she can hear a COUPLE FUCKING. She becomes violently jealous and starts screaming at them---

ANA ROZEK (CONT'D)
Jesse? Jesse, is that you up
there!? Huh!? In your honeymoon
suite!

She grabs a towel, wraps it around her naughty parts then heads out to hunt down her man.

WE FOLLOW HER---

INT. RESORT HALLWAYS - CONTINUOUS

Girlfriends and wives cover their mans eyes as Ana strides by. The world is her catwalk. She blows a kiss and gives a wink to everyone she passes. She's so chipper or on a verge of a breakdown. Odds are, it's the ladder.

She questions, by the looks of it, a NEWLYWED COUPLE.

ANA ROZEK
Have you seen Jesse Pinkman?

LITTLE MRS. WIFEY
Who?

ANA ROZEK
(Condescending)
Pinkman. Jesse. Jesse Pinkman.
Have you -- seen him?

LITTLE MRS. WIFEY
No, sorry.

ANA ROZEK
What about Mr. Sexy-Sexy, on your
arm. Has he?

LITTLE MRS. WIFEY
Hey, back off.

LITTLE MRS. WIFEY, pushes Ana away.

ANA ROZEK
Okay, okay. Jeez, just asking.

She continues searching, then comes across the honeymoon suite. She scans the room for a doorbell but doesn't find one. She leans down and looks through the keyhole.

ANA'S POV: LOOKING THROUGH KEYHOLE

TIGHT ON ANA'S AQUA BLUE EYE: Searching the room.

ANA ROZEK
Jesse, are you in there?

We follow her eye. She spots a shadow inside.

The door opens.

No Jesse Pinkman, just a lethargic Walter Jr.

BACK TO---

WALTER JR.

Yes?

ANA ROZEK

Have you seen Jesse?

WALTER JR.

No. Have you seen my Dad?

Her towel drops. Jr. starts to wake up.

ANA ROZEK

I'm so lonely.

He starts nodding his head as if he were listening to her. He's trying so hard not to blink.

ANA ROZEK (CONT'D)

I don't know what to do. My Dad left me too. He kicked me out a few days ago and I'm really scared. May I come in?

WALTER JR.

Umm, sure.

She pulls him in for a long kiss.

COUPLES judge the two as she slams the door at the peak of their PDA make out session.

STAY ON---

The door with GUESTS carrying on with life.

ANA ROZEK O.S.

Ooh, crutches. That's different. I like different.

SMASH CUT TO:

INT. WHITE HOUSE - NIGHT

POV: Bounces from different rooms of the house.

In the far b.g. we HEAR A HOUSE PARTY BLASTING "NINE INCH NAILS: CLOSER".

Everything is BLACK except for a beam of light. Someone in a ski mask is wielding a flashlight.

Each room the INTRUDER enters causes our POV to skip to the next, avoiding direct contact with the light like it is spreading herpes.

The Intruder is knocking over items and kicking in TV's. He has with him a bat and a duffel bag.

WE HEAR him find the stash of money.

INTRUDER

Damn!

EXAGGERATED SOUNDS of him stuffing the bag with the mulla.

His flashlight starts to die. He trips over a fold in the rug landing hard on his face.

INTRUDER (CONT'D)

Crap.

He gets up and whacks the light a few times, it continues to fade. He lifts his ski mask to inspect it. Nada new.

He walks over to a light switch and turns it on. His back is still to us, never allowing us to see the features of his face.

As he starts messing with the batteries he hears---

KNOCK... KNOCK... KNOCK...

He hides behind a wall throwing the ski mask over his unknown mug. The light is still on.

KNOCK! KNOCK! KNOCK!

TIGHT ON: A switch with his hand coming into frame flicking off the light.

The KNOCKS get harder and faster.

EXT. WHITE HOUSE - CONTINUOUS

Marie Schrader has a bottle of purple wine outside the door. Apparently, she gave up on the wrapping altogether.

MARIE SCHRADER

Skyler, I saw the light. Open up.

She keeps knocking.

MARIE SCHRADER (CONT'D)
 Come on, it's just me. I told Hank
 I was going to the store. I only
 have a little while. Skyler!

She starts walking to the back of the house.

INT. WHITE HOUSE - CONTINUOUS

The Intruder grabs the duffel bag. He looks at the back exit. He starts creeping to the escape. He steps away from freedom when Marie enters. He ducks for cover.

MARIE SCHRADER
 Skyler?

She steps on a broken vase.

MARIE SCHRADER (CONT'D)
 You really need to clean up.
 Sorry, I'm not judging. I know you
 never were one for neatness.

TIGHT ON: The Intruder gripping the bat.

BACK TO---

MARIE SCHRADER (CONT'D)
 Skyler? Don't be a bitch. I
 brought you a gift.

The Intruder carefully leans off the wall. He raises the bat over her head. He hesitates. He could easily run for it but he's frozen with the bat high in the air.

Marie notices the broken TV.

BIRD EYE'S POV: She drops the bottle of wine. It smashes on the floor.

POV OF BROKEN GLASS LOOKING UP: Marie catches a reflection of the Intruder behind her.

BACK ON---

The Intruder swings the bat at her head.

WHACK!

As she falls so does his flashlight. When it hits the floor it starts working again.

CLOSE ON: Marie's eyes rolling to the back of her skull.

The Intruder steps in the wine grabbing his flashlight. He looks at Marie laid out on the floor. There's nothing he will do for her.

He grabs the duffel bag and flees. He's a nervous wreck. As he goes, a hundred dollar bill falls out of his loot.

SLOW MOTION:

We follow the money float to the ground landing in front of Marie's eyes.

As it's dropping, a line of blood from Marie's open wound drips to the floor. The two hit the ground at the same time.

END OF SLOW MOTION.

Marie's cell phone starts VIBRATING. It makes ripples in the wine mixed with blood.

CUT TO:

INT. CAFE - SAME TIME

Skyler has a piece of apple pie in front of her. She hasn't touched it yet, mainly because she's on her cell and she wants to kill time. It goes to Marie's voice mail.

SKYLER WHITE

Marie, where are you? I'm returning your calls. Pick up, pick up, pick up. I've been really busy with the car wash. Jeez, that makes it seem like I have no time for you, huh? That's what you said, right? Come on Marie. Call me okay.

She hangs up and kisses Holly.

SKYLER WHITE (CONT'D)

Your Aunt is giving me the silent treatment. But what she doesn't know, and just between you and me, I kind of like it. What'd I do to get this all the time.

Holly starts giggling. Skyler smiles at her.

CUT TO:

INT. CASINO - POKER TABLE - NIGHT

TIGHT ON: The dealer passing out cards and taking bets.

JUMP TO:

Walter has just won another hand of Poker. Pinkman is by his side. Behind them are FEMALE ESCORTS.

JESSE PINKMAN
Holy shit, Mr. White.

WALTER WHITE
I can't lose.

Just then, the Casino's SECURITY walks up to the table. All security Guards have an iconic Gestapo look to them.

Jesse becomes stone faced, Walter smiles foolishly at the Guards. The ladies give them room.

HEAD GUARD
You're gonna have to come with us.

A Guard grabs Walter's winnings.

HEAD GUARD (CONT'D)
NOW.

WALTER WHITE
(Softly)
Okay. Okay.

Walter looks at Jesse as if to say, "Stay here." They take Walt away. Everyone is focused on Jesse, not sure what he'll do. Jesse places some chips on the table.

JESSE PINKMAN
He would have wanted it this way.
I'm in.

CUT TO:

INT. CASINO CELLAR - NIGHT

Walter is pushed into a dim lit room. Blocking his exit are the Guards. Mr. X lights a fresh cigarette. In the darkness, it's the only source of light.

WALTER WHITE
Did I do something wrong?

MR. X
Why are you here?

WALTER WHITE
It's my birthday.

Walter smells something in the air that doesn't sit right with him. He tries to look beyond the glow from the fag, but it's impossible.

MR. X
I think you're here to take my
business.

A light switch flicks on. It's a second class meth lab, with a batch a third of the way in the cooking process.

WALTER WHITE
No, you got it all wrong.

MR. X
Do I... *Heisenberg*.

WALTER WHITE
You know who I am. Who are you?

X tosses his smoke on the ground. It goes out when it hits the damp floor.

MR. X
I'm the guy who is gonna chop off
your balls if we don't figure out
how to make this right.

Mr. X takes out a butterfly knife.

MR. X (CONT'D)
This is my town. You don't belong
here. I won't be pushed around by
anyone. Including you.

Mr. X walks up to Walter holding the knife near Walter's sack. Walter isn't sure if he's going to shank or kiss him. Mr. X takes the Blue Magic Walt purchased.

MR. X (CONT'D)
Looky-looky this yours?

Mr. X motions to the Guards. They throw Walter a cooking suit.

MR. X (CONT'D)
Strip.

Walter doesn't budge. He slowly starts clapping and says---

WALTER WHITE

I've been threatened by the best.
Do you really think a roach coming
out for crumbs is going to scare me
into doing anything? Think again.

MR. X

You haven't thought this through.
Have you considered what we roaches
are going to do with you now that
you're up for grabs? I don't see
Gustavo coming through that door.
You? Who will protect you? Who
will protect your boyfriend in my
hotel? Maybe I'll pay him a visit
and beat him with his crutches.
Have you thought about that?

Walter doesn't respond.

MR. X (CONT'D)

You may not fear me, but don't
think because you got lucky with
one roach, you'll get lucky with
them all. You have a few hours to
make me some money. My last cook
complicated things. Hence, the
mess. Don't be like him. Be
better.

Walter is out of his league. He starts taking off his
clothes and putting on the suit.

CUT TO:

INT. HONEYMOON SUITE - SAME TIME

BUZZ. BUZZ.

Jr.'s cell is going off, but he's out of it. Ana reaches
over and looks at the phone. She hangs up on the caller.
She takes in Jr.'s screen saver. A family picture. Walter
White stands out to her.

She hits her head on the pillow. She throws an arm over her
eyes then looks at her hands. She's ashamed. She tries to
wake up Jr., but it's no use. She whispers---

ANA ROZEK

Hey, your mom called.

WALTER JR.

Hmm?

Jr. shows signs of life from his coma state.

WALTER JR. (CONT'D)

I think I love you. Is that okay with you?

Ana doesn't know what to say. She believes him.

ANA ROZEK

Yeah. That's fine. A lot of guys tell me that they love me. No one has ever been honest with me saying "I think" I love you. I don't know if I've ever been in love before. Heck, I don't know if I've ever been in like before. But this feels different. Doesn't it?

Jr. starts SNORING like a pig.

CLOSE ON: Ana's smile. It's innocent and heartfelt.

BACK ON---

She sits up and looks at the door then back to Jr. She chooses Jr., she cuddles with him.

CUT TO:

INT. CAFE - SAME TIME

Skyler is playing with her spaghetti dinner.

To the side of her, are a map book, travel magazines, and a note pad. A LIFER WAITRESS fills up her coffee.

WAITRESS

Planning a trip somewhere?

Skyler sips on the coffee and says---

SKYLER WHITE

Just thinking ahead.

She bounces Holly on her lap.

WAITRESS

Oh, for you and your baby. I'm saving up for my kids too. Any ideas where you'd go?

SKYLER WHITE
Maybe Spain.

WAITRESS
Hm. Sounds expensive.

The Waitress walks away. Skyler turns to Holly and says---

SKYLER WHITE
Not if we're thinking of selling
the car wash.

Holly giggles.

SKYLER WHITE (CONT'D)
I know, right. I'm excited too.

CUT TO:

INT. CASINO CELLAR - SAME TIME

Walter stops cooking. Mr. X doesn't like this.

MR. X
Something wrong?

WALTER WHITE
Can I use the bathroom?

MR. X
Is it an emergency?

WALTER WHITE
I'd rather not risk scarring my day
with those kind of accidents and
having that follow me around my
whole life. I've gotten spoiled in
my old age.

X nods to his men to walk with Walt.

INT. BATHROOM STALL - CONTINUOUS

Walter is in a small stall sitting on a toilet. He looks under the door. There's no escape. Even if he could break for a window he'd have to escape the Guards. It won't happen.

He just sits on the toilet and quietly starts crying. His face is full of expression, but not a sound escapes his body.

He starts throwing punches at the door and ceiling. He wants to punch himself in the face, but doesn't. He never hits anything.

The more wild his outburst becomes, the more careful Walt is not to make a single noise.

HEAD GUARD O.S.
Everything okay in there?

WALTER WHITE
Yeah, it just takes awhile to get started.

Walter FLUSHES.

He takes a deep breath then steps out of the stall with his game face on.

JUMP TO:

MONTAGE: MR. WHITE WORKING HIS MAGIC AS HE MAKES METH

1. The lab is second rate at best and Walter isn't shy about pointing it out. But that's as far as his critique goes.

Tossing items to the side and moving forward with only a disgusted look on his face is what he sticks with.

2. CONTAINER POV: We watch from inside the container as Walter is about to pour the special ingredients until a thought hits him. He switches a step here and there. He's scheming right under the Guard's nose.

He pauses. His jaw drops. He takes off his mask.

WALTER'S POV: There's a rat inside. At this angle, one could say it's in the same boat as Walt.

3. Walter is watching the oven cook. He's standing next to a Guard three times his size. Walter is about to say something, but then doesn't when the Guard folds his arms across his chest.

WALTER WHITE
Right.

END OF MONTAGE.

DING!

The batch is complete.

INT. CASINO CELLAR - CONTINUOUS

Mr. X is inspecting the product.

MR. X
Looks good. What do you think?

WALTER WHITE
It's the best there is.

Mr. X scoops a line on his knife.

MR. X
Prove it.

He holds the knife out to Walt.

WALTER WHITE
Excuse me? No. I don't do that.

MR. X
You'll do it now.

WALTER WHITE
We had a deal. I cook, you let me go.

MR. X
It's my gift to you, a taste of your formula.

Sweat drips into Walt's eyes. There's no escape.

MR. X (CONT'D)
I'm not really asking, if that's what you're thinking.

Walter takes a hit. It's instantly an adrenaline rush.

MR. X (CONT'D)
There you go Heisenberg. Here---

X gives him the Blue Magic he purchased and a little extra for the road.

MR. X (CONT'D)
On the house.

X gives Walt the type of pat on the shoulder young adults receive when graduating college.

MR. X (CONT'D)
Down the road a few of my friends are going to pay you a visit.
(MORE)

MR. X (CONT'D)
 I told them how helpful you are.
 Let them know I said hi.

Walter, is on cloud nine. X motions for the Guards to take Walt out of there.

MR. X (CONT'D)
 Good talk.

SMASH CUT TO:

INT. STRIP CLUB - NIGHT

WALTER'S HIGH POV:

Everything Walter sees is vibrant and delayed. It's intoxicating to witness. He can see sound, hear smells, touch thoughts, the works. And most of all, he loves it.

END OF POV.

Jesse is getting a lap dance. He pushes off the dancer when he spots Walter stumbling around the club.

JESSE PINKMAN
 Mr. White?

Walter gropes a YOUNG DANCER. No doubt, a newbie to the clan. She slaps him across the face and runs away crying.

WALTER WHITE
 Hey baby, wait.

JESSE PINKMAN
 Yo, Mr. White, look at me.

WALTER WHITE
 It's Heisenberg. Say it, Hei-sen-
 berg. I'm the Batman of dope
 mother fucker.

Jesse spots a BOUNCER heading their way. He grabs Walter's arm and leads them the hell out of there.

SMASH CUT TO:

INT. CASINO HALLS - CONTINUOUS

GUESTS stay clear of the two.

WALTER WHITE

Do you guys want to get high with me? Please. I got this new product I just invented. It's the shit.

JESSE PINKMAN

Yo, you need to shut up.

Jesse is leading him to his bedroom. On the way, Ana covertly gets out of the honeymoon suite behind them.

ANA ROZEK

Jesse. Where have you been?

JESSE PINKMAN

Help me.

She grabs an arm and takes him to the room.

CUT TO:

INT. BEDROOM - NIGHT

They lay Walter on the bed.

ANA ROZEK

Mr. White?

JESSE PINKMAN

I've never seen anyone this fucked up before. I don't know what to do. I think we should take him to the hospital.

Ana spots Blue Magic sticking out of his pocket. She takes in Jesse then Walter, then the meth. She keeps running her hands through her hair. The sight of Walter like this makes her ill.

ANA ROZEK

You're right. We can't leave him like this. We need to help him.

JESSE PINKMAN

There's gotta be a phone book around here.

Jesse starts searching the room. He tosses the room upside down to find one.

JESSE PINKMAN (CONT'D)
Hold his head up so he doesn't
swallow his tongue or something.

Ana nervously rests Walter's head on her lap.

WALTER WHITE
I'm okay. I'm okay. I'm feeling
better. Everything feels better.

Walter starts laughing, it grows into a mixture of laughter
and tears.

WALTER WHITE (CONT'D)
Did you hear me? I'm feeling
better. Look at me. I'm better.

JESSE PINKMAN
Mr. White, what happened? What
did they do to you?

WALTER WHITE
I cooked, Jesse.

JESSE PINKMAN
The formula? They have it?!

Jesse stands above Walter.

WALTER WHITE
Does, it look like they do? I
altered it.
(Laughing)
They have something way better. I
think.

JESSE PINKMAN
Mr. White, are you sure?

Walt's body is there, but his mind is MIA.

JESSE PINKMAN (CONT'D)
Mr. White?

The door is kicked open. It's Mr. X.

JESSE PINKMAN (CONT'D)
What the---

One of his Guards whacks Jesse across the kisser.

JESSE'S POV: Falling to the floor.

Everything goes BLACK.

CUT TO:

INT. BEDROOM - A LITTLE LATER

Jesse wakes up to a find a sober Walter and a doped up Ana.

MR. X

Ah, there he is. I'm keeping your
deposit. Look at this place.

Walter gives Jesse a troubled look.

MR. X (CONT'D)

You want to tell him or should I?

JESSE PINKMAN

Who the hell are you?

WALTER WHITE

Jesse, did you pay the girls before
you left?

Jesse scans the faces in the room. He's at a loss.

JESSE PINKMAN

No?

WALTER WHITE

Damn it Jesse. How irresponsible
can you be?

JESSE PINKMAN

Me? What about you?

WALTER WHITE

I had everything under control.

JESSE PINKMAN

My ass you did.

WALTER WHITE

Like you would know the first thing
about being an adult.

JESSE PINKMAN

Oh! Well with you as my role model
Mr. White, how can I go wrong?!

MR. X

Hey!

Mr. X slams his hand against the wall to get everyone's attention. It works.

MR. X (CONT'D)
 Look, we have two situations going on here. One is the matter of my girls. They need to get paid. And two---

X points to a giggling Ana.

JESSE PINKMAN
 What do you want from her?

X smiles at Walter.

WALTER WHITE
 He wants to buy her Jesse.

JESSE PINKMAN
 We don't own her.

MR. X
 That's not what Heisenberg told me.

X motions for the Guards to lead Walter and Jesse out.

MR. X (CONT'D)
 Let me just talk to her for a bit.
 See if she's interested.

X goes to the bathroom to wash up as the guys are led out.

Jesse doesn't want to go, but Walter gives him a firm glare. Jesse slowly follows.

Before they reach the door, Jesse says---

JESSE PINKMAN
 (Softly)
 Mr. White, do something.

WALTER WHITE
 Like what?

The words punch the air out of Jesse's stomach. He fights the urge to turn back to her. They leave Ana and X alone in the room together. She's left stretched out on the bed as if waiting to make love.

CUT TO:

END ACT TWO

ACT THREE

INT. STRIP CLUB - NIGHT

Walter and Jesse enter the club with the Guards as their escorts.

WALTER WHITE
Alright, Jesse pay them.

Jesse takes out twenty bucks. The main Stripper VALERIE scoffs at the small amount. Walter reaches into his fanny pack and hands Jesse a larger stack of money.

JESSE PINKMAN
How much is this?

WALTER WHITE
Enough.

Valerie takes it. She looks back at the dancer Walter offended. Her face says it all. It's hardly enough.

JESSE PINKMAN
Don't you think we could have used this back there with your new friend?

WALTER WHITE
The man has money Jesse. That's not what he wants.

JESSE PINKMAN
Did you even ask?

Walter turns around to leave. Jesse follows him. Before they can go, Valerie stops them.

VALERIE
I don't think that covers all of my girls.

Jesse and Walter look at each other.

WALTER WHITE
Count it again.

One of the Guards nudges Walter's shoulder.

JESSE PINKMAN
Yo, what my friend means is, that's a lot of money. Are you sure it's not enough?

Valerie shakes her head, "No." The guys search the Guards' eyes, they're not leaving here anytime soon.

VALERIE

You owe us A LOT more.

Jesse turns to Walter expecting him to dish out more money. Walter crosses his arms across his chest. The bank is closed.

JESSE PINKMAN

I think we're tapped out.

VALERIE

Yeah, what about respect?

The strippers start standing behind Valerie. Walter can't take anymore.

WALTER WHITE

Look, we're really sorry if we offended you. Any of you. We just want to make this right and go. Let's be civil here. What's it gonna take?

Valerie smiles at Walter and Jesse. Then the stage.

VALERIE

We want your respect.

JUMP CUT TO:

INT. STRIP CLUB - NIGHT

TIGHT ON: A TV screen. The one we saw in the introduction.

FUSION MUSIC starts jamming. The strippers are clapping, cheering on a performance. They have their money ready to go.

INT. BACKSTAGE - CONTINUOUS

Walter looks at Jesse with disgust.

WALTER WHITE

This is not okay with me Jesse.

Jesse starts laughing.

WALTER WHITE (CONT'D)

You think this is funny?

JESSE PINKMAN
Come on Mr. White, it's a little
funny.

Walter punches Jesse's shoulder.

WALTER WHITE
I hate you.

JESSE PINKMAN
Mr. White, don't be like that.
I'm sure you'll be great.

Walter pushes through the curtains.

They are blinded by the stage lights for a moment as a nervous Walter forces himself front and center.

INT. STRIP CLUB - CONTINUOUS

Walter puts on a hell of a show for the dancers. At first, it's timid. The girls with due cause, "Boo!" him. It isn't long before Walter gets comfortable in his own skin and shows off his "Grease" moves.

Jesse takes a seat in the back of the club. He covers his eyes with a napkin. It's too much for him to watch.

Walter hurls his shirt at Jesse's face.

SMASH CUT TO:

INT. CASINO HALLS - NIGHT

Walter is hurrying to his room making sure all buttons are securely in place. Jesse stops him.

JESSE PINKMAN
I'm not going in there alone. What
if he's waiting for me?

WALTER WHITE
He seems reasonable Jesse.

JESSE PINKMAN
Compared to who?! You?!

WALTER WHITE
Fine. Want me to hold your hand on
the way in?

JESSE PINKMAN
I just want to know Ana is okay and
get out of here.

WALTER WHITE
She's a big girl Jesse. She
doesn't need us.

INT. BEDROOM - CONTINUOUS

JESSE PINKMAN
Yo, anyone home?

Jesse and Walter slowly enter.

The two have a small shoving match to see who will go in
first. Jesse loses.

WALTER WHITE
Looks all clear.

Jesse starts grabbing his belongings. He stops when he gets
to the side of the bed.

JESSE PINKMAN
Mr. White...

WALTER WHITE
What now Jesse?

Jesse's eyes water. He turns to Walter.

Walt walks to the edge of the bed. Ana is there wrapped head
to toe in bubble wrap. She's dead.

CLOSE ON: Her forehead with a sticky note that reads, "She
overdosed. Bury her."

BACK TO---

The phone starts RINGING. It takes a moment before the two
acknowledge it. Jesse answers.

JESSE PINKMAN
Hello?... It's for you.

Walter presses the phone to his ear. He's given instructions
that are MUFFLED to us. Walter hangs up.

WALTER WHITE
We have two hours to get her and us
out of here. They said take her
out the back.

JESSE PINKMAN
And then what?

WALTER WHITE
Bury her.

JESSE PINKMAN
What? Just like that?

WALTER WHITE
I'm sorry Jesse. I'll help carry
her down, but after that you have
to take care of the rest.

JESSE PINKMAN
Why me?!

WALTER WHITE
She was your responsibility!

JESSE PINKMAN
And now she's ours Mr. White!

WALTER WHITE
Grab her arms.

Walter grabs her legs.

WALTER WHITE (CONT'D)
Come on.

JESSE PINKMAN
No.

WALTER WHITE
Jesse, now.

Jesse shoves Walter off her.

JESSE PINKMAN
No! What's wrong with you, huh?
You think you can just do these
things and it won't catch up to
you! Is that it Heisenberg?!

WALTER WHITE
She was out to hurt us Jesse.
Excuse me if I'm making the best of
a tough situation.

Walter rises.

JESSE PINKMAN

You knew her Mr. White! You knew her!

WALTER WHITE

I know you. I don't know who this person is on the floor. I know nothing about her. I know you and me. And that's it. That's all that matters.

JESSE PINKMAN

Get out.

WALTER WHITE

Jesse---

Jesse punches Walter across the jaw. Walter stumbles back but doesn't fall down. He slowly composes himself and gives Jesse the evil eye.

JESSE PINKMAN

Get out.

Walter does.

EXT. BEDROOM - CONTINUOUS

Walter pauses outside the room. It'd be so easy, so like him to walk away. So why can't he? In the b.g. Jesse is SCREAMING his head off. Walt twitches as the cries build.

Walter presses his hand on the door. Later, he may regret this, but he's going back in. Jesse needs him. He's all Jesse has.

THUD!

Jesse has thrown something heavy at the door. It's a sign. Or at least that's how Walt is going to take it. He backs away from the door and listens to Jesse's agony. It's morbid.

Walter puts his hands in his pockets. He finds something -- Blue Magic. He stares at it, then the door. There's nothing he can do for Jesse, but he sees an easy escape for himself.

SLOWLY PUSH IN:

Walter stands there for what feels like an eternity.

He can't take it anymore, he can't take Jesse's cries, he can't take not doing anything, he can't take feeling. Walter rubs the meth into his gums. It numbs his urges.

This was the flash that ended our teaser.

Mr. White walks away.

CUT TO:

END ACT THREE

ACT FOUR

INT. SECURITY OFFICE - NIGHT

CLOSE ON: A security TV screen.

Footage of a little girl playing guitar for the camera is rolling. She's a born star. On her head is a paper crown that reads, "Ana".

The audio is poor and the footage a bit shaky, but it's still ultra cute.

The tape freezes.

JUMP TO---

Mr. X takes out the tape and holds it in his hand. He examines it for a minute. The LOCK is on the cassette. He turns it off then on.

He tosses the tape in the garbage.

X reaches for a fresh cigarette and goes back to looking at the casino security footage.

CUT TO:

INT. GANG CRACK HOUSE - EARLY MORNING

Hank leads a team into a shithole of a joint. But they're too late. Something went wrong.

STEVEN GOMEZ

Fuck me.

The team clears every room. They're hoping to find any survivors, but it's hopeless. Shells are everywhere.

STEVEN GOMEZ (CONT'D)

What happened here?

Hank finds Dougie behind a knocked over fridge riddled with bullets. Dougie, much like the fridge, is dead.

HANK SCHRADER

No. Damn it. No.

In his hand is a phone. The last person he dialed was Hank. Hank reaches for his phone and throws it across the room.

HANK SCHRADER (CONT'D)
God damn it. Call an ambulance.

STEVEN GOMEZ
Hank, he's gone.

HANK SCHRADER
Fuck you Gomez. Call an ambulance!

STEVEN GOMEZ
Hank---

Hank points his gun towards Gomez.

HANK SCHRADER
Now!

STEVEN GOMEZ
Okay buddy. Fuck. Ok.

Hank holds Dougie's head in his hands. Blood drips through his fingertips staining his jeans.

HANK SCHRADER
Why didn't you wait? Why the hell didn't you just wait?!

TIGHT ON: Hank's cell.

It's going off. We can make out the caller, "Skyler White".

CUT TO:

INT. EMERGENCY ROOM - SAME TIME

Skyler hangs up her cell and tries calling Hank again. It goes to voice mail. Standing in front of her is a BRAWNY DOCTOR.

BRAWNY DOCTOR
We need to make a decision now.

SKYLER WHITE
I know, I just can't reach him.

BRAWNY DOCTOR
Mrs. White, what would you want?

Skyler takes a moment.

BRAWNY DOCTOR (CONT'D)
Mrs. White, please. She could die if we don't act soon.

SKYLER WHITE
Do it. Whatever it takes.

BRAWNY DOCTOR
I need an ER now.

They rush Marie to a room. As she goes, she starts convulsing. Blood squirts from her mouth.

SKYLER WHITE
Oh God!

NURSES hold Skyler back. Marie disappears, leaving a trail of blood behind her.

BRAWNY DOCTOR
We'll take care of her. We'll do our best.

The doctor takes off, leaving Skyler with a bunch of medical forms. Holly starts CRYING.

Skyler notices a dab of Marie's blood on Holly's forehead. She wipes it away, smearing it across her child's face.

SKYLER WHITE
Shhh, shhh. It's ok. Everything will be okay.

She starts humming her a lullaby. Her perfect pitch doesn't last long. Skyler breaks down crying as she tries to sing.

SMASH CUT TO:

INT. DEA HEADQUARTERS - SAME TIME

SLOWLY PUSHING IN ON---

Dougie's computer.

There are so many faces on the screen it's hard to place anyone except for one. In the corner of the screen, with half his face covered is Jesse Pinkman.

CUT TO:

INT. NISSAN SENTRA - DRIVING THROUGH DESERT - DAY

WALTER JR.
Dad, I'm sorry I got sick.

WALTER WHITE
Oh, don't worry about it son. You
didn't miss a thing.

WALTER JR.
Hey, guess what.

Walter raises an eyebrow.

WALTER JR. (CONT'D)
I got a job interview tomorrow.

WALTER WHITE
You're kidding. Where at?

WALTER JR.
Uncle Hank hooked me up. It's
pretty much a for sure thing. I
just need to show up and take the
drug test and bam! I'm in.

WALTER WHITE
Oh, really?

WALTER JR.
Yeah, it'll just be for the summer
though. But it'll look good on my
resume.

WALTER WHITE
Good for you son.

Jr. leans back. He's all smiles.

WALTER WHITE (CONT'D)
What is it?

WALTER JR.
Nothing.

WALTER WHITE
Come on, I know that look. What?

WALTER JR.
I met a girl.

WALTER WHITE
Really?

WALTER JR.
I think I love her.

WALTER WHITE

Good for you son. You're just full of good news, aren't you? What's her name?

Jr. pulls out a slip of paper with a name and number jotted on it with plenty of hearts and kisses going along with it.

WALTER JR.

Ana Rozek.

Walter swerves the car on and off the road when he hears the name.

WALTER JR. (CONT'D)

Woah!

WALTER WHITE

Sorry, thought I saw an animal.

Jr., hits his elbow on the gift he got Walter. It's still wrapped.

WALTER JR.

Hey...

Jr., holds it up to his Dad.

WALTER WHITE

Oh, I almost forgot. Give me that.

Walter rips open the package. It's a picture of him and Jr., with the words carved in the bottom of the frame, "Best Dad Ever!" Walter is speechless.

WALTER JR.

You like it?

Walter forces out a smile with a nod.

WALTER JR. (CONT'D)

Happy birthday Dad.

CUT TO:

EXT. DESERT - DAY

Jesse just finished burying Ana in the desert. He rests in the passenger seat of the car and starts drinking a warm beer.

Something is bothering his butt. He reaches for it and pulls out the pocket watch.

He hangs it on the rear view mirror.

The clock's arms and glass are broken, but the clock itself is hanging on for dear life. Its TICKING is more of a twitch that's slowing down. Death is coming.

He flicks it causing it to sway back and forth.

Jesse looks off into the distance.

SPLICE JESSE WITH WALTER DRIVING WITH---

The watch covering one face then the other, going slower and slower until it stops.

We see both their faces, cut in half by the watch.

We can easily combine Walter's left side with Jesse's right to make one haunting face.

FADE TO BLACK.

THE END