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By

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©

INT:

Fade In

EXT: ALTO DO CRUZEIRO VILLAGE BRAZIL - NIGHT

It's a dark seedy street with a strip of honky-tonk hang-outs.

Cockeyed American sailors slow foot along the congested sidewalk bartering with drug pushers and venders. Nearby, a pack of village RATS sniff through the welled over trash bins. We clearly see blood stained syringes round the litter. Stoned pan handlers wonder aimlessly through the area begging for hand outs.

Another Angle

Street corner prostitutes strut through the sidewalk as interested sailors drive up to the curb requesting there services.

CUT TO

EXT: RESTAURANT BACK ENTRANCE-ALLY: NIGHT

The place is loaded with hungry RATS sniffing around the building. We HEAR the sound of SALSA MUSIC mixed in with a vibrant crowd. An old rusty screen door squeals as it swings open.

The rats scamper for cover as an obese kitchen hand steps outside covered in sweat. He bends over his pot belly gasping to pick-up bags of trash behind him and moseys out to a nearby dumpster. He heaves the rubbish into the garbage bin. He turns around and leers at the screen door. No one is in sight. He reaches in his back pocket and pulls out a flask. He takes a big swig and slow foots it back.

CUT TO

(CONTINUED)

CONTINUED:

A mob of squalid malnourished kids not older than ten years of age hurry to the dumpster, climbing inside scrounging bits and pieces of left over food. Another band of KIDS are kicking around a crushed milk carton like a soccer ball.

CUT TO

A SUSPICIOUS BLACK VAN is cruising the vicinity at a low speed. The Van pulls in the ally way. The driver kills the headlights.

CUT TO

INT: VAN MOVING

Two rugged men, both in their late twenties are riding in the front seat looking straight ahead.

CUT TO

In the BACK of the vehicle, a third MAN leans next to the side door gripping the handle tightly.

The driver leers at the kids playing on the road.

DRIVER
(speaking to the man in
the back)
Alright. Get ready.

He unlatches the door a crack, just enough to get a clear view of the kids.

The van speeds up to the pack of youngsters playing. One of the kids becomes aware of the Van as it heads in his direction.

KID#1
(frightened and shouting)
It's the boogie man. Lets go.

The kid tears off like a jack rabbit, running through the littered streets. The rest of the kids scurry in different directions.

CUT TO

A short distance away, a pair of hookers ignore the screams as they prance up to a car occupied by a couple of sailors. The prostitutes lean forward, flashing their breasts through the open car window.

(CONTINUED)

CONTINUED:

The sailors express their appreciation of what they see. The driver reaches out and helps himself to a good feel.

CUT TO

A running frightened kid cuts through a torn chainlink fence. Suddenly, his pant leg gets caught. The kid nervously tries to free himself.

CUT TO

The Van side door is wide open.

CUT TO

The terrified youngster frantically peers over his shoulder and screams. The Van speeds up to the kid and snags him by the arm, tearing his pant leg off. The kid is captured. The Van side door slams shut.

CUT TO

EXT: STREET CORNER SAILORS CAR - NIGHT

The hookers get inside the sailors car not noticing the kidnap.

CUT TO

INT: VAN MOVING

The little boy is tied down flat on his back.

KID#2

(screaming)

Please let me go. Let me go.

MAN

It's okay. This won't hurt a bit.

He pours a solution on a handkerchief and places it over the kids mouth. Within seconds, the kid blacks out. The passenger in the front seat crouches over and joins his accomplice in the back. The man turns on an overhead lamp and swivels it over the kid's body. He opens a briefcase revealing surgical instruments.

Fade to black

CUT TO:

(CONTINUED)

CONTINUED:

Vancouver, British Columbia

(CONTINUED)

INT: BEDROOM - NIGHT

A handsome thirty-five year old MALE is snugged against his pillow sound asleep. We will know him as DETECTIVE FRANK EVANS. At his side, is a young WOMAN sleeping. The alarm clock starts to buzz. He opens his hazel eyes and turns over to his side to turn off the alarm clock. Frank pulls the blankets off and gets out of bed.

In the bathroom

He stands about six feet tall with a muscular build. He turns the water tap on. The WOMAN, we will know as LORETTA. She pops open her blue eyes and shakes off her long reddish hair away from her stunning features.

LORETTA

(softly)

Frank. Where are you?

Frank is the bathroom facing the mirror combing his short black hair.

FRANK

Loretta. I'm on the night shift
remember.

Loretta stares at an empty bottle of wine sitting on her night table.

LORETTA

(muttering to herself)

All that wine I had.

FRANK

What was that?

LORETTA

Oh nothing. Take the night off.

Frank walks back to the bedroom strapping on a GUN AND shoulder holster and zipping up his trousers.

FRANK

Can't do that Loretta. I'm a Cop
remember.

Frank opens the bedroom closet and gets his jacket.

(CONTINUED)

CONTINUED:

Loretta makes a sour face.

LORETTA
(muttering)
Big fucking deal.

FRANK
What was that?

LORETTA
Nothing.

Loretta flops her head back on the pillow. A little boy about ten years old is standing at the doorway in pajamas.

FRANK
Hey Scott. What are you doing up at this hour?

SCOTT
I can't sleep.

Loretta sits up.

LORETTA
Come to your mom.

Loretta takes him in her arms and gives Scott a big kiss on the cheek.

CUT TO

EXT: CITY STREET NEWS STAND - NIGHT

Frank is eating a hot dog as he flips a through a magazine. At his side, is a fair skinned male with a receding hair line. We will know him as Frank's partner DETECTIVE JACK SUTTON. His face hardens as his blue eyes shift at the head lines of a Tabloid News Paper.

Third world thieves capitalized on organ market

JACK
Get a load of this?

Close on

FRANK
Don't you read enough crime reports at work?

(CONTINUED)

CONTINUED:

JACK

I'm getting out of this business.
I'm going to apply for an early
retirement Frank. Sell the condo
and move to a cabin near a lake
loaded with trout.

FRANK

I don't want to hear about it. With
the debts I've got, I'll have to
stick it out until I'm sixty.

Frank throws the hot dog wrapper in a nearby trash can.

FRANK (CONT'D) (cont'd)

We better get back to work.

CUT TO

INT: HARVORD UNIVERSITY-CAMBRIDGE MASSACHUSETTS-MORNING

A YOUNG MAN of CLOTH is packing his bags. We will know him as
FATHER ROBERT JASON. Robert is thirty years old. He's fair
haired, handsome and lean. He resembles the driver in the
Brazilian shanty town. Robert grins as he gingerly holds a
framed Diploma Certificate. He places the diploma inside a
cushion envelope and seals it. Robert pace's up to a framed
photograph of himself hanging on the wall. He's dressed in a
graduation gown. He picks it up and places it inside another
cushion envelope. Another PRIEST is seated in the room facing
the window. He's about the same age as Robert aside from his
olive skin and dark hair. We will know him as FATHER DAVID
MORROW.

David swivels his chair facing Roberts direction.

DAVID

Rob. We actually made it to
Clergyman. For the first time in my
life, frankly, I feel remarkably
adequate.

Robert stops packing his things as he turns to David.

ROBERT

I'm going to miss-yah Dave... Don't
forget. When my mission expires,
we're going meet for old times
sake.

Robert continues to pack his things inside a suitcase spread
open on his bed. He holds a picture of himself and what
appears to be his IDENTICAL TWIN.

(CONTINUED)

CONTINUED:

DAVID

You were both quite young there.
I'd say about sixteen?

ROBERT

Seventeen to be exact.

DAVID

By the way, have you heard from
Tylor?

ROBERT

It's been a long time since we had
spoke to one another.

Robert looks up at a crucifix mounted on the wall.

DAVID

Didn't your brother get himself in
trouble with the Police?

ROBERT

Unfortunately yes. I don't know
what got in to him. I was never
able to get along with him. No
matter how much I tried. As you
already know David, we were
separated when we were three years
old, right after my parents were
killed in a car crash.

CUT TO

FLASH BACK

INT: ORPHANAGE - DAY

A pair of well rounded identical male toddlers are in a play-pin having a friendly pushing and shoving match. A Child-Aide walks in and picks up one of the boys in her arms. She wraps a blue flannel quilt around the little guy and carries him out of the room. There's a young couple standing out in the corridor. They both smile as the aid worker she gingerly passes the little one into the arms of the couple.

The toddler remaining in the play-pin breaks out crying. Another aid rushes over and roughly picks up the upset toddler and tries to discipline him.

CUT TO

FLASH TO PRESENT

ROBERT

Ten Years later, we met on a few occasions, but when I told him I was going to be a clergyman, he laughed at me and said I was making a mistake. He went on to medical school, but he scored poorly on the final exam. He gave up and got mixed up with a criminal cult. That was the last time I heard from him.

Robert holds the picture of Tylor with a angelic uncertainty.

DAVID

Identical twins, with contrary personalities. That's quite some story. Our faith doesn't have much ground in the criminal world you know.

David beams a smile and the two Priests shake hands.

CUT TO

ON THE SCREEN

One year later

CUT TO

INT: RECTORY: MAIL ROOM- MORNING

David opens his mailbox. He scans through the return address's on the letters. David grins as he uncovers Father Robert Jason's letter. He swiftly opens it.

FATHER JASON

(voice over)

Dear David. I hope you are doing fine. I haven't forgot our promise. I have made arrangements to meet. I will write to you when my vacation request is granted. Sincerely yours. Father Robert Jason.

CUT TO

EXT DORMITORY -NIGHT

It's full moon. The streets are deserted. A dark sedan pulls up to the side of the road.

(CONTINUED)

CONTINUED:

Father Robert Jason gets out of the vehicle and waves the driver good by. Robert walk's up to the main entrance of a the building and opens the front gate. He reaches in his coat pocket and takes out his keys.

CUT TO

In the distance, A BLACK VAN is parked in the shadows.

CUT TO

INT DARK VAN PARKED - NIGHT

TWO MEN are in the front seat. They look like the same men in the black Van from the shanty town of Brazil, they are. The DRIVER is holding a cellar phone and...

PASSENGER

That's him.

CUT TO

INT: DORM - SLEEPING ROOM

A profile of a man hiding.

CUT TO

INT: DORMITORY CORRIDOR

We hear a door-lock unlatching. A cast of light spills into the corridor as the door swings open. Father Jason steps inside and locks the door behind him. He walks through the low-lit corridor and up a flight of stairs. He opens another door and enters inside.

CUT TO

Inside the Room

It's pitch black, except for the full moon reflecting through the open draped window. Suddenly, the Priest is attacked from his back side. We only see his gloved hands. The Priest struggles to fight back, but he's overpowered by the intruder choke holding him. The Father's airway is hampered with a tainted cloth. He lose's his breath and drop's to the floor. The intruder locks the door and drags the defeated Priest by the legs to the centre of the room. The perpetrator is in clear view aside from for his masked face.

(CONTINUED)

CONTINUED:

The masked man pulls out a rope from inside his coat and ties it to a nearby body bag. He drags the body toward the window. He opens it and lifts the body over the ledge.

CUT TO

EXT: OUTSIDE THE WINDOW:NIGHT

The body is lowered bit by bit down the dormitory wall.

CUT TO

The TWO MEN from the Van are standing just below the building. Both of the men free the rope and load the body in the Van. Finally, they quickly get in the Van and speed off.

CUT TO

INT: DORM - NIGHT

The perpetrator is in front of a bureau. He starts rifling through the drawers. He runs his hands through the garments lifting the folded shirts and sweaters out of the way. He picks up a photo album and flips through the photographs. He see's his brother in the photos with another Priest. He close's the photo album and throws it in a duffle bag. He hurries to the closet door and opens it. He turns the light on and checks all the coat pockets, including the top shelf. He moves the hanging wardrobe out of his way and spots a safe built in the wall. He pull's out a stethoscope from under his coat. He place's it on the cylinder. He revolve's the combination.

TIME LAG

The safe door opens. His hands pick up a wad of bills and a passport. He puts it inside his coat pocket. He continues to rifle through the safe revealing article's, news paper clippings, a pile of documents and a wad of bank notes. He quickly throws everything in a duffle bag and walks over to a desktop computer. The perpetrator pulls out a screw driver set and unscrews the CPU casing. He removes the all the cards, including the hard drive. He puts the hardware in the duffle bag. He neatly puts everything back the way he found it. The perpetrator unmask's himself revealing his identity. He looks like the Father's twin. He is. He walks out the rear entrance with the duffle bag over his shoulder. A dark sedan pulls up in the alley way. Tylor jumps in the vehicle and they speed off.

CUT TO

INT: AIRCRAFT-FLYING - AFTERNOON

Tylor is seated next to the window dressed like a MAN OF CLOTH.

TIME LAG

We hear an alert tone from the PA

PILOT

Hello passengers. This your pilot speaking. We are preparing to land in a few minutes at the Vancouver International Airport. Please take your seats and fasten your safety belts. And thank you for choosing Air Canada.

Tylor stare's out the window beaming a superior grin.

CUT TO

INT: LABORATORY-DAY

An Arab featured man, in his fifties is seated behind a desk reading some papers.

We hear an alert tone from an intercom at his desk.

His skinny arm reaches over to press the talk button.

MAN

Dr. Sudar.

INTERCOM

You have a visitor.

DR SUDAR

Let him in.

Dr. Sudar stands up. He's tall, bony and slightly hunch backed.

CUT TO

Tylor walks inside his office dressed in casual wear with a pastures caller holding a briefcase.

ALI

Tylor. You finally made it.

TYLOR

Like I told you Ali.

(CONTINUED)

CONTINUED:

They shake hands.

ALI
Let's take a look.

Tylor opens the briefcase on his desk and hands him the hardware, diskettes and some documents.

ALI (CONT'D) (cont'd)
Wait.

Ali locks the door and closes the blinds.

ALI (CONT'D) (cont'd)
Okay. Lets continue. Have a seat.
This is going to take a little
while.

CUT TO

Ali installs the hardware in the CPU.

Time lag

He turns the power switch on.

TIME LAG

Father Jason's picture appears on the monitor. Ali continues to enter data.

TIME LAG (CONT'D)

CUT TO

Tylor lights up a cigar.

The printer spits out a pile of documents. Ali hunch's over to gather the documents and hands it to Tylor.

ALI (CONT'D) (cont'd)
Okay. I'm done. Study this
clergyman's manuscript and your
brothers port folio. Make sure you
ID the containers when you do the
delivery. It will save me valuable
time. I can trace the medical
history and blood type. Understood?

TYLOR
We are going to make millions Ali.

(CONTINUED)

CONTINUED: (2)

Ali smiles as he opens a briefcase and picks up a small a parcel wrapped in an air tight plastic.

ALI
Here some high grade china white
for your associates. It'll keep
them happy.

Tylor butts his cigar out on the ashtray and puts the documents in his briefcase.

ALI (CONT'D) (cont'd)
Wait. You must not forget this.

Ali passes a small metal box to Tylor. Tylor opens it revealing a twelve vials individually stacked and twelve syringe's.

ALI (CONT'D) (cont'd)
Be careful with it. There's a
limited supply. These drugs will
paralyze a human with out damaging
the organs.

TYLOR
Where did you get these drugs?

ALI
One of my associates in Moscow. The
Russians first used it on POW'S
during the Afghanistan war. Too
many foreign agencies were looking
for strong leads ever since Bin
Ladin's regime took over. We were
forced to pull out. Our connections
were fading away. We decided to
start a new venture in an
industrialized nation. These will
appear like a horse tranquilizer on
the autopsy.

TYLOR
Horse's. I like horses.

Ali's hook nose crinkles.

ALI
I'll see you later.

CUT TO

THREE WEEKS LATER

INT: TYLOR'S RESIDENCE-DAY

Tylor is in the bathroom wearing only a black bathrobe. He insanely glares through the mirror.

CUT TO:

EXT:CITY ALLY-NIGHT

An old black Cadillac pulls into the ally and slams the breaks. The rear door swings OPEN, a BUSTY BLONDE HAIREED WOMAN is thrown out of the back seat and dumped on to the pavement. We will know her as Serena BIGGS. We HEAR a MANS voice coming from the inside of the Cadillac.

MAN

You fucking two-bit hooker
dooshtag.

She struggles to get back on her feet as she sneers at the Cadillac speeding off.

SERENA

Up yours you fucking jerk. What a
fucking loser. I hate guys.

Serena breaks out into tears as she roams along the ally way and enters inside nearby alcove. She squats down and opens her purse and takes out a syringe. Serena wraps her purse strap round her upper arm and injects the syringe in her vein. She flops her head back on to the brick wall and drifts away.

TIME LAG

EXT:ALLY-DAWN

In the Distance, a cockeyed man aimlessly wonders through the ally. He unzips his pants and takes a leak against a nearby building. A stream of urine trickles toward Serena's backside. Serena opens her eyes. She hears the urine trickling toward her. She leers over her shoulder.

SERENA

Hey, you fucking idiot.

Her nose wrinkles in disgust as she gets on her feet.

Serena (cont'd)

You fucking pig.

CUT TO:

(CONTINUED)

CONTINUED:

INT: HOLY ROSARY CATHEDRAL-VANCOUVER BC - MORNING

EXT: CONFESSION BOOTH

We hear a woman whispering.

CUT TO

INT: CONFESSION BOOT

It's dark. A young woman is kneeling. She's wearing a hat. Her face is hidden in the shadows, except for her mournful blue eyes. It looks like Serena. It is.

SERENA

For give me lord for I have sinned.
I will sin no more.

She reaches in her purse, pulls out some kleenex and wipes her tear drops off as they roll down her cheeks.

TYLOR

Please tell me what your troubles
are... Let the Lord in your heart.

SERENA

I need heroin in my veins every day or I'll die. It started when I was twelve years-old. I was living at a foster home at the time.... This really cute guy kept driving by the neighborhood. He approached me one day when I was walking alone late at night. He offered me some heroin and said it wouldn't hurt. I couldn't help myself, he was such a good looking guy. So, I jumped inside his car. He took me for a long ride down to Stanley park and pulled over in a dark parking lot. He talked to me for a little bit. And than he reached under his seat and pulled out a bag of herion. I tried it. I really liked it. Before I knew it I became addicted. I started working for him on the street. I just can't. I just can't go any further... I'm so ashamed... I'm sorry Father.. But I can't.

(CONTINUED)

CONTINUED:

TYLOR

The lord will guide you... Be calm... Take your time... If you feel more comfortable in a different setting, you are welcome to discuss your troubles in my chambers.

CUT TO

INT: FATHERS CHAMBERS - MORNING

Tylor hands her a cup of tea and sits down across from her. Serena must be in her thirties. She's blonde, tense and pale face. It doesn't look like she's wearing any make-up. She's dressed in a full length wool coat. It's completely buttoned up. Her limbs are tightly close together with her hands resting on her lap.

TYLOR

(looking into her eyes)
What is your name?

YOUNG WOMAN

Serena.

TYLOR

How old are you Serena?

SERENA

Twenty-eight.

TYLOR

Serena. I can help you get closer to the Lord. Please listen to what I have to say.

Tylor moves his chair closer to her and takes her hand. He gingerly squeezing it and rubs his thumb between her tiny knuckles. She props her head up and shows Tylor the wounded look in her eyes.

TYLOR (CONT'D) (cont'd)

Relax Serena. Take a deep breath. Slowly.

He looks into her eyes and whispers.

TYLOR (CONT'D) (cont'd)

Now. Close your eyes. Repeat after me. I will obey the angel that possess's the earth. I will worship the morning star.

(CONTINUED)

CONTINUED:

Serena's face grows drawn and pinched.

TYLOR (CONT'D) (cont'd)
.. go ahead, say it.

SERENA
(tear drops start to roll
down her cheek)
I will obey the angel that possess
the earth... I will worship the
morning star.

Serena reaches in her coat pocket and pull's out some kleenex
and wipe's off her tears.

CUT TO

EXT: BC CORRECTIONAL FOR WOMAN - MORNING

Tylor walks up to the main gates holding a soft leathery
briefcase. There's a prison guard in a booth shielded with a
glazed window.

PRISON GUARD
Good morning Father.

TYLOR
Good morning.

Tylor opens his briefcase and pulls out a document and hands
it to the prison guard. The prison guard reads it and waves
him through the prison entrance.

CUT TO

INT: PRISON - MORNING

Tylor walks through the teared cell blocks accompanied by a
Warden. The cell blocks are fully occupied by woman. Some of
the inmates are making negative remarks as Tylor walks
through the corridor. Tylor and the Warden stop in front of a
cell block. The Warden pulls out some keys and opens a door.
There's a young woman seated on a bunk starring moodily at
the walls. She's holding a bar bell on each hand, curling
them up to her chin. The sweat on her body tells us she's
been working out for some time. We will know her as CONNIE.
She's attractive and well built. Her hair is long and black
with big blue eyes.

TYLOR
(referring to the woman)
Good morning.

(CONTINUED)

CONTINUED:

PRISON GUARD
 (referring to Tylor)
 I'll leave you with her. If you
 need me for anything, just buzz me.
 There's a button out in the
 corridor.

TYLOR
 Thank you.

Tylor sits down on a chair and looks through the young
 woman's eyes.

TYLOR (CONT'D) (cont'd)
 My name is Father Robert Jason. I
 was told your name is Connie.

Connie props her head up to Tylor's direction.

CONNIE
 What do you want?

TYLOR
 I came hear to help you.

Connie runs her tongue slowly over her lips.

TYLOR (CONT'D) (cont'd)
 I can expedite an early discharge
 if you confide with me.

Connie salaciously stare's at Tylor, licking her lips. Tylor
 opens his briefcase and pulls out the Holy Bible.

CUT TO

INT: NIGHTCLUB - EVENING

The place is packed. Standing room only. The loud music
 arouses the crowd on the dance floor.

FAVORING

An attractive blonde is seated at the bar. She's wearing a
 tiny alter top barely covering her breasts. Her legs are
 crossed over. Her skirt is snugged upward against her panty
 line. As we move CLOSER, we realize it's Serena. She's
 pounding back shooters and smoking a slim cigar. Her droopy
 eyes tell us she had a few too many. Serena leers through the
 crowd gazing at a guy. We will know him as DALE. He's about
 twenty five years-old. Dale is dropping coins in a gambling
 dispenser. He's a tall dude, fair skinned, muscular and
 cockeyed.

(CONTINUED)

CONTINUED:

Dale's clumsy hand tears out the stub tabs from the dispenser. He peel's them back one by one. Serena reaches for her cocktail glass and scoop's up an ice cube. She toss's it at Dale hitting him in the backside. He slowly turns around. Serena pulls up her halter top flashing her breast at him. Dale grins and puts the rest of the tickets in his back pocket. He slow foots his way through the crowd and joins her. Both of them look like they have been acquainted just prior to the invite. She motions to him, pressing herself on his chest. He wraps his arms around her.

CUT TO

The bartender picks up a microphone and

BARTENDER

Last call ladies and gentleman.
Motel time. Remember ladies, motel
spelt backwards means let him.

The bartender glance's over as Serena wedging her hand inside Dale's blue jeans.

DALE

Lets have one more for the road.

SERENA

(taking deep drags from
her cigarillo)
Dale. Honey, I don't have all
night. Come on.

DALE

Oh. It feel's good. Let's go.

Dale reaches for his wallet showing off a wad of bills. Serena leans over and helps herself to a couple of large ones.

SERENA

This should do it.... Come on.
What are we waiting for? Lets blow
this joint.

CUT TO

INT: MOTEL ROOM - NIGHT

Serena and Dale stumble inside the motel room kissing and disrobing one another. They both fall on the bed. Dale climbs on top of her. Serena resist and turns away from him.

(CONTINUED)

CONTINUED:

DALE

Come on Serena. Get in to it.

SERENA

Just a sec. I got to pee.

Serena gets off the bed wearing only a bra and panties. She grabs her purse from the night table and walks to the bathroom.

CUT TO

INT: WASHROOM

She locks the door. Serena turns the water tap on. She takes the last drag from her cigarillo and throws it down the sink, washing it down the drain. She opens her purse wide. We clearly see a syringe and a vial inside. She picks up the vial in one hand and the syringe in the other. She puncture's the vial with the syringe sucking up the liquid inside. She clinches the loaded syringe with her hand and turns the bathroom light off. She edges her way to the bedroom and crawl's on to the bed.

SERENA

Wanna pour me a drink.

Serena covertly shoves the syringe under the mattress.

DALE

Yeah, sure.

Dale picks up the bottle in a clumsy manner and pours Serena a drink. Serena drops her glass spilling the booze on the bed cloths. The glass rolls away on the carpet. Serena's eyes are fixed on the young males movements.

SERENA

Oops. Oh shit.

DALE

I'll get you a clean one.

The male reaches over to the night table and picks up a wrapped glass. Serena's eyes are fixed on his neck. She swiftly snatches the syringe under the mattress.

DALE (CONT'D) (cont'd)

Here.

Suddenly, Serena lunges at him, jabbing the syringe into his juggler vein.

(CONTINUED)

CONTINUED:

DALE (CONT'D) (cont'd)

Ah. What the fuck your doing? Ah.

Au. You fucking bitch.

Dale takes a swing at Serena, but badly miss's.

SERENA

Give it up cowboy. Your a goner.

Dale lose's his balance and falls back on the bed. He tries to get up but lose's his strength. Dale's eyes begin to roll back. His breathing becomes shallow. Serena looks into Dale's blind eyes, watching him drift away. She rest her ear on his bare chest and listens for a heart beat. Serena crawls out of bed and walks to the door. She quietly open's it and looks out into the hallway checking both ends of the corridor.

HALLWAY

Serena walks over to an ice dispenser. She looks at both ends of the hallway. No one is in sight. Finally, she carries a bucket of ice into the motel room and locks the door.

INT: MOTEL ROOM

Serena opens her purse. She picks up a pack of freezer bags and a package. She unfolds the package revealing a number of surgical scalpel's. Serena removes Dale's clothing he's completely nude. She picks up a scalpel and makes an incision around the his abdomen. Blood streams out of his skin and bed cloths.

CUT TO

EXT: MOTEL MORNING

It's dawn.

CUT TO

INT: MOTEL HALLWAY - MORNING

A Latino featured maid is pushing a cleaning cart and humming to herself. She must be in her fifties. A book of the virgin Mary and a rosary is sitting on the top of her cart. She parks the cart next to a door. The maid knocks a few times. She waits for response. Once again, she knocks on the door. No one is answering... The maid reaches for her pass keys and opens the door a crack in a mannerly fashion. She opens the door a little wider and steps inside...

(CONTINUED)

CONTINUED:

MAID
(smiling)
Good morning. Good morning

Suddenly, her eyes are yanked to the bed. She see's the dead male drenched in blood. Her mouth drops. She takes a deep breath and screams from the top of her lungs....

FADE TO BLACK

CUT TO

FADE IN

EXT: MOTEL ENTRANCE-MORNING

The scene is occupied with onlookers and the media. Policeman are keeping the anxious crowd away from the yellow tape. Several Policeman are at the front entrance of the motel. The corner's attendants are unloading a stretcher. A news reporter is in the distance away.

NEWS REPORTER
There has been a homicide just feet to where we are standing. So far the Police have no suspects.

A police officer walks into frame.

POLICE OFFICER#1
Okay. That's enough. Your getting to close. Come on lets go. Lets go.

CUT TO

A squad car pulls up to the crime scene. Frank and Jack get out of the car. Frank throws the car keys to a Police officer standing by. The Police Officer gets inside the vehicle and drives out of frame.

Jack reaches in his coat pocket for a pack of cigarettes and lights one up. Frank and Jack walk closer to the congested crime scene. Police Officers and personal are occupying the space leading to the bloody Motel room. A police officer hurries to Frank and Jack as they get near the motel room door way.

POLICE OFFICER#1 (CONT'D) (cont'd)
Good morning Frank, Jack.

FRANK
What do we got?

(CONTINUED)

CONTINUED:

POLICE OFFICER#1
First of all I like to confiscate
this.

The Police Officer takes the cigarette away from Jack's hand.
Jack gives the Police Officer a dirty look.

POLICE OFFICER#1 (CONT'D) (cont'd)
You should know better Jack. We got
a dead male. I would say about
thirty years young. We're in the
process of verifying his ID

CUT TO

INT: MOTEL ROOM

Flood lights brighten up the crime scene, while Forensic Technicians gather evidence. A photographer is taking shots from every conceivable angle. The dead male is laying flat on his back with his mouth partially open. The entire bed cloths and mattress is covered in blood including the carpet.

In the bathroom

A Forensic technician is under the bathroom sink removing the trap. He fish's out a slimy cigarillo. He continues combing the residue out of the drain pipe and puts all the evidence inside a bag.

INT: MOTEL BED ROOM

Frank and Jack are standing feet away from the remains.

FRANK
Who discovered the body?

JACK
The maid. Approximately eleven
fifteen a.m.

FRANK
Where is she?

JACK
At the hospital. She's badly shaken
up.

Frank reaches in his coat pocket and pulls out a pair of latex gloves. He puts them on and gingerly tilts the dead man's head. He moves closer and spots a needle mark on his juggler.

(CONTINUED)

CONTINUED:

JACK (CONT'D) (cont'd)
That looks like a needle mark.

FRANK
Looks like a whack job to me.

CUT TO

INT: POLICE HEADQUARTERS - AFTERNOON

Frank walks in the Main Lobby nodding to his fellow Police Officers. Nearby, Loretta is sitting behind the main counter-desk. She beams a smile to Frank as he hurries through the Main Lobby. Frank walks by the main counter-desk. He returns a big smile at her as he walks to the bank of Elevators

FRANK
Got to go. I'll call you.

Loretta shoots a wink at him. Frank is in front of the elevators. He presses the up button and waits... The elevator doors open. Frank steps inside.

CUT TO

INT: ELEVATOR

Jack is standing inside.

FRANK
What did you find?

JACK
That dead male was last seen alive at Bribes nightclub last night. He left at closing time with some busty blonde. Late twenties, early thirties. The bartender is guessing she's a hooker.

FRANK
How did you find that out?

JACK
Forensics traced the pull-out tabs he had in his back pocket. The dealer numbers on the tickets took us to the ticket dispenser.

The elevator doors opens. They step out into the hallway and enter in a nearby office. Frank shuts the door behind him and sits down behind his desk. Jack reaches inside his coat pocket and pulls out a note pad.

(CONTINUED)

CONTINUED:

Jack throws it on Franks desk and walks over to where the coffee machine is. He pours two cups of coffee and brings a cup to Frank. The telephone rings. Frank picks up the receiver.

FRANK

Detective Frank Evens....Oh really.
We will be right over.

Frank puts the receiver down.

FRANK (CONT'D) (cont'd)

Lets get the hell out of here.

JACK

To where?

CUT TO

INT: CITY MORGUE - AFTERNOON

A hefty man is standing in front of a corpse lying on a table. He must be in his late fifties. Balding grey hair and flesh stains all over his white plastic apron. Frank and Jack are standing at the foot of the table.

AUTOPSIST 1

Three organs are missing. The
heart, liver and the kidneys.

FRANK

Go on.

AUTOPSIST#1

(continuing)

Alcohol and cocaine. And what
appears to be, a horse
tranquilizer. We spotted a needle
mark on his juggler vain.

JACK

A horse tranquilizer.

The autopsist tilts the corpse head to the left revealing the bruised needle mark. Frank and Jack get a little closer. At the far end of the morgue, there's another AUTOPSIST sitting behind a desk with his eyes on some notes. He suspiciously eves-drops. Frank and Jack have a clear view of the needle mark.

AUTOPSIST#1

I don't want to send you guys on a
wild goose chase.

(MORE)

(CONTINUED)

CONTINUED:

AUTOPSIST#1 (CONT'D)

At this point, I'm assuming that it looks like a horse tranquilizer. The twenty-six years in the medical profession I had never come across something like this. The incisions were cut precisely. The killer had some autopsy training.

Frank and Rick look at each other with disbelief.

CUT TO

INT: POLICE BAR-EVENING

It's after five. The place is loud and crowded. Frank and Jack walk in. A group of plain clothed cops are seated exchanging words. Jack turns his head and sorely stares over at the group. He focus's at one in particular. He sits in the middle of the pack. He has a full head of short brown hair with a low forehead. We will know him as Calahan. He smiles superficially at his peer.

JACK

(whispering to Frank)
Callahan, that fucking jerk.

Frank and Jack walk up to the opposite side of the bar.

FRANK

(frowning)
What do you want to drink Jack?

JACK

(impatient)
The usual.

FRANK

Bartender. Two double scotch. No ice.

CUT TO

Callahan gets off his chair and walks by Frank and Jack.

OFF-DUTY COP

Hey Jack. Rick.

Callihan sneer's at Jack and gives him the finger as he walks away.

(CONTINUED)

CONTINUED:

JACK
 (whispering to Frank)
 That's it I'm going to drop that
 son-of-a-bitch.

Jack's face hardens and tries to get off his chair. Frank
 grabs him by the arm.

FRANK
 Listen. I owe you one. Let me
 handle this, alright.

Frank turns around and notices Callihan walking to the mens
 room.

FRANK (CONT'D) (cont'd)
 Back in a sec.

CUT TO

Frank opens the mens washroom door, he notices Callihan
 taking a leak in the urinal. Frank walks past a soiled toilet
 stall. No one is in sight but Callihan.

Callihan is standing in front of the sink washing his hands.

FRANK (CONT'D) (cont'd)
 You want some advice Callihan?

CALLIHAN
 Jesus. What is it now Frank?

Callihan tears a few paper towels from the dispenser.

FRANK
 Lay off Jack.

CALLIHAN
 He's been banging my wife. What
 kind of cop is he?

FRANK
 You mean your x-wife. She left you
 five years ago because you have a
 few addictions, like hookers and
 gambling.

CALLIHAN
 (angry)
 Mind your business Frank.

FRANK
 Listen. You better lay off.

(CONTINUED)

CONTINUED: (2)

CALLIHAN

Up yours. What are you, Jack's
mother?

Callihan walks by Frank. Frank blocks his path.

CALLIHAN (CONT'D) (cont'd)

You're in my way.

Frank throws an overhand right landing his knuckle on Callihan's chin. Callihan fly's backward toward the soiled toilet. Frank rushes over and shove's Callihan's head down the toilet bowl. Frank quickly exits the mens room.

CUT TO

INT: EVENING RESTAURANT - NIGHT

A sound of a PIANO is playing a soft melody. Every table is occupied. In the centre of the dining room, a WOMAN is seated alone. She's an attractive blonde. We will know her as MARRYLOU. MARRYLOU is in her early thirties. She impatiently taps an emptied cocktail glass with her long polished finger nails. Her blue eyes shift to her wrist watch and glance's over to the entrance. She exhibits boredom as she resumes back tapping her glass.

A WAITER walks by.

WAITER

Mam. Would you like another drink?

MARRYLOU

Yes please.

CUT TO

RESTAURANT ENTRANCE

Jack finally makes his way through the doors. He walks over and joins her.

JACK

Hey kido. Waiting long?

MARRYLOU

(angry)

A half an hour. I wish you wouldn't
call me that.

JACK

Alright Marrylou. What ever.

(CONTINUED)

CONTINUED:

WOMAN

Your always late.

JACK

I'm a cop. I apologies.

The waiter walks into frame.

WAITER

Sir. Would you like something from the bar?

JACK

Scotch and water please.

The waiter walks out of frame.

MARRYLOU

I just wanna a normal relationship Jack. Your always have excuse's being late. I'm sick and tired of waiting around for you.

JACK

Sorry. It's my job. You know how it is. You know how I feel about you. I need you more than anything.

MARRYLOU

(sadly)

Yeah sure. You know how many nights I spend alone wondering who you are with. Wondering if your are seeing someone else. Telling that someone the same thing.

JACK

Come on Marrylou. I don't play that game. I got better sense than that. Besides, where am I going to find a beautiful woman like you in this big bad world we live in.

MARRYLOU

Your so fool of shit. What was you wanted to talk to me about that couldn't wait?

The waiter returns and place's some drinks on the table.

JACK

We have going together a long time. I want to marry you.

(CONTINUED)

CONTINUED: (2)

Jack reaches inside his jacket and takes out a little box and opens it. Her eye's are on an engagement ring.

MARRYLOU

(shocked)

Oh my god. You didn't. You did. Why did you do that? Are you crazy? Since when did you consider marriage?

JACK

I always had considered marriage. I feel ready to tell you how I feel. I want to marry you.

MARRYLOU

(tears start to roll down her cheek)

Well. I don't know what to say. Jack.

Jack takes her hand.

JACK

Just say yes Marrylou.

The diners are eves-dropping.

MARRYLOU

(angry)

Well. I don't know Jack. I can't.

JACK

What do you mean you can't?

MARRYLOU

It's pretty dam easy when I know your screwing around on me with different woman. I have my sources you know. My x-husband sent me all kinds of snapshots of you coming in and out of motel rooms with woman.

Diners continue to eves-drop.

JACK

Callihan is a jealous man. He hasn't got over you. He wants to ruin our relationship. Don't you get it?

MARRYLOU

Jack. How do explain this.

(CONTINUED)

CONTINUED: (3)

Marrylou goes in her purse and throws a number of snapshots on the table.

Jack's face reddens and remains speechless.

MARRYLOU (CONT'D) (cont'd)
 You no good dirty bastard. I hate
 you.

Marrylou empties her cocktail on Jack's head and storms out the restaurant leaving the pictures behind.

Jack wipe's his face dry with a napkin and stares at the pictures.

Diners are disturbed what they see.

CUT TO

EXT: RACETRACK - DAY

Horse's are lined up at the starting gate. The bleachers are fully occupied by spectators. Over this, we hear a gun fire.

The gates opens. The horse's launch out of their mark.

CUT TO

A MAN is looking at the race horse's through a pair of binoculars. He lowers the lenses, revealing it's TYLOR.

CUT TO

INT: HORSE STABLES - DAY

A number of horse's are being walked by hired hands through the midway.

Frank and Jack walk into frame.

JACK
 Take a whiff. What a stink. Did we
 have to come here right after a
 race? It's the worst time.

FRANK
 I'd rather smell horse-shit than a
 dead corpse any day. As a matter of
 fact. Some aroma therapist
 recommend horse-shit as a mild
 sedative for nervous people.

(CONTINUED)

CONTINUED:

They stop in front of a door with a "DO NOT DISTURB" sign.
Jack knocks on the door.

JACK

Listen Frank. Next time you wipe
your ass after taking a big dump,
take a whiff. Save yourself a trip
here.

Jack is distracted by something in his pant leg.

JACK (CONT'D) (cont'd)

Ah shit. I think a horse mite
crawled up my pant leg. Ah fuck.

Jack digs his hand deep down in his crotch.

JACK (CONT'D) (cont'd)

Holy shit. My nuts are itchy as
hell.

Jack is vigorously scratching.

We hear the door unlatching.

A little old man opens the door. He props up his flared
nostril's starring at Jack scratching.

OLDMAN

What the hell do you guys want?
Can't you guys read?

The old man point's at the sign.

Frank and Jack have there Police badges out.

JACK

Sorry about that. But, we would
like to ask you some questions.

OLDMAN

I'm tired... Oh well. Come in, but
not for very long.

The old man is disturbed by Jack's scratching.

OLDMAN (CONT'D) (cont'd)

You shouldn't be scratching like
that in front of strangers.

Frank and Jack step inside.

(CONTINUED)

CONTINUED: (2)

JACK

Don't worry about it.

FRANK

We think some around here is pushing horse tranquilizer's.

OLDMAN

What do you take me for. The local drug dealer? I just take care of the place. I have no control over what everybody else do in there spare time.

JACK

There's somebody harming people with horse tranquilizers. It would a great help if you can give us some names.

OLDMAN

Wait a minute here. What do you think I'm running? I've been a custodian for over thirty-five years. I mind my own business. I wouldn't last at any racetrack if I was a talker.

FRANK

If you're withholding any information regarding this investigation. We can arrest you. Understood?

OLDMAN

You got the nerve to talk to me like that. I don't want you cops in my apartment with out a warrant. Now get out of here, before I call my lawyer. Come on now. Get out.

Frank and Jack walk out of the scene.

CUT TO

EXT: CAR MOVING - DAY

JACK

You think he knows something?

(CONTINUED)

CONTINUED:

FRANK
Something about when people lie.
They get pissed off easily.

CUT TO

INT: BRIDES BAR - EVENING

Frank and Jack are up at the bar with the bartender.

FRANK
The woman. What was she drinking?

BARTENDER
Ah. I serve a lot of people. Oh
yeah. Gin and tonic. And a, she was
smoking those um, cigarillo's.
Yeah, that's right. That's what I
first noticed about her besides her
nice tits.

JACK
Anything else? Any pronounced
characteristics. Did she have
tattoos, scars, rings?

BARTENDER
She had that street hardened look,
if you know what I mean. Butchy
type.

CUT TO

EXT: CITY STREET CAR MOVING - DAY

Frank is behind the wheel looking straight ahead. Jack is
distracted by a huge billboard sign. "Re-Elect Ross Cooper"
for Mayor of Vancouver. A picture of a man in his fifties,
with superficial smile, a reddish complexion with a receding
hair line.

CUT TO

EXT: RESIDENTIAL SUBURBIA CAR-MOVING - AFTERNOON

Frank pull's over to the side of the road and parks in front
of house.

As Frank walks up the stairs, Scott opens the front door and
steps on to the porch.

(CONTINUED)

CONTINUED:

BOY
(excited)
Frank.

Frank and the little boy slap each others hands.

Loretta is at the front door beaming a smile.

FRANK
Loretta. What's new?

LORETTA
Same old stuff. I really appreciate
you picking up Scott.

Scott jumps inside the car and leans over, pressing his nose
against the window.

FRANK
It's a pleasure.

Frank gets behind the wheel.

LORETTA
(loudly)
Remember, dinner is at six. By.

Loretta waves as Frank and Scott driving away.

CUT TO

INT: CAR MOVING - DAY

FRANK
How's school?

SCOTT
Okay, I guess.

FRANK
I gotcha something.

SCOTT
Really?

Frank reaches in the back seat and passes a package to Scott.

FRANK
Here you go.

SCOTT
Oh, wow. What is it?

(CONTINUED)

CONTINUED:

FRANK
Go ahead open it.

Scott opens the package. He smiles as he see's a pair of soccer boots.

FRANK (CONT'D) (cont'd)
So. What do you think?

SCOTT
Thanks Frank. I needed a new pair.

FRANK
You wanna go to a white caps game?

SCOTT
Yeah. Yippee.

CUT TO

EXT: ROMAN CATHOLIC ARCHIVES BLDG. NEW YORK - DAY

A taxi-cab pulls up to the side of the road. Father David Morrow gets out and walks toward the building.

CUT TO

INT: CATHOLIC ARCHIVES BLDG DAY

David is seated in front of a computer.

On the screen

Father Morrow enters Father Jason's name on the screen.

An message shows up. "Confidential" Unable to disclose file. Request is denied.

David exhibits a frown.

CUT TO

EXT: PARK TRAIL PARKING LOT - MORNING

A car pulls into the parking lot with a bicycle mounted on the roof. A man and a woman step out of the car. There both athletically attractive. He reaches for the bike and passes it to the woman. The male stretches his limbs as she sits on the bike.

CUT TO

EXT: PARK TRAIL

It's dark. We can only see a glimpse of the sunrise through the heavy forested park pathway. In the distance, the couple come around the bend.

WOMAN

I'll meet you on top of the hill.

MAN

Gotcha.

She leave's Mike behind and peddles out of sight.

Time lag

Suddenly, we hear branches cracking. Mike slows down and looks around in the dark wooded area.

MYSTERIOUS VOICE

(woman)

Help. Please help me.

Mike's awareness heightens as he looks deep into the dark forested landscape. Suddenly, he hears something creeping behind him. Before he can make a move, a knife is at his throat, cutting him ear to ear. Mike silently collapses in a sudden. The killer is in a clear view, except for the masked face.

CUT TO

The woman reaches the top of the hill.

Time lag

Impatiently, she starts peddling back down the hill to where she had left him. She gets off her bike and parks it. She looks at surroundings and blindly steps off trail into the brush moving the branches out of her view.

FEMALE

Mike. Mike. Answer me. Are you playing a joke on me. Come on Mike. Come out come out where ever you are.

She continues to walk further into the dark forest. She stumbles over an object. She turns to see what she tripped over, when suddenly her eyes are pulled toward Mike's dead body, partially covered in leaves.

(CONTINUED)

CONTINUED:

His eyes are open with a slash across his throat. Blood is all over his abdomen. Her mouth drops and screams from the top of her lungs.

CUT TO

The mask killer runs through the woods holding a duffle. In the distance, a parking lot is near by. The killer slows down and takes off the ski-mask. Revealing it's Connie.

She looks around. No one is in sight, but an empty car is up ahead. She casually walks on to the parking lot and gets inside the car. She turns the engine on and drives off.

CUT TO

EXT: PARK TRAIL - MORNING

Police cars, red flashing lights occupy the crime scene. A crowd of onlookers stand behind the yellow tape. Frank and Jack walk into frame.

CUT TO

INT: LIVING ROOM

Tylor is sitting back on a recliner chair enjoying a cigar. Across from him is the woman he recruited from the prison, Connie. She sits suggestively showing her long legs. Her short skirt is pushed up to her panty line. Her name is CONNIE. The other female we already met. Its Serena. She sitting back smoking a cigarillo. The coffee table is loaded with cocaine and bottles of wine. Serena reaches over to pick up a bottle. Her breast dominate the screen as she pours Jason a glass.

TYLOR

The Lord will commend you two for doing such fine work. Finally, we established an alternative in saving good people who are in the need for a second chance to live. Don't think for a minute we are doing the wrong thing. I carefully selected these evil men. They hang around bars and place's to pick up innocent woman, only to use them for a sexual purpose. We must put a stop to this. The Lord will waive our actions. Because we are serving only the great almighty.

CUT TO

EXT: CITY STREET-DAY

A series of angles.

A busy intersection of traffic. Up ahead, a bill board of the cities Mayor campaigning for re-election.

CUT TO

EXT: GOVERNMENT BLDG. VANCOUVER CITY HALL - MORNING

CUT TO

INT: CITY HALL MAIN LOBBY] - MORNING

It's busy. Civic workers are going about there duties.

CUT TO

The main lobby elevators open. The Mayor steps out accompanied by body guards and his counterparts. Suddenly, a mob of news reporters rush up to the Mayor taking pictures and video cameras taping the scene. A cameraman and a reporter aggressively get closer to the Mayor....

NEWS REPORTER

Mayor Ross Cooper. What are you going to do about our cities crime problem?

MAYOR

Ladies and gentleman. Please. I just got out of a rather lengthy meeting. Give me some room to breath.

The mayors body guards are ordering the mob of reporters to back off.

MAYOR (CONT'D) (cont'd)

Okay. What was the question?

NEWS REPORTER

Are you planning to recruit more police Officers?

MAYOR

Our administration is considering to put more Police Officers on the streets of Vancouver.

(CONTINUED)

CONTINUED:

NEWS REPORTER

Can you give us some numbers? How many?

MAYOR

I'm not going to comment.

The mayor and his counter parts walk away from the media. The mob of reporters follow him and continue pitching questions. The mayor and his men quickly enter in a nearby office and slam the behind them.

CUT TO

The mayor is seated behind a desk. He takes a deep breath and shakes his head. He looks on top of his desk and see's the morning paper. The headlines. "KILLER ON THE LOOSE"

MAYOR (CONT'D) (cont'd)

Jud. Find me the Police budget report.

JUD

You want the real budget report or the brief one we announced to the public?

MAYOR

Listen. One more wise crack out of you, I'm gonna stick you in the archive's for the next three months. Did you get that or you want it in writing?

JUD

Sorry about that.

Another counter part walks into frame.

WILL

Ross. The Police chief is on the line. You want to take it?

MAYOR

Yes. Just a minute chief.

The mayor waves at every one to exit the office.

(CONTINUED)

CONTINUED: (2)

MAYOR (CONT'D) (cont'd)
Listen Chief. I don't wanna any
reporters covering the organ
killer.

CUT TO

INT: CITY MORGUE - DAY

The autopsist#1 is seated in front of a computer. The autopsist#2 is looking through a microscope. He turn's and looks at the wall clock. It's seven-thirty.

BOB
Jerry. It's getting late. Go home.

JERRY
Yeah. I better go. It's getting
late.

BOB
I'll close up in a little while.

CUT TO

Jerry is buttoning up his jacket and close's the door behind him. Bob's expression changes. He gets off his seat and locks the door. He walks into another room and locks that door. He sits down in front of computer and starts entering data. His right eye starts to twitch. Sweat starts to appear on his upper lip. His breathing gets deeper. The computer printer starts dispensing printed paper. He shuts down the computer and gets off his chair. He moves the desk away from the wall. He pulls out a screw driver from inside his lab coat and starts to unscrew the air vent panel on the wall. The air vent panel is completely removed. He reaches with his hand deep in the air duct and pulls out a briefcase inside. He unbuckles the briefcase revealing stacks of cash. Looks like a million bucks. It is. He puts the freshly printed documents inside.

CUT TO

EXT: CITY STREET-NIGHT

It's a busy intersection. People are standing at the corner waiting to cross the street. There's a man standing across the street. He looks like Bob the autopsist. It is. He stands tensely holding a tight grip of the briefcase. A black sudan with tinted windows drives into frame. The back door opens.

(CONTINUED)

CONTINUED:

Bob jumps in the back seat. The sudan drives out of frame.

CUT TO

INT: SUDAN MOVING - NIGHT

Tylor is seated in the back seat.

TYLOR
Let me take a look.

Tylor grabs the briefcase

BOB
Not so fast. You got the goods?

TYLOR
Of coarse I do.

Tylor turns on his left and passes a insulated container to Bob. They make the exchange.

BOB
You can drop me off around the
corner along side of the red
mercedes coming up ahead.

CUT TO

EXT: ROOF TOP HOSPITAL - NIGHT

It's windy. There's a number of medical personal and security guards standing by. Over this. We hear an high pitched roar of a helicopter getting closer to the roof top. The helicopter circles the roof. It slowly reduces altitude and makes a landing. A male passenger opens the helicopter door and steps outside. He slouch's his stance tightly holding a container. It looks like the same container Bob picked up from Tylor. It is. He makes his way out of the danger zone as he walks toward the Hospital roof entrance. A suspicious looking medical personal of some sort has his eyes fixed on the container as it's been passed by him. As we get a closer look, we realize it's Ali.

CUT TO

INT: HOSPITAL CORRIDORS-NIGHT

A medical team is rushing a patient laying on a stretcher through the corridors.

(CONTINUED)

CONTINUED:

In the short distance, the operating doors swing open. The patient is being wheeled inside.

CUT TO

Two surgeons are in front of a sink scrubbing. One of them is Ali.

SURGEON#1

You know, I can't get over how easy it's getting these days to get a transplant. If you got the bucks, you get the connections.

ALI

Yeah. Its amazing isn't it?

CUT TO

EXT: CITIES SEA WALL - DAY

The sea wall is busy. People and kids of all sorts are walking, cycling, roller-blading and jogging. In the distance, Frank is jogging along the sea wall. Something catches his eyes.

Loretta is seated on a park bench looking out on to the bay. Frank slows down to a stop and walks up to her.

FRANK

Loretta.

LORETTA

Hello Frank. How are you?

FRANK

I'm okay... Just in case your wandering why I haven't called you lately, I...

LORETTA

It's quite alright Frank, I understand. There's no need to explain. I know you've had a heavy work load lately. The word travels fast at headquarters.

FRANK

How's Scott?

LORETTA

He's ok. He went fishing with his grand father this weekend.

(CONTINUED)

CONTINUED:

FRANK

Want to meet for dinner tonight?

Loretta smiles at Frank.

CUT TO

INT: RESTAURANT - NIGHT

The atmosphere is quiet. The table is candle lit. Over this, we hear a saxophone playing a soft melody.

FRANK

Its been a long time since we did this.

LORETTA

(checking the decor)

You picked a nice place Frank.

FRANK

Thanks. I'm happy you like it.

A waiter walks into frame and...

WAITER

Good evening madam, sir. Would you like the wine list?

FRANK

Yes please. Thank you.

The waiter hands a menu to each of them.

CUT TO

INT: FRANKS RESIDENCE - NIGHT

In the bedroom

Frank and Loretta are passionately making love.

CUT TO

EXT: RESIDENTIAL SUBURBIA - MORNING

The front door open Loretta and Scott step outside on to the porch. A School Bus pulls up to the front of the house. Scott boards the Bus. Loretta is at the gate waving good-bye to Scott as the Bus departs.

CUT TO

EXT: CITY STREET SEMI TRAILER MOVING - MORNING

A semi trailer is moving recklessly along a main highway.

CUT TO

INT: SEMI TRAILER MOVING - MORNING

Two rugged young males are drinking hard liquor from the bottle. The stereo is cranked up. Up ahead, the rig exits on to a city street, driving beyond the speeding limit ignoring the caution signs. There's a stop light up ahead. The rig drives through it. It continues to speed recklessly through the residential neighborhood.

CUT TO

The School bus stops at a stop light.

CUT TO

The rig swerves its wheels just missing the on coming traffic. A motorist honks his horn. Pedestrians giving the trucker the finger. Over this. We hear a Police siren. The trucker looks in his rear view mirror and continues to drive recklessly.

DRIVER

Ah fuck. The cops are on my ass.

PASSENGER

You better pull over.

DRIVER

No fucking way. I got a warrant out for my arrest.

PASSENGER

Shit man.

DRIVER

I'm going to get away from this fuck.

A Police car races up to the truckers, order them to pull over.

DRIVER (CONT'D) (cont'd)

Throw the bottle at the windshield.

PASSENGER

Are you crazy?

(CONTINUED)

CONTINUED:

DRIVER

Just throw the fucking bottle will
yeah. Come on. Just do it.

The passenger throws the liquor bottle at the squad car windshield. Suddenly, the windshield shatters. The cop loses control and smashes into a light pole. The truck driver steps on the gas pedal.

CUT TO

INT: COP CAR MOVING

The cop is shaken up, barely has enough strength to call for back up. He picks up the radio receiver and request for back up.

CUT TO

EXT: SCHOOL BUS

The light turns green. The bus crosses the intersection

CUT TO

Suddenly, the rig drives through another red light, striking the school bus head on.

The front end of the bus burst out into flames.

CUT TO

INT: SCHOOL BUS

Smoke starts to travel inside. The BUS DRIVER is knocked unconscious. Kids are scattered out of there seats. A little girl is laying between the seats face down coughing out fluid. Children are screaming. Scott is knocked out cold. He's bleeding in various parts of his body laying in a fetal position.

CUT TO

The drunk driver and his accomplice escape out of the truck with minor injuries and runaway.

CUT TO

Motorist get out of there vehicle's and pedestrians hurry to the scene of the accident. Over this. We hear Police sirens.

(CONTINUED)

CONTINUED:

Reflections of red flashing lights brighten as the emergency vehicles get closer.

CUT TO

An ambulance, fire trucks and several cop cars, including a television crew surround the accident.

CUT TO

INT: POLICE HEADQUARTERS - DAY

Frank is in his office going over some papers. The telephone rings. Frank picks up the receiver.

FRANK

Detective Evans speaking.

LORETTA

(sadly)

It's me Loretta... Ah...

FRANK

What's up Loretta?

LORETTA

(crying)

There's been a accident... Scott is hurt badly. He was rushed to the hospital.

FRANK

What happened?

LORETTA

(crying)

The school bus got hit.

CUT TO

INT: HOSPITAL PATIENT ROOM - DAY

Scott is unconscious, laying flat on his back. He's been fed intravenously. His arm is covered in a cast along with scratches and bruises on his face. Frank and Loretta are at his bed side. Loretta sadly holds a tight grip of Scott's hand.

CUT TO

A Doctor appears in the room dressed in whites.

(CONTINUED)

CONTINUED:

DOCTOR

Hello.

LORETTA

How's he doing?

Frank's face is twisted with anguish as he listens.

DOCTOR

We are waiting for the test to come back. However, Scott's kidneys have been damaged from the blow of the accident.

Loretta breaks into tears.

The Doctor gives his card to Loretta.

DOCTOR (CONT'D) (cont'd)

Here's my card. Call me tomorrow morning. You will have to excuse me, but there was a lot of seriously injured kids on that bus.

CUT TO

INT: HOSPITAL-WAITING ROOM

Frank and Loretta are in deep sadness.

LORETTA

I better call my work.

FRANK

I did that already.

LORETTA

(her voice is cold as death)

Oh my god Frank. I hope Scott will pull through.

FRANK

He will Loretta. He will.

LORETTA

Can you drive me home?

FRANK

Sure.

(CONTINUED)

CONTINUED:

Near by, a man is standing at phone booth with his back turned. He eavesdrops on Frank and Loretta. He turns around revealing it's Ali.

CUT TO

INT: LORETTA'S HOME - EVENING

Frank and Loretta are seated at the dinner table.

FRANK

How's Scott's soccer boots? Do they fit alright?

LORETTA

They fit him perfectly Frank.

FRANK

How about the soccer ball? Still lots of air in it?

LORETTA

Frank. You are the greatest guy that came into Scott's life.

FRANK

I'm just making sure, that's all.

LORETTA

The last time he wished for something, he said. Can Frank move in with us?

FRANK

He said that?

Frank and Loretta chuckle with laughter.

CUT TO

INT: POLICE HEADQUARTERS-MORNING

Frank is seated at his desk rubbing the back of his neck with his finger tips. Over this, a knock on the door gets Frank's attention.

FRANK

(loudly)
Come in.

Jack walks in looking pissed off.

(CONTINUED)

CONTINUED:

JACK

We got another homicide. The organ thief is at it again.

FRANK

We need to put more detectives on this case.

Franks gets off his seat and grabs his jacket hanging over the chair.

FRANK (CONT'D) (cont'd)

Lets go for a ride.

JACK

Where?

CUT TO

INT: ROMAN CATHOLIC CHURCH - DAY

The church is fully occupied, including a full size choir. The Priest is facing the tabernacle. His back is turned. We don't see his face. He opens the tabernacle door and picks up the ciborium. His back is still turned. The Priest kneels in front of the crucifix above him. Over this. The Organ begins to play. The Priest turns around facing the congregation. Bam! It's Tylor. His eyes are wide open like a devil ready to feast. At the front row, Serena and Connie are proudly gazing at Tylor. The two woman are dressed in bright red wardrobe with feathered hats.

CUT TO

EXT: POLO ARENA - MORNING

A polo match is in play. The bleachers are fully occupied with a roaring crowd. In the middle of the centre row, Connie has her eyes on a handsome square jawed player about thirty years of age vigorously chasing the ball. Connie's eyes are following every move he plays.

CUT TO

EXT: OUTSIDE THE POLO ARENA COMPLEX DAY

Connie is parked on the side of the road just feet away from the exit door to the complex. Most of the spectators are long gone now. Connie looks at her wrist watch. Moments later, she spots the polo player stepping out of the building accompanied by one of his team mates. They shake hands go there separate ways out on to the parking lot.

(CONTINUED)

CONTINUED:

The polo player gets in his car and drives off. Connie is in her car tailing him.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor is in hot-tub sipping on a glass of red wine and smoking a cigar. Across the room is a shower stall. The water is turned on. Steam is fogging up the glaze door. We take a look inside. Connie and Serena are under the shower head. Serena is scrubbing Connie's back with a sea sponge. Connie slowly rubs the sponge downward toward Serena's hips. Serena turns around bit by bit revealing her genitals. Surprisingly, Serena has a penis and testicles. Both of them step out of the shower. Connie grabs a towel hanging next to the shower door and lightly drying herself revealing she also has male genitals. Connie and Serena join Tylor in the hot-tub.

CUT TO

INT: DETECTIVE FRANK EVANS OFFICE

Frank and Jack are seated around the desk.

JACK

What do we do next?

FRANK

We got a list of names to follow up.

Frank toss's the list of names toward Jack's reach. The telephone rings..... Frank picks up the receiver.

FRANK (CONT'D) (cont'd)

Detective Frank Evans. Yeah.
Alright. I'm sorry to hear that.

Frank hangs up the receiver.

JACK

What was that all about?

FRANK

That was Loretta. Scott is in bad shape. His kidney's are quitting on him.

CUT TO

INT: HOSPITAL PATIENT ROOM - DAY

Scott is extremely pale connected to a kidney dialysis machine. Frank and Loretta are at Scott's bedside. A doctor walks in the room with a consent form on a clip board. And...

DOCTOR

Loretta? Perhaps you might want to consider a transplant. I have a consent form. I'm sorry, but that's all we got to go on. Dialysis is a life in misery. Think it over. We still have some time.

CUT TO

INT: LORETTA'S HOME - NIGHT

Loretta and Frank are in the living room enduring the situation. A bottle of hard liquor on the coffee table. It's almost emptied.

LORETTA

(in tears)

He has a rare blood type. There's a chance Scott might reject the new kidney.

FRANK

I know Loretta.

LORETTA

Did you see the waiting list Frank? What am going to do? Dam.

FRANK

Lets keep our fingers crossed, that's all we can do.

Loretta break down into tears. She stands up and grabs the bottle of hard liquor and violently toss's it at the mantle above the fireplace. The mirror smashes into pieces.

Frank gets off his chair and grabs a hold of Loretta.

FRANK (CONT'D) (cont'd)

Loretta. Get a hold of yourself. Calm down for god sake. Please don't lose it. Listen to me god dam it. Come on now. Slow down. You had too much booze. Take it easy. Sit down and relax.

(CONTINUED)

CONTINUED:

Frank gently embraces her and helps her sit down.

FRANK (CONT'D) (cont'd)
Loretta, listen. There's still
hope. Get some rest.

Frank picks her up and carries her to the couch.

CUT TO

INT: POLICE HEADQUARTERS - MORNING

An artist is sketching a female.

Frank, Jack and the bartender are seated in Franks office.

CUT TO

INT: CRIME LAB

There's cigarillo butt inside a plastic bag along with some
fibre's sitting on the lab counter. Frank and Jack are
looking at some genetic markers believed to belong to the
killer.

FRANK
Let's go find her.

JACK
That's easy for you to say.

CUT TO

INT: UNIVERSAL GYM DAY

The place is crowded with men, woman. Every exercise machine
is occupied. The polo player has barbells on each hand
pumping up his muscular biceps. At the corner of his eye, he
notice's Connie checking him out. Connie is on a butter-fly
machine, her breast are propped up. She beams an inviting
smile. The polo player loose's his concentration. He puts the
barbells back on the weight rack and continues to stare at
her head to toe.

CUT TO

EXT: UNIVERSAL GYM - ENTRANCE.

Connie steps outside and heads to her car. A short distance
away, the polo player is standing out on the sidewalk and....

POLO PLAYER
You're a new member?

(CONTINUED)

CONTINUED:

CONNIE

That's right.

POLO PLAYER

I'm Andrew. And you are?

CONNIE

Connie. Want to join me for a beer?

CUT TO

INT: MOTEL ROOM - NIGHT

In a dim light Connie and Andrew are laying in bed caressing each other. With the corner of her eye, she looks at her purse sitting at the bedside table.

CONNIE

Hold on a sec. I got to pee.

She reaches over to get her purse and walks to the bathroom.

CUT TO

INT: MOTEL BATHROOM

She has her purse open, she pulls out a syringe and a vial. She inserts the needle in the vial sucking the serum into the syringe. She cups the syringe behind her, turns the light off and returns back on the bed. Connie shove's the syringe under the mattress. She's gets back on top of Andrew rocking him slowly. He grunts and groans.

ANDREW

Oh yeah. Oh. I love it.

Andrew moves his hand upward and gets a feel of her breast. She slowly sticks her tongue into his mouth. He takes it in and continues to grunt and groan.

Andrew licks and kisses her neck. Connie slowly leans to her side and reaches for the syringe hidden under the mattress. Suddenly, she jabs the syringe into his jugular vein. His eye's open wide. His mouth drops.

ANDREW (CONT'D) (cont'd)

Ah. Fuck. What did you do. I can't see. Ah.

He slowly lose's consciousness. Through his eyes we see a blurred vision of Connie. He tries to reach for the bed side telephone. Connie grabs a hold of the telephone cord and violently rips it off the wall.

(CONTINUED)

CONTINUED:

CONNIE

(angry)

Take it easy sporty. Don't fight
it.

His eye lids are half open. Connie lays out some surgical scalpel from her purse. She takes a look at his face. His eyelids are half open.

She gets back on top of him and starts to rock him again.

CONNIE (CONT'D) (cont'd)

I might as well finish of this
fuck. Come on lets make it happen
cowboy.

Time lag

She opens the closet door and pulls out a suite case and places it on top of the bed. She opens it. There's a roll of plastic in one of the bags.

CUT TO

EXT: MOTEL PARKING LOT - NIGHT

Connie quietly steps outside of the Motel room holding the suitcase's, away from the bright lights. She opens the back door of the land rover and throws the heavy suite case's in the trunk. She heads back to get one more. The suite case is leaking drops of blood from the corner of the zipper and landing on the bumper of the vehicle. Connie blindly walks past it.

CUT TO

INT: LAND ROVER MOVING - NIGHT

Connie is behind the wheel driving away from the scene.

CUT TO

INT: SQUAD CAR MOVING - MORNING

Frank and Jack are cruising the city streets. The Police radio alerts.

POLICE RADIO

Homicide. 3260 west 4th Ave. At
Silver Inn. Over.

EXT: SQUAD CAR MOVING - MORNING

In the distance, we hear the police siren. Jack attaches the cherry light on the roof of the car. Frank makes a quick U-turn and he speeds off.

CUT TO

EXT: SILVER MOTOR INN - NIGHT

The scene is lit up with flashing red lights. Police cars, ambulance vehicles, a corners wagon and a news crew reporting the crime.

A crowd of onlookers are observing the situation.

CUT TO

Frank and Jack pull up to the side of the road. A uniformed cop taps on the car window, pointing to the back door.

Jack unlatches the rear door. The cop jumps in the back. The cop leans forward between Frank and Jack.

COP

Listen. It's the organ killer. Same MO. The deceased. Athletic type. His organs have been ripped out.

JACK

Ripped out. The killer would normally make a clean incision.

FRANK

The killer was in the hurry.

CUT TO

EXT: CITY STREET NEWS STAND - MORNING

"HOMICIDE" is the headlines of the newspaper, the news merchant is holding it up high in his hand as the morning pedestrian traffic walk by.

NEWS MERCHANT

Get your paper here.

CUT TO

EXT: CITY HALL DOORS - MORNING

A mob of angry protesters march in front of the main entrance holding signs condemning the high crime rate. Over this. Angry protesters voice there demands for a safer city.

PROTESTER#1

(loudly)

Mayor Ross Cooper. Come out and talk to us.

The angry herd of protesters are getting aggressive and try to force the front doors open.

In the distance, a riot squad rush to the scene pushing and shoving the hostile crowd away from the main doors. Television camera's and news reporters cover the scene.

CUT TO

INT: MAYORS OFFICE

The Mayor's heated face looks through the window.

He's accompanied by a high rank Police Officers and his counterparts.

MAYOR

I'm not going to tolerate this disobedience. Captain. Do something.

POLICE CAPTAIN

We have every exit door covered. You are safe.

There's two uniformed cops standing outside the office door with a tight grip of there loaded guns.

CUT TO

INT: POLICE HEADQUARTERS FRANKS OFFICE

Frank is seated in front of a computer screen. Criminal records and mug shot that resemble the killers description appear on the screen.

Time lag

Franks rubs his tired face and light's up a smoke.

CUT TO

FLASH BACK

INT: BAR-EVENING

BARTENDER

Uh. Yeah. She was kind of on the butchy side. If you ask me. I wouldn't doubt if she was one of transvestite.

CUT TO

FLASH TO THE PRESENT

Frank is seated in front of the computer. He brings up transgendered criminal records.

Time lag

A more mug shots appear on the screen. A close shot of Serena shows up on the screen. Frank beam's a smile as he press's the print key. A shot of Serena spits out of the printer

CUT TO

INT: BAR - EVENING

There's a photograph of Serena laying on the bar counter. Frank and Jack are looking over the bartenders shoulders.

BARTENDER

Yeah. That's her alright.

FRANK

You're doing good. If you remember anything else, call us.

INT: HOTEL LOBBY

Frank and Jack are standing at the front desk.

Jack press's the desk bell.

CUT TO

In the back office

An old scruffy man with thinning grey hair is seated watching the ball game on TV. Over this, he hears the desk bell ring. He reaches inside his coat pocket and pulls out a flask. He takes a big swig and shoves it back inside his coat pocket.

The clerk walks to the front desk.

(CONTINUED)

CONTINUED:

CLERK

Yeah, what?

Frank and Jack have there Police badges out.

FRANK

My name is detective Evans and this is my partner detective Sutton.

CLERK

What can I do you?

FRANK

We are looking for a female by the name of Serena Biggs. We believe she had a room in this hotel.

CLERK

Biggs. Lets take a look at my records.

The clerk opens a file drawer and runs through the records.

CLERK (CONT'D) (cont'd)

Yeah. I remember her now.

JACK

Do you know where she moved to?

CLERK

Beats me. People that stay here are not to concerned of leaving there new address. Besides, she hasn't lived here in months.

FRANK

Did she have frequent visitors?

CLERK

Sure she had frequent visitors. She was a fucking whore for Christ sake.

JACK

Did she have friends? Enemies? Anything unusual?

CLERK

Just in case you haven't noticed. There's always something unusual going on around this low life neighborhood. This area is full of weirdo's.

(CONTINUED)

CONTINUED: (2)

FRANK

Listen. We didn't come here to listen your two-bit opinion. Just answer the question?

CLERK

What was the question?

JACK

Was she seen with anyone, besides customers?

CLERK

She tried to clean up her act once. But, you know what. Every low life in town is trying to do that. But you know what?

Frank and Jack impatiently wait for an answer.

CLERK (CONT'D) (cont'd)

They are wasting there fucking time.

FRANK

Are you deaf or what? Did you hear what my partner said to you. We don't want to hear about your two bit opinion.

CLERK

Yeah. I remember a Priest dropped by once. He had a bible on him to.

JACK

Do you remember the Priest name?

CLERK

He introduced himself. Father Jay. Jason. Yeah, That's right. Father Jason. He's a Catholic Priest. I think he's out of Saint Paul's church.

CUT TO

EXT: SAINT PAUL'S CHURCH - MORNING

Several church goers are outside gathered around Tylor. In the distance, Frank and Jack walk into frame.

FRANK

Excuse me Father.

(CONTINUED)

CONTINUED:

Frank and Jack pull out there Police badges.

FRANK (CONT'D) (cont'd)
My name is detective Evans and this
my partner Detective Sutton. We
like to ask you some questions in
private if you don't mind?

FATHER JASON
Sure. I would be delighted. Come
this way.

CUT TO

INT: FATHER JASON'S CHAMBERS

JACK
Do you know a woman by the name of
Serena Biggs?

FATHER JASON
Serena Biggs. Let me think. I meet
a lot of people at my parish.

FRANK
We just had spoke to a hotel clerk
downtown at the Cobalt hotel.

FATHER JASON
I remember her now. I used to make
visits at her hotel room. Serena
was in a desperate need of
religious counselling. She had a
lot of conflicts in her life. It
began when Serena was a child. Her
step father mishandled her. She
became an alcoholic and a drug
user. Soon afterwards, it led her
into prostitution. The last time I
went to visit her she wasn't there.
She had cleared her things out . I
haven't seen Serena ever since. May
the lord be with her.

CUT TO

INT: SQUAD CAR MOVING - AFTERNOON

JACK
So, what do you think Frank?

(CONTINUED)

CONTINUED:

FRANK

He's a Priest. They confide with people. Legally, he doesn't have to tell us anything. That's what separate's the church from government.

CUT TO

INT: FATHER JASON'S CHAMBERS

Tylor nervously pours himself a shot of cognac. He start's venting and pacing the floor. He picks up the telephone receiver and makes a call. He has a bottle of pills in his hand. He pops the lid open, takes a few in his mouth and washes it down with a shot of cognac.

TYLOR

Serena. I need you to come over right away. It's urgent.

Tylor pours himself another cognac and gulps it down.

CUT TO

Time lag

INT: FATHER JASON'S BATHROOM

Serena is laying in a sudsy bathtub wearing nothing.

FATHER JASON

I'll be back. I'll make you a drink.

Tylor is in another room pouring a drink for Serena. He pops open a bottle of capsules. He breaks one open and pours it in Serena's drink. Tylor returns to the bathroom and hands Serena the drink.

FATHER JASON (CONT'D) (cont'd)

Here you go.

SERENA

You're so good to me Jason. I don't know what I would do with out you.

FATHER JASON

The Police came by looking for you.

SERENA

What are we going to do?

(CONTINUED)

CONTINUED:

FATHER JASON

Don't worry. I told you if that happens, leave it up to me.

SERENA

Oh thank you so much.

Time lag

Serena's eye lids are getting heavier. He takes a closer look at her. He gently lift's her eyelids. Her eye balls are rolled back.

He walks over to the bureau and open's the drawer. Tylor picks up a small case and opens it revealing surgical scalpels. He takes a look through the window and shuts the blinds. Tylor walks over to the bureau once again and opens the drawer. He picks a white plastic item and unfolds it, revealing an apron, and puts it on. He picks up a stool and place's it at the head of the bathtub behind Serena. Tylor locks the door and sits down. He picks up the scalpel. He points it to Serena's throat.

CUT TO

EXT: CITY STREET CAR MOVING-NIGHT

A dark sudan pulls up to the side of the road.

INT: SUDAN

Tylor is behind the wheel.

CUT TO

EXT: CITY STREET CAR PARKED - NIGHT

In the distance, the autopsist is across the road behind the wheel of a mercedes.

CUT TO

INT: MERCEDES

The autopsist has a tight grip of a briefcase.

EXT: DARK SUDAN PARKED

Tylor gets out of his car holding a container. He jogs across the street.

EXT: MERCEDES PARKED

Tylor stands outside of the drivers door. They don't exchange words, they just nod at one another. The autopsist shoves the briefcase through the window. Tylor grabs it and passes him the container.

CUT TO

INT: CREMATORY - DAY

A full view of a casket in the centre of the room. There's a congregation attending the funeral service. Tylor is conducting the ceremony.

TYLOR

Thy name of the father, thy son,
and the holy spirit. Amen.

Tylor looks into the crowd.

Connie appears somewhere in the back row with a smirk on her face. Once again, a full view of the casket. But this time, Tylor nods at his assistant. The assistant turns the switch on. Finally, the conveyor belt begins to move the casket toward the crematorium. The hatch open's. A bright red flame burst out outward as the casket make's it's way into the inferno. Through Tylor's eye's we see a mirror image of the flames.

CUT TO

INT: CITY STREET SQUAD CAR MOVING - DAY

Frank and Jack drive by the church. The crematorium is at the rear of the church. Jack notice's smoke coming from the crematorium chimney. Connie's land rover is parked half hazard. One of the front wheels is over the curb.

JACK

We got nothing to go on. Not a
faintest idea where to look for
Serena Biggs.

FRANK

You're driving me nuts. Give it a
rest. Things take time you know.

Frank has a flash back of the land rover parked at the church parking lot.

Frank suddenly makes a U-turn.

(CONTINUED)

CONTINUED:

JACK

What's up?

FRANK

I want to take a look at that truck.

Frank and Jack get out of the car. Something catches Frank's eyes. He spots some kind of stain on the rear bumper of the truck. It looks like blood.

FRANK (CONT'D) (cont'd)

Jack. Check this out.

Jack leans over and takes a close look.

JACK

It's a blood stain.

Frank reaches in his coat pocket and takes out a pair of latex gloves. Jack quickly maneuvers over to the squad car, opens the door and jumps inside.

Frank swabs the blood stain with a cotton ball and puts in a plastic bag.

CUT TO

INT: CHURCH

Connie walks out of the church bathroom and opens the church side door. She spots Frank and Jack examining the land rover. She swiftly gets back inside. Connie walks over to the window and takes a peak through the drapes.

CUT TO

Jack enters the plate number in the computer. The computer replies a faulty signal.

JACK

Shit.

FRANK

That was quick. Did you run a check on the plate number?

JACK

No. The computer is down.

(CONTINUED)

CONTINUED:

FRANK

Oh really? Lets go pay a visit to
the padre.

CUT TO

EXT: CHURCH ENTRANCE

Connie exits out of another door. Finally, she gets in the
truck, starts the engine and speeds off.

CUT TO

EXT: CREMATORIUM ENTRANCE - DAY

There's a gathering of people standing at the front gates.
Tylor is exchanging words with some people.

Frank and Jack walk into frame and...

JACK

Hello Father Jason.

FATHER JASON

Well, hello detective Sutton and
detective Evans. What can I do for
you?

FRANK

Do you know who own's the blue land
rover parked at the church parking
lot?

Tylor's POV looking at the parking lot. No sight of the
landrover.

FATHER JASON

I don't see a blue land rover.

Frank and Jack take a look. There's no sight of the truck.

JACK

(whispering to Frank)
Did you get the plate number?

FRANK

(whispering)
I thought you did that?

Jack and Frank try to hide there embarrassment

(CONTINUED)

CONTINUED:

FATHER JASON

(smiling)

I wish I can help you. I'm very sorry.

JACK

I think you can help us. We have a reason to believe the suspect we are looking for had attended the funeral service.

FATHER JASON

I'm sorry. But, I don't think I can give you much information. Most of the people that attended the service, I've never seen before.

FRANK

We are investigating a murder. We need to ask you some more questions.

FATHER JASON

My purpose of being a clergyman is to confide with people of all sorts. Our church wouldn't survive if were informants of the law.

CUT TO

INT: CRIME LAB FORENSICS - MORNING

A man is seated wearing a lab coat. He's handling some test tubes. Frank and Jack are just feet away.

FORENSIC TECHNICIAN

There's no doubt in my mind, this blood sample matches the dead male found at the motel room.

FRANK

Let's go.

CUT TO

INT: POLICE CAPTAINS OFFICE - DAY

He's a BLACK MAN, heavy set with grey thinning hair. He's seated behind a desk looking over some documents.

He removes his reading glasses and shrugs his shoulders.

(CONTINUED)

CONTINUED:

POLICE CAPTAIN

So. We have some evidence to suggest the killer used the vehicle to transport the organs. But we don't have a suspect.

JACK

That's right.

POLICE CAPTAIN

You didn't get the license plate number?

FRANK

We tried. But our car computer was down. We didn't have time to write it.

POLICE CAPTAIN

(suspicious)

I don't get this. You guys been on the force for over fifteen years. You two shouldn't be missing basic Police procedures no matter what. You know what I'm going to do? I'm going to forget about this whole thing. But under one condition.

Frank and Jack tensely listening.

POLICE CAPTAIN (CONT'D) (cont'd)

Stay away from the padre. I mean it. If I receive any complaints from the church, you guys are going to get suspended. Do I make myself clear.

CUT TO

INT: FRANKS RESIDENCE - NIGHT

Frank opens the kitchen cabinet. He reaches for a bottle of hard liquor and a glass. He unscrews the bottle cap and pours himself a drink. He gulps it down in one shot and pours himself another one. Frank heads to the living room holding the bottle and a drink. He crashes down on the couch and takes his coat off and throws it on the arm chair. He picks up the TV remote and turns the power on. Frank takes a deep breath and makes himself more comfortable. He falls asleep.

CUT TO

DREAM SEQUENCE

INT: HOSPITAL Scott's ROOM

Loretta is in deep sorrow holding Scott tightly. Scott is sound asleep.

CUT TO

EXT: PARK - DAY

Frank is pushing Scott on a swing. Scott is laughing with joy. Frank turns to look over his shoulder. Loretta is sitting at a nearby park bench impressed on what she sees. Frank continues to push the swing as high as he can. Over this. A NEWS FLASH awakens Frank.

CUT TO

INT: FRANKS LIVING ROOM

TV ANNOUNCER

We interrupt this program for a special bulletin. A serial killer is making his mark in Vancouver. The Police are not available to comment. But, rumors are flowing around town, this serial killer is not only committing murder but also making away with or...

The television station experiences audio troubles. Frank springs up like someone jabbed him in the arse. He grabs his coat and storms out the door.

CUT TO

INT: CAR MOVING - NIGHT

Frank is behind the wheel driving tensely. Up ahead, Jack is standing at the street corner. Frank pulls over to the side of the road. Jack jumps in. Frank hits the gas peddle and drives on to the road.

JACK

Did you catch the six o'clock news?

FRANK

I'm not going there. What did you find out?

(CONTINUED)

CONTINUED:

JACK
Nothing. Not a dam thing. Wait. I
got an idea.

CUT TO

EXT: CITY STREET CAR MOVING - NIGHT

A dark sudan is cruising through a residential neighborhood with the headlights turned off.

CUT TO

INT: CAR - NIGHT

Frank and Jack are seated in the squad car. Frank turns the engine off. Jack reaches in his pocket and pulls out a pair of binoculars.

JACK
He's getting ready for bedtime.

CUT TO

INT: FATHER JASON'S BEDROOM - NIGHT

Tylor shuts the window and close's the blinds.

JACK
Not enough light. Shit.

FRANK
What's he doing?

JACK
He's in front of his bureau. He's
getting something from the drawer.
I can't make it out.

CUT TO

INT: FATHER JASON'S BEDROOM - NIGHT

Tylor picks up a semi auto pistil. He pulls the slide back, it's cocked and ready to fire. He puts the gun inside his coat pocket and exits the bedroom.

CUT TO

INT: CAR - NIGHT

JACK
He's in the hallway. I think he's
on his way out. We better move.

FRANK
Give me those binoculars.

Jack hands it to him.

CUT TO

Through the binoculars.

We can see a profile of Tylor walking through the foyer and
to the front door.

CUT TO

INT: CAR PARKED - NIGHT

FRANK
What's a Priest going to do at this
time of night?

JACK
Let's find out.

FRANK
We better move our ass's out of
here.

CUT TO

EXT: CITY STREET CAR MOVING - NIGHT

Frank and Jack drive out of the scene.

CUT TO

EXT: FATHER JASON'S RESIDENCE - NIGHT

Tylor locks the door behind him. His eyes scan through the
neighborhood as he makes his way to the garage.

CUT TO

INT: SQUAD CAR MOVING - NIGHT

Frank and Jack take a corner and slow down.

INT: GARAGE - NIGHT

Tylor gets inside a black Jaguar with tinted windows.

CUT TO

INT: SQUAD CAR PARKED - NIGHT

Frank and Jack watch the black Jaguar pulling out of the drive way.

JACK

Get a load of the car he's driving

EXT: SQUAD CAR MOVING - NIGHT

Frank and Jack are tailing the Jaguar.

CUT TO

Time lag

The Jaguar pulls into a restaurant parking lot.

CUT TO

INT: PETE'S DINER - NIGHT

Tylor walks inside.

Tylor's POV

Tylor spots an Bob the autopsist seated alone in a booth near the window.

CUT TO

Tylor sits down across from Bob.

BOB

I wasn't sure if you were going to show.

TYLOR

I ran into some difficulty.

BOB

What kind of difficulty?

CUT TO

EXT: DINER'S PARKING LOT - NIGHT

Frank and Jack are standing behind a Truck away from the lights.

FRANK
You know, they gave this diner a
nick name.

JACK
Oh. What do they call it?

FRANK
Sleazy Pete's.

CUT TO

Frank and Jack are at the rear entrance of the restaurant hiding in the shadows under some trees. Jack leers through the diners window with the binoculars. He pans from the left and to right. Jack spots the padre sitting with the autopsist.

JACK
He's with someone. He looks
familiar.

FRANK
Let me take a look.

Jack passes the binoculars.

CUT TO

INT: DINER

TYLOR
(whispering)
The Police are looking for one of
my associates.

CUT TO

EXT: DINER

Frank has a clear view of the Padre and the autopsist exchanging words.

FRANK
I know who he is. He's the
autopsist at the morgue. It's Bob.

CUT TO

INT: PETE'S DINER - NIGHT

BOB
What are you going to do?

TYLOR
I got rid of her.

CUT TO

EXT: DINER

JACK
I don't get this. What do they have
in common?

CUT TO

Bob reaches inside his coat pocket slides an envelope to
Tylor.

CUT TO

FRANK
I don't have the faintest idea.
But, we are going to find out.

The autopsist just passed the Padre a envelope.

CUT TO

INT: POLICE HEADQUARTERS CAPTAIN'S OFFICE - MORNING

A pissed off Police Captain is seated behind his desk reading
some papers. He drops the documents and looks across his
desk.

Frank and Jack are seated just feet away from him. The
Captain sneers at the two detectives and takes a deep breath.

POLICE CAPTAIN
You want me to talk to the Crown
Council?

FRANK
Yes.

POLICE CAPTAIN
I'm not going to stick my neck out
for you two. I have better things
to do with my neck.

(CONTINUED)

CONTINUED:

JACK

What's it going to take Captain?

POLICE CAPTAIN

We don't have anything here.
Listen. Catholic Priest confide
with people every day. We can't
harass a Priest for doing his job.
Father Jason is not breaking the
law. You guys are going to have to
drop this whole thing. This is your
last chance. Do I make myself
clear. You two better keep away
from him. If I get any complaints
from the church. I will suspend
both of you in writing this time.

CUT TO

INT: SQUAD CAR MOVING - DAY

JACK

What now?

FRANK

I'll think of something.

CUT TO

INT: HOSPITAL WAITING AREA-NIGHT

Frank and Loretta are seated closely together.

Time Lag

The Doctor walks in the waiting area.

DOCTOR

Hello. The test's came back. Scott
definitely needs a transplant.

Frank and Loretta embrace each other. Tears start to roll
down Loretta's cheek.

DOCTOR (CONT'D) (cont'd)

Scott can go home but, he will have
to visit the hospital to under go
dialysis three times a week.

CUT TO

EXT: SEA WALL - AFTERNOON

A panoramic view of the ocean and mountain ranges. A full view capturing the rolling waves splashing on to the shore line. In the distance, Frank and Loretta are hand and hand walking the sea wall. They come to a stop. Loretta looks through Frank's eyes. Frank wraps his arms around her and gives her a big kiss. Loretta tightly holds Frank and whispers a suggestion.

CUT TO

EXT: HOLY ROSARY CATHEDRAL - MORNING

A panoramic view of a Victorian style cathedral. The loud sound of the organ tells us there's a mass in progress. A taxi cab drives into frame.

INT: TAXI CAB - MORNING

Father David Morrow is seated in the back seat. He leans forward and pays the cabbie. David steps out of the taxi cab and proudly looks at the church.

CUT TO

INT: CATHEDRAL - MORNING

The main door opens. David walks inside. The Cathedral is fully occupied, but a few seats left in the back row. David sits. Finally, David is able to get a glimpse, only the back side of the Priest. The Priest has opened the tabernacle. He reaches for the ciborium and raises it above his head. He steps back and looks up at the crucifix dominating the rest of the statues.

We hear bells ringing as he turns around facing the congregation. It's Tylor.

TYLOR

The body of Christ.. The body of
Christ.

The organ commences as Tylor begins to deliver the communion. David looks and assumes it's Father Robert Jason.

CUT TO

Time lag

EXT: FRONT ENTRANCE CATHEDRAL - MORNING

The crowd of church goers are departing the cathedral. In the distance, Tylor is waving good-by to some people. David gets closer to the Padre.

DAVID
Hello Father Jason.

TYLOR
Hello to you. Have we met?

DAVID
It's me David. Remember me? David
Morrow. Your college buddy, at
Harvard.

Tylor tries to cover up his surprised reaction.

Flash back

INT: - DORMITORY

We see a close shot of Tylor flipping through the photo album.

CUT TO

Present

TYLOR
Oh. That's right. How absent minded
of me. Please accept my apology.
It's been quite a hectic week.

Tylor offers a hand shake. David naturally accepts.

DAVID
It took me a long time to find you.

TYLOR
I'm very sorry, but my brother was
giving me a hard time. I had to get
away. How did you find me?

DAVID
It's a long story. Why don't we
discuss the matter over tea, just
like old times.

(CONTINUED)

CONTINUED:

TYLOR

David. Will you call me tonight? It would be a pleasure to meet as soon as possible.

TYLOR (CONT'D) (cont'd)

Call me this evening.

Tylor reaches in his pocket and pulls out a scratch pad and a pen.

David walks away with an unbelieving expression.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

His living room is furnished with antique's. The fireplace is heavily lit. Tylor pours himself a glass of cognac and gulps it down. He pours another one. He frantically paces the floor and vents. He opens his desk drawer and picks up the back history manuscript Ali prepared for Tylor.

Time lag

DISSOLVE TO:

Tylor is pouring another drink and continues to read the back history. Suddenly, the telephone rings. Tylor tense's up and picks up the hand set.

TYLOR

Father Jason speaking.

CUT TO

INT: DAVID'S HOTEL ROOM - NIGHT

DAVID

Hello it's me David. Are you busy?

TYLOR

No. It's quite alright David. By the way. Where are you staying?

DAVID

At the Hyatt hotel.

TYLOR

Are you dropping by this evening?

(CONTINUED)

CONTINUED:

DAVID

Yes I am.

CUT TO

Time lag

Tylor is uneasily leers through the living room window. The street is quiet except for a few cars cruising by. A taxi cab pulls over in front of Tylor's entrance. David steps out of the back seat and walks upstairs to the entrance of Tylor's residence. Tylor is leers through the window as David makes his way to the front door.

The door bell rings.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor opens the door.

DAVID

Hello.

TYLOR

Hello. Please come in David. This way.

David walks in the foyer.

TYLOR (CONT'D) (cont'd)

So. How are things at your parish?

DAVID

Quite good actually. Church attendance has been consistent.

TYLOR

Thank god for that. Our society these days are so preoccupied, it's amazing they will take the time to attend a church service.

David suspiciously profiles Tylor.

David heads to the window ledge and is taken by the view of the city.

DAVID

You have quite an impressive view. Vancouver is beautiful city.

(CONTINUED)

CONTINUED:

Tylor casually paces behind David and slowly digs in his trousers back pocket.

TYLOR
I like it.

Tylor pulls out a scalpel.

DAVID
I wish I can spend more time here.

Suddenly, David turns around.

Tylor quickly drops the scalpel back in his trousers back pocket.

David sits down on a high back chair across from the fireplace. He notices a box of cigars sitting on the mantel.

DAVID (CONT'D) (cont'd)
I see you've taking up cigars

TYLOR
Oh yes.

Tylor picks up the box of cigars and...

TYLOR (CONT'D) (cont'd)
Try one. They're great.

DAVID
I shouldn't. You know. We're not suppose to.

TYLOR
What goes better with cognac?
Please. I insist.

Tylor lights up the cigar for David.

DAVID
(puffing)
Thank you.

Tylor brings David a glass of cognac.

DAVID (CONT'D) (cont'd)
This cigar is excellent.

Tylor's eyes take on a deadly look as he slowly creeps up behind David. He reaches for the scalpel.

(CONTINUED)

CONTINUED: (2)

DAVID (CONT'D) (cont'd)
This is what I call a grand
evening.

TYLOR
I'm glad to hear that.

Tylor gets ready for another attempt and raise's the scalpel.

Suddenly, the Telephone rings. Instantly, Tylor backs off and drops the scalpel back in his trousers.

TYLOR (CONT'D) (cont'd)
Telephones can be a nuisance.

FLASH BACK
David reminisces when he notice's
Robert's eye's being hazel green.

FLASH TO THE PRESENT

The telephone continues to ring.

David looks at Tylor's eye's noticing they are blue.

DAVID
Go ahead. Answer it. I don't mind.
It could be important.

Tylor picks up the hand set.

David continues to analyze Tylor.

TYLOR
Father Jason speaking. Okay. Thank
you good by.

Tylor hangs up the handset.

DAVID
Well, I shouldn't keep too much of
your time. It's getting late.

David gets up.

CUT TO

Tylor looks through the window as David jumps in the back of a taxi cab. Tylor anxiously pours himself another cognac and gulps it down.

CUT TO

INT: HOTEL ROOM - NIGHT

David is in his hotel room laying in bed reading a book. He yawns and puts the book on the night table. He turns the night lamp off. He snugs against his pillow and falls asleep.

CUT TO

DREAM SEQUENCE

Bam! He's pulled into a dream. David is walking through a dark tunnel. At the end of the tunnel, there's a an inferno of flames resembling hell. He see's someone waving at him at the edge of the flames. David moves a little closer to make out who it is. It's Tylor. He's holding something behind his back.

Tylor's eyes takes on a haunted look as David gets closer.

TYLOR

(upset)

David come closer. I need to talk to you. Something terrible has happened.

David doesn't say anything but, walks a little closer.

TYLOR (CONT'D) (cont'd)

I beg you. I need to show you something.

David is overwhelmed on what he see's. He continues to walk closer.

David notice's something written on his forehead. He gets a little closer. He see's a three digit number 666.

David is nervously standing just feet away from Tylor.

DAVID

What has happened my friend?

TYLOR

I need to confide a message from the Lord.

David notice's Tylor's right hand is behind him.

DAVID

(whispering)

What are you hiding?

(CONTINUED)

CONTINUED:

TYLOR
(whispering)
Come closer and I'll tell you.

David inch's closer.

Suddenly, Tylor raises his arm around and tries to stab David.

David springs backward and falls on his back side.

Tylor dive's on top of David and raise's the scalpel over his head.

David screams from the top of his lungs.

CUT TO

FLASH TO THE PRESENT

David opens his eyes and scream's from the top of his lungs. His face is covered with sweat. He gets out of bed venting.

CUT TO

INT: WASHROOM - NIGHT

The sink is running water. David is leans over soaking a wash cloth and wiping his face. He takes the cloth and presses it on his forehead.

He remove's the wash cloth from his forehead and calms down. Suddenly, he see's blood all over the wash cloth and looks through the mirror. He see's blood stains dripping down his face. Once again, he screams from the top of his lungs. Bam!

FLASH TO THE PRESENT

David wakes up. He's realize's it's only dream.

CUT TO

INT: POLICE HEADQUARTERS MAIN LOBBY - MORNING

A Police officer is behind the main counter doing his routine duties when someone taps on the counter.

The Officer looks up.

POLICE OFFICER##
What can I do for you?

(CONTINUED)

CONTINUED:

David is anxiously standing there.

CUT TO

Frank and Jack walk in the main lobby.

FRANK
Forget about it. If the Captain
finds out, he's going cut our balls
off.

JACK
Fine. I'll go alone.

FRANK
Listen Jack.

POLICE OFFICER##
(loudly)
Frank.

The Police Officer## is pointing his finger at David sitting
a distance away.

CUT TO

INT: FRANKS OFFICE

DAVID
That's not the Father Jason I once
knew. This man is an imposter.

FRANK
Are you sure about this? What proof
can you give us?

DAVID
His eye's.

FRANK
(disbelief)
What about his eyes?

DAVID
Father Jason eyes are hazel green.
This guy must be his twin.

JACK
(surprised)
He has a twin?

(CONTINUED)

CONTINUED:

DAVID

Yes. He was mixed up in some kind of criminal activity. I think. I mean, I'm not sure. But, he must of forged his identity.

Frank is stunned and looks at Jack.

FRANK

Excuse us for a minute.

DAVID

Sure.

Frank and Jack step outside the office.

CUT TO

INT: POLICE CAPTAINS OFFICE - AFTERNOON

Frank walks out of the Captains office nodding a no go to Jack standing out in the hallway.

CUT TO

EXT: CITY STREET NEWS STAND - MORNING

Frank and Jack are standing at a street corner flipping through magazines. From a corner of Franks eye he spots Bob, the autopsist stepping out of the coroner's building.

FRANK

There he is.

The Autopsist is standing at the street corner straightening his tie and waiting for the light to change.

CUT TO

Frank and Jack are behind him.

AUTOPSIST 1

Hello Dr. Bob Ruth.

Frank and Jack pull out their Police ID.

JACK

Remember us? I'm detective Jack Sutton and this my partner Frank Evans.

(CONTINUED)

CONTINUED:

DR RUTH
(suspicious)
Yes I remember.

FRANK
We like to ask you some questions
down at the station.

CUT TO

In the distance, there's a man with his back turned at a street corner telephone booth. He turns his head revealing it's Tylor. He has the handset close to his chin watching Frank and Jack questioning Bob.

CUT TO

INT: POLICE HEADQUARTERS INTERROGATING OFFICE

Dr. Ruth is tensely seated at a table with his arms folded, resting his drawn chin on his clinched fist. Frank and Jack are pacing opposite from each other with there coats off.

FRANK
What were you and the padre
discussing at Pete's diner
Wednesday evening?

Dr. Bob Ruth's right eye starts to twitch. He nervously straightens out his tie.

DR RUTH
(choked)
We are friends.

FRANK
You passed him a envelope. What was
in it?

Dr. Ruth rubs his nose and partially resting his fingers over his mouth.

DR RUTH
I made a contribution.

FRANK
You always make contributions
eleven o'clock at night in a sleazy
restaurant.

DR RUTH
I don't think that's any of your
business.

(MORE)

(CONTINUED)

CONTINUED:

DR RUTH (CONT'D)

By the way, what is this regarding?
You got to give me a reason why
your holding me.

Jack walks toward the doctor and rest his hands on the table.

JACK

(angry)
We are conducting an investigation.
Listen you piece of shit. What do
think we are? Stupid.

Dr. Ruth's upper lip starts to sweat.

DR RUTH

I refuse to answer any questions
with out the presents of my lawyer.

Jack leans over and sticks his inch's away from Dr. Bob
Ruth's ear.

JACK

(hostile)
Listen you dumb fuck. We're going
to put you away for a long time if
you don't cooperate.

Dr. Ruth unfolds his arms.

DR RUTH

(shaking)
Okay. Okay. Take it easy will you.

CUT TO

EXT: RESIDENTIAL NEIGHBORHOOD - DAY

A number of police cars, red lights flashing. A crowd of
onlookers are gathered in front of a home observing the
situation.

CUT TO

INT: HOUSE-DAY

Frank and Jack are in the bedroom viewing a dead body. We
clearly see it's Dr. Ruth.

CUT TO

EXT: HOUSE

Frank and Jack are at the front door watching the body being loaded into a coroners wagon.

An OLDER STOCKY MAN walks up to Frank and Jack.

MARLOW

Hello. I would like to introduce myself. My name is Steve Marlow. I'm Dr. Ruth's attorney. It's a real shame when a Doctor is murdered. I hope the killer is brought to justice. My client had contributed a great deal of work to the medical field.

FRANK

Yeah, right. I'm sure he has.

CUT TO

Behind the crowd of onlookers, Connie is wearing a hat and sunshades.

CUT TO

INT: SQUAD CAR MOVING - NIGHT

Frank and Jack are cruising on a main road.

CUT TO

EXT: LAND ROVER MOVING - NIGHT

Connie is behind the wheel. She looks straight ahead, tailing Frank and Jack.

CUT TO

Frank looks through the rear view mirror. He notice's a truck behind him.

CUT TO

The land rover slows down and makes turn on to a side street.

Frank doesn't think much of it.

INT: BAR - NIGHT

Frank and Jack are up at the bar. They look like they have been drinking most of the evening.

(CONTINUED)

CONTINUED:

JACK

(drunk)

I think we should go back there. No one will know. We can do this.

FRANK

We are getting close to a warrant.

JACK

Don't bullshit me Frank. You know that's not going to happen.

FRANK

One wrong move. We're a turd in a bag. You got that.

JACK

This is our big break Frank.

Jack waves at the bartender.

JACK (CONT'D) (cont'd)

Hey, bartender. A couple of rounds here. Make them doubles.

FRANK

Your to fucking anxious.

JACK

What the fuck are you waiting for

FRANK

Jack. You're taking this investigation a little too far. We got procedure to follow.

JACK

(angry)

Procedure? That's bullshit. Besides, the justice system was made to protect the rich and powerful.

FRANK

Take it easy Jack. Your pounding those drinks too fast.

JACK

Ah. Fuck you.

FRANK

You had too much to drink.

(CONTINUED)

CONTINUED: (2)

JACK

Listen. If we pull this off, we get a book deal. What do you think?

FRANK

I didn't become a cop to sell books. What ever happen to serve and protect?

JACK

Okay. Okay. You got me on that. We have been partners for a long time. Sure we have are difference's. But you know what?

FRANK

What?

JACK

You want the same thing I want.

FRANK

Oh really. What is that?

JACK

You know, what I'm talking about?

FRANK

Come on Jack. Your fucking drunk.

JACK

Answer the fucking question?

FRANK

What's the question?

JACK

Don't you want to move up town?

FRANK

I ain't going to jump no fence to get there.

JACK

I'm trying to make a fucking point here.

FRANK

What is your point?

(CONTINUED)

CONTINUED: (3)

JACK

My point is, let say someone comes up to you and say's, I will you pay you one hundred thousand dollars for an organ to save your child's life. If you had the money, would you do it? Come on, answer the fucking question.

FRANK

Yeah. Maybe. I guess I probably would.

Frank looks at Jack in the eyes.

FRANK (CONT'D) (cont'd)

What are you getting at?

JACK

That's the final market. There's my point. How far will a parent go to save there child's life. Take Loretta for example...

FRANK

Do me a fucking favor. Keep her out of this.

JACK

I want to make my fucking point. Ah. I'm sick and tired of you telling me what I should say. Give me a fucking break.

Jack clench's his fist and hits the counter. The bartender is disturbed on what he see's and shakes his head.

JACK (CONT'D) (cont'd)

You want to be the ring leader at work, at the bar, and everywhere else. Well, I'm sick of it Frank.

FRANK

Take it easy. Sober up.

JACK

I don't like your fucking attitude. Your a man of denial. Everything is got to go by the fucking book. Your not going to get anywhere Frank. Because nobody gives a fuck about a cup cake policeman like you. You know what?

(CONTINUED)

CONTINUED: (4)

FRANK

What?

JACK

Rules don't make the cop. Did you know that?

Frank shrugs his shoulders.

JACK (CONT'D) (cont'd)

Society admires brave cops. That's who they respect. A cop that has the balls to finish the job. There's no way your going to move up the ranks with your cup cake mentality.

Frank rudely grabs a hold of Jacks jacket.

FRANK

What the fuck do you want from me?

Jack grabs Franks arm and pushes him away.

JACK

Hey. Take it easy, Let go. Wake up for christ sakes. Lets go after this bum.

We see rage in Franks eyes.

EXT: PARKING LOT - NIGHT

A profile of someone looking at Frank and Jack through the bar window. It's Connie.

CUT TO

EXT: BAR

Frank face heats up. He gulps down his drink and slams it on the bar counter.

FRANK

(angry)

Let's go after the cocksucker.

CUT TO

EXT: CITY STREET SQUAD CAR MOVING - NIGHT

The squad car screeches it's tires as it makes it's out of the parking lot.

CUT TO

INT: LAND ROVER PARKED - NIGHT

In the distance, Connie is parked in the shadows of the parking lot loading a shotgun.

CUT TO

INT: SQUAD CAR MOVING

Frank looks through the rear view mirror. He spot's the land rover on his tail.

FRANK
We're being tailed. That truck
looks familiar.

Jack leers at the side mirror.

FRANK (CONT'D) (cont'd)
It's a woman behind the wheel..

Jack continues to look through the side mirror.

JACK
Not a bad looking babe.

CUT TO

INT: LAND ROVER MOVING - NIGHT

Connie gears down and steps on the gas pedal getting closer to the squad car.

CUT TO

INT: LAND ROVER MOVING

She's just feet away from the rear bumper of the squad car.

CUT TO

INT: SQUAD CAR MOVING

Frank is looking through the rear view mirror.

(CONTINUED)

CONTINUED:

FRANK

The bitch is crawling up my ass.
Fuck. Hold on.

CUT TO

INT: LAND ROVER MOVING

Connie steps on it and hits the bumper. Bam! The squad car hops forward.

CUT TO

INT: SQUAD CAR MOVING

JACK

Ah shit. She's trying to take us out.

Jack reaches in his coat for his gun.

Unexpectedly, we hear a shotgun blast. Bam. Bam. The squad car rear window shatters.

Jack grabs the radio receiver. The police radio shorts out.

JACK (CONT'D) (cont'd)

Fuck. The antenna is blown.

Jack sticks his arm out the window and returns fire. Bang. Bang. Bang.

CUT TO

EXT: LAND ROVER MOVING

Once again, the land rover fires at the squad car. Ka-boom. Ka-boom.

CUT TO

The squad car rear tires are blown out.

CUT TO

INT: SQUAD CAR MOVING - NIGHT

Jack fires more shots until he empties his gun.

CUT TO

INT: LAND ROVER MOVING - NIGHT

The sawed off shotgun is sitting on her lap. A box of shotgun shells are spilled out of the box on the passengers seat. She grabs some shells and reloads the chamber.

CUT TO

EXT: LAND ROVER MOVING

She changes lanes and races up to the squad car.

CUT TO

INT: SQUAD CAR MOVING

Jack reloads his gun.

EXT: ROAD

Suddenly, Land Rover is steering wheel to steering wheel with the squad car. She aims the shotgun barrel just feet away from Jacks face.

Unexpectedly, the Land Rover hits a bump on the road. She pulls the trigger. Bang. The shot gun barrel skins the roof of the squad car.

CUT TO

SQUAD CAR MOVING

Up ahead, they enter a small bridge cross's a river.

CUT TO

LAND ROVER MOVING

Once again, Connie race's up to the squad car.

CUT TO

The two lanes merge into a single lane. The land rover and the squad car are side to side, just inches away from each other. Suddenly, the land rover strikes the squad car on the passenger door.

CUT TO

INT: LAND ROVER MOVING

Connie locks her steering wheel, forcing the squad car to tear the fenced bridge.

CUT TO

Suddenly, the fence breaks opened, forcing the squad car to plunge into the river.

CUT TO

The Land Rover fishtails from the impact, causing the rear bumper to strike the bridge beam support. The bumper tears off and lands in the middle of the road. The Land Rover's license plate breaks off and lands on the edge of the bridge just barely tipping over into the river.

CONNIE

Ah shit.

Connie puts it in reverse and floors it. The tires start to smoke and she slams the breaks. She shove's it into drive and steps on it. The Land Rover disappears from the scene.

CUT TO

EXT: RIVER - NIGHT

The squad car is floating on it's side heading down stream. Frank sticks his head out the window and climbs out on to the fender. Frank's lacerated face is obscuring his vision. Frank reaches down and grabs a hold of Jacks arm. He pulls him out of the car.

FRANK

We got swim to shore.

Frank and Jack dive in the treacherous river.

CUT TO

TIME LAG

EXT: RIVER BANK - NIGHT

In the distance, flashing red light's, police cars, ambulance vehicles are at the accident scene.

INT: POLICE CAR - NIGHT

Frank and Jack are sitting in the squad car covered up in blankets.

CUT TO

EXT: BRIDGE - NIGHT

Several flare's light up the scene. Two police officers are diverting traffic away from the damaged bridge.

CUT TO

A plain clothed cop is looking at the structural damage with a flashlight when something catches his eyes. In the distance, a reflective piece of metal catches his attention. He walks a little closer He spots the license plate hanging over the edge.

CUT TO

INT: HOSPITAL PATIENT ROOM - NIGHT

Frank is laying on his back with a bandage wrapped around his rib cage.

Loretta is seated at his bedside. A number of police officers are at the foot of the bed exchanging words. Jack is pacing the room with a number of bandages on his face.

A nurse walks in the room.

NURSE

There's too many people here. Some of you have to leave.

Loretta snugs against Frank and kiss's him.

LORETTA

Take care Frank. I'll see you later.

Once again, Loretta snugs against Frank and kiss's him.

The nurse is holding a cup of water and some pills in her hand.

NURSE

Here Detective Evans. This will help you sleep better.

(CONTINUED)

CONTINUED:

Frank puts the pills in his mouth and drinks the cup of water down.

NURSE (CONT'D) (cont'd)
Come on everybody, lets go.

The nurse opens the door. The visitors exit the room.

CUT TO

Frank spits out the pills back into the cup.

Everyone has left the room except Jack.

CUT TO

INT: HOSPITAL CORRIDOR

A plain clothed Police Officer is walking at a fast pace, heading toward Franks room. He has a Police badge chained around his neck. He nods at two Police officers standing outside Franks room.

CUT TO

INT: FRANKS ROOM

We hear a knock on the door.

Jack opens the door.

PLAIN CLOTHED COP

We traced the license plate. It's from Bergs car rental. One of the rental agents remembered the customer and gave us a description.

FRANK
Go ahead. Read it to me.

PLAIN CLOTHED COP

She used a phoney credit card. The agent remembers her. He was having a lunch a block away when he noticed her getting out of 1999 black Jaguar. It was her good looks that got his attention. He couldn't make out who was behind the wheel, the windows were tinted.

JACK
You can go now. And thanks a lot.

The plain clothed cop exits the room.

(CONTINUED)

CONTINUED:

Frank force's himself up and sits on the edge of the bed.

FRANK

Where's my cloths?

JACK

Don't bother, you got no strength.
I'll take over from here.

FRANK

I know what you're up to Jack.
Don't go there. A warrant is
underway.

Jack throws the news paper across the room and stands up.

JACK

Come on Frank. You know dam well
that's not going to happen. Enough
is enough. How many bodies have to
show up at the morgue before
something is done?

FRANK

I just don't want you to fuck up
the investigation.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor is pacing and venting. He looks at the telephone and
picks up the hand set. He makes a call.

CUT TO

INT: ALI'S RESIDENCE - NIGHT

Ali is laying in bed. There's a woman laying next to his
side. The telephone rings. He picks up the handset.

ALI

Hello.

TYLOR

It's me Tylor. I need you to
straighten some things for me.

CUT TO

INT: HOSPITAL FRANKS ROOM-NIGHT

Frank is alone laying in bed with his eyes opened. The lights are turned down.

CUT TO

The nurse is outside the room and quietly opens the door a crack. She takes a peek at Frank and closes the door.

Frank snugs against his pillow and close's his eyes.

CUT TO

INT: HOSPITAL CORRIDORS-NIGHT

The nurse is seated behind the nurses station reading a book. In the distance, a medical employee dressed in whites is pushing a utility cart through the hallway. We can only see the back of him. One of the wheels squeak's as it makes a turn to another corridor.

CUT TO

INT: FRANKS ROOM

Frank opens his eyes and quickly pulls the blankets off him.

CUT TO

The nurse yawns and continues to read.

The medical employee pulls to the side of the hallway and parks near an alcove. He turns around revealing it's Ali. Ali leers at both ends of the hallway and heads to Franks room.

CUT TO

Ali hears foot steps. He quickly opens a JC closet and hides inside.

Another employee walks through the empty hallway and opens a door leading to the stairway.

CUT TO

JC closet

Ali reaches in his lab coat and pulls out a syringe. He removes the safety cap.

CUT TO

(CONTINUED)

CONTINUED:

Frank opens the door. He's fully dressed. He looks at both ends of the corridor and sneaks out. He's in front of the hospital chapel and enters inside.

CUT TO

Ali is in front of Franks room holding a tight grip of the syringe. He opens the door a crack and looks inside. He surprisingly look's at an empty bed. He turns to look at a opened door leading to the bathroom. Ali's angry eyes begin to show. The Arab quietly leaves the room and into the low lit hallway.

CUT TO

Ali is standing in front of the chapel door. He reaches in his coat pocket and tightly pulls out the syringe.

The Arab opens the chapel door and walks inside.

CUT TO

Chapel

The chapel is dimly lit. Ali walks through the pew's. He looks around. No one is in sight.

Suddenly, Frank taps Ali on the shoulder. Ali nervously turns around.

Bam! Frank throws a powerful punch, sending Ali between the pew's.

The syringe prick's Ali.

Ali passes out.

Frank spots the syringe stuck in Ali's ribs. He reaches in his pocket and pulls out pair of latex gloves. He puts them on and dispose's the syringe. Frank quickly drags Ali in a confession booth.

CUT TO

Frank walks inside a coat room. He picks up a priest robe hanging on a hook. He draws the rope belt out and returns back to the confession booth.

CUT TO

He ties up Ali and leaves the scene.

EXT: HOSPITAL PARKING LOT - NIGHT

Frank exits out a side door leading to the parking lot.

CUT TO

EXT: HOSPITAL PARKING LOT-NIGHT

In the distance, he see's a parked car with the drivers window open. He walks over to take a closer look. Frank leans over and looks inside. He notice's the keys are in the ignition. Frank looks around and jumps inside the car. He turns the engine over and drives out of the parking lot.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor pulls out his cell phone.

CUT TO

INT: CONFESSION BOOTH - NIGHT

Ali is out cold. His cell phone starts to ring.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor is impatiently waiting.

TYLOR

Come on. Answer the dam phone.

CUT TO

INT: CONFESSION BOOT - NIGHT

Ali's cell phone continues to ring.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor is begins pacing and venting.

CUT TO

INT: LORETTA'S HOME - NIGHT

Loretta is in the kitchen wiping some dishes dry, when suddenly, her phone begins to ring.

(CONTINUED)

CONTINUED:

LORETTA

Hello.

CUT TO

INT: TYLOR CAR MOVING - NIGHT

TYLOR

Hello. This is Doctor forbid
calling.

LORETTA

Doctor who?

TYLOR

Forbid. It's in regards to your son
Scott.

LORETTA

Scott. Yes go on.

TYLOR

I have some urgent news to tell you
Loretta. We have found a donor for
Scott.

Loretta eyes shed tears of joy.

TYLOR (CONT'D) (cont'd)

There's a lot of families are
waiting for such an opportunity. It
would be recommended to keep silent
until post operative recovery.

LORETTA

When is this going to take place?

CUT TO

TYLOR

Immediately. I'll meet you and
Scott at the hospital. We must be
discreet. Will you agree?

LORETTA

Yes I will.

TYLOR

Meet me at the rear entrance of the
Comox building in thirty minutes.
Do not speak to anyone.

CUT TO

EXT: REAR ENTRANCE HOSPITAL - NIGHT

A taxi cab pulls up to the rear entrance of the hospital.
Loretta and Scott get out of the cab.

The taxi cab drives away.

CUT TO

Loretta and Scott are standing in front of the door.

Tylor walks out of the shadows.

TYLOR
Hello Loretta and Scott. I'm Dr.
Forbid. This way please.

The black Jaguar pulls up to the rear entrance. Connie is behind the wheel.

TYLOR (CONT'D) (cont'd)
Come on, get in.

LORETTA
Where are we going?

Tylor reaches inside his coat and pulls out a gun.

TYLOR
Just get in the car.

Tylor opens the back door and shove's Loretta and Scott inside.

LORETTA
Tell me what's going on?

TYLOR
Shut the fuck up. Don't say a word,
or I'll kill both of you.

Tylor points the gun at Loretta and Scott.

SCOTT
(scared)
Who is he mom?

TYLOR
You better tell him to shut up.

LORETTA
(upset)
It's okay Scott. Don't say a word.

(CONTINUED)

CONTINUED:

Loretta hugs on to Scott.

EXT: TYLOR'S RESIDENCE - NIGHT

The Jaguar pulls up to the entrance. Tylor gets out of the car waving his gun at Loretta and Scott. Connie opens the door.

TYLOR
Come on. Get inside.

Tylor has his gun inches away from Loretta's ribs.

CUT TO

INT: DAVID 'S HOTEL ROOM - NIGHT

David is laying on the bed flipping through the TV channels. He takes a deep breath and looks at a bottle of sleeping pills sitting on his bedside table. He leans over and picks up the bottle. He pops the cap off and drops a few tablets on the pawn of his hand. He change's his mind and puts the pills back in the bottle.

David is at the window facing the Cathedral. David's eyes widen with alarm as he discovers Tylor rudely moving toward his residence with a woman and a child.

CUT TO

INT: TYLOR'S RESIDENTS - NIGHT

Tylor opens a door leading to the basement.

TYLOR
Come on. Down the stairs.

Loretta and Scott step down the dark steep stairs.

INT: TYLOR'S BASEMENT

Connie opens a closet and pulls out some rope and duct tape. Tylor tie's Loretta and Scott on to some chairs.

CUT TO

INT: BAR -NIGHT

Jack is seated at the bar drinking heavily. He lights up a smoke and takes a deep drag. He runs his fingers through his thinning hair and gaze's up at the ceiling. Jack turns to the bartender.

(CONTINUED)

CONTINUED:

JACK
I'll have another one..

The bartender pours Jack another drink and brings it to him.

BARTENDER
Jack. Take it easy. You're pounding
them back to fast.

Jack gulps it down and looks at the wall clock.

JACK
I got to go.

Jack takes some bills out of his wallet and throws it on the bar counter.

CUT TO

INT: SQUAD CAR MOVING - NIGHT

Jack is behind the wheel swerving all over the road, just missing parked cars . He runs through an orange red light along a residential neighborhood. He makes a turn and pulls to the side of the road under the shadowed trees.

CUT TO

EXT: TYLOR'S RESIDENTS - NIGHT

Jack forge's ahead in the shadows along the perimeter of Tylor's property line. He's just feet away from the garage. Jack reach's in his coat pocket and pulls out a flash light. He points the flash light through the garage window. The garage is empty.

CUT TO

EXT: TYLOR'S REAR ENTRANCE - NIGHT

Jack is standing at the rear door. He pulls out a lock pick set and picks the lock.

Time lag

The door lock unlatch's.

CUT TO

In the house

Jack steps inside with a tight grip of his gun.

(CONTINUED)

CONTINUED:

Jack climb's up stairs to the bedrooms. He picks another lock leading to Tylor's bedroom.

CUT TO

INT: HOSPITAL CORRIDORS-NIGHT

The nurse is reading a book. Suddenly, we hear a desk bell ring. The nurse is distracted by the ringing and looks up.

FATHER MORROW

Hello.

NURSE

Can I help you with something?

FATHER MORROW

Yes. I'm looking for a patient by the name of Frank Evans.

NURSE

Well, it's really late. We don't allow visitors at this time of night. Besides, he's under strict Doctors orders. I don't think you will be able to visit him.

FATHER MORROW

This is an emergency. I must see him at once.

NURSE

Well. Let me check with the resident doctor.

The nurse picks up the telephone and makes a call.

CUT TO

The nurse picks up a flash light on her desk and nods at David.

NURSE (CONT'D) (cont'd)

Lets go see detective Evans.

The nurse and David walk through the low lit corridors. The nurse knocks on the door. The nurse opens the door a crack.

CUT TO

Franks room

(CONTINUED)

CONTINUED:

NURSE (CONT'D) (cont'd)
Detective Evans. It's Father
Morrow. He would like to have a
word with you.

She turns the flash light on and points it to Franks bed.

NURSE (CONT'D) (cont'd)
He's not in his bed. That's
strange.

The nurse walks over to his locker and opens it. It's empty.

NURSE (CONT'D) (cont'd)
Oh my god. He's gone.

CUT TO

INT: TYLOR'S BEDROOM

The room is pitch black, except for a flash light in Jack's hand. Jack opens the bureau drawers. He lifts some items out of the way. He walks to the night table and opens the drawer. Jack opens the main closet door. He moves the hanging garments out of the way. He spots a large trunk with a pad lock in the centre. He pulls out his lock pick set and picks the lock open. Jack opens the trunk. He picks up some documents and flips through the pages. Suddenly, Jack hears a noise. He turns around holding his gun.

Tylor is just feet away pointing his gun to Jack's head.

TYLOR
Drop your gun.

Jack drops his gun on the floor.

TYLOR (CONT'D) (cont'd)
Kick it to me.

Jack kicks the gun at Tylor's feet.

Tylor leans over and picks up the gun.

TYLOR (CONT'D) (cont'd)
You think you can just break in my
house and do what you want.

JACK
You're a fraud. You're not going to
get away with this Tylor.

(CONTINUED)

CONTINUED:

TYLOR

You want to make a bet?

Tylor pulls out a canister and sprays Jack in the face. Jack begins to gasp for air and lose's his strength. He falls to his knee's. Tylor violently kicks Jack in the chin knocking him backward. Jack falls on his side. He's out cold. Tylor pulls out his cell phone and makes a call.

TYLOR (CONT'D) (cont'd)

Connie. We had an unexpected guest.
I'm up in my room. Wanna Bring me a
body bag.

EXT: CITY STREET CAR MOVING - NIGHT

Frank is behind the wheel racing through the residential neighborhood. He spots the squad car parked to the side of the road. Frank break's and pulls to the side of the road, just meters away from the squad car. He gets out of the car armed with his gun. He looks through the drivers window. No one is in sight.

In the distance, Frank leers straight ahead at Jason's residence. He hurries across the street on to the property.

CUT TO

EXT: OUTSIDE TYLOR'S RESIDENCE - NIGHT

Frank is in the shadows close to the house. He leers through the window as he spot's Tylor and Connie standing at the back door.

CUT TO

EXT: OUTSIDE TYLOR'S RESIDENCE-NIGHT

Tylor and Connie carry the body outside to the Land Rover. Tylor pops the trunk open and leer's at his surroundings. They pick up the body and load it in the trunk. They both get inside the truck. Tylor turns over the engine.

CUT TO

Frank leaps out of the shadows and grabs a hold of the bumper as the car makes it's way to the road.

CUT TO

EXT: REAR BUMPER MOVING - NIGHT

Frank is ducked down below the back window. He grabs a tight grip of the rear windshield wiper, his feet resting on the bumper.

CUT TO

Up ahead, Road Construction Signs are Flashing, READING, "SLOW" "BUMPY ROAD AHEAD"

EXT: LAND ROVER MOVING - NIGHT

Franks face is pressed against the trunk. Suddenly, he can hear Jack kicking the inside of the trunk.

CUT TO

INT: LAND ROVER MOVING - NIGHT

TYLOR

The bastard is still alive.

CUT TO

Frank is holding on tightly, but the road is to bumpy for him to handle. Franks grip starts to slip away from the wiper. Suddenly, he plunges on to the pavement and rolls to the shoulder of the road. Frank gets on his feet, but it's to late. The Land Rover is long gone.

TIME LAG

In the distance, a truck is coming his way. Frank waves the driver to pull over.

CUT TO

The trucker looks straight ahead. He shakes his head and keeps going. Frank pulls out his gun and badge and orders the trucker to stop. The trucker pulls over. Frank jumps in the truck and off they go.

CUT TO

EXT: CREMATORIUM - NIGHT

The Land Rover pulls up to the rear entrance of the Crematorium. Tylor opens the trunk and grabs a hold of a tire-iron and strikes Jack in the back of his neck. Jack is out cold

(CONTINUED)

CONTINUED:

TYLOR

That should do it.

Tylor and Connie pick up the body and bring him inside.

CUT TO

INT: CREMATORIUM - NIGHT

Jack is laying flat on his back with his limbs tied on a table.

There's an incinerator in the room, just meter's from where Jack is laying.

Tylor turn's to Connie.

TYLOR

Start the procedure.

Connie remove's Jacks clothing. She open's a cupboard and reaches for a metal briefcase and place's it on a prep counter. She unbuckles the briefcase revealing surgical scalpels.

TYLOR (CONT'D) (cont'd)

Administer the drug. I got to go
check on the woman and the kid.

CUT TO

EXT: DAVID'S HOTEL ROOM - NIGHT

David hurries to the main doors. He pause's, turns around to leers at the Holy Rosary Cathedral.

CUT TO

INT: HOTEL ROOM - NIGHT

David takes his coat off and hangs it in the closet. He walks over to the bed and sits down. He looks over at the service menu sitting on the bedside table. He picks up the telephone and makes a call.

DAVID

Hello. I like to order a pot of tea
please. Room 908. Thank you.

David yawns and lays on his side. His eyes wander around the room and glance's out the window. He takes a deep breath and stands up.

(CONTINUED)

CONTINUED:

He walks over to the window and leers down at the Cathedral. David looks over at Jason's dorm. He notices lights being turned off and on. Over by the drive way, the land rover is parked. Over this. We hear a knock on the door. David gets up and answers it. A bus boy is at the doorway holding a tray cart with a pot of tea and some cups. He wheels it in. David tips the bus boy and sends him off. David sits down and pours himself a cup of tea. He slowly takes a zip from the cup. He leers down at the Cathedral. He gets up to take a better look.

CUT TO

Surprisingly, he see's Tylor and Connie walk toward the land rover. Tylor is making aggressive body language with Connie as they get inside the land rover.

CUT TO

INT: LAND ROVER MOVING - NIGHT

Tylor is behind the wheel looking straight ahead at the crematorium.

CUT TO

EXT: LAND ROVER MOVING - NIGHT

The land rover pulls to the rear entrance of the building.

CUT TO

INT: CREMATORY - NIGHT

Tylor opens the door and hurries inside the crematory. He's standing in front of a switch panel. He turns the switch on. The jets spit out flames.

CUT TO

EXT: INT: DAVID "S HOTEL SUITE - NIGHT

David is fully clothed laying on the bed reading the bible. He puts the book on the night table and stands up. He walks to the window.

David's POV

Tylor pulls up to the driveway.

(CONTINUED)

CONTINUED:

David is in disbelief as he leers at Tylor rudely pushing Loretta and Scott.

CUT TO

EXT: DAVID'S HOTEL ROOM - NIGHT

David's worried eyes focus on the woman and the little boy. He hurries to the bedside table and picks up the telephone.

David reaches in his wallet and pulls out Detective Frank Evan business card and call's Franks cell number. The voice mail activates. David hangs up. He grabs his coat hanging in the closet and exits out of the hotel room.

CUT TO

INT: HOTEL FRONT DESK - NIGHT

David hurries to the front desk. There's a clerk speaking to a hotel guest.

DAVID

Excuse me sir, but I must call the police at once.

HOTEL CLERK

I'm very sorry but, the telephone lines are down. There was a traffic accident down the street severed the telephones lines.

CUT TO

EXT: HOTEL ENTRANCE - NIGHT

David flags down a cabby. The cabby pulls over to the side of the road. David jumps in.

CUT TO

INT: TAXI CAB MOVING - NIGHT

CABBY

Where to Father?

DAVID

Police station.

Up head, red flashing lights and some squad cars blocking the road. A traffic cop is diverting traffic.

CUT TO

INT: TAXI CAB - NIGHT

DAVID

Is there some problem up ahead?

David is leaned forward looking through the windshield. He see's a number of injured people on stretchers being loaded inside an ambulance.

CABBY

Yeah. Looks like a serious accident. I'm going to have to end this fair. Or if you want to wait until this clears up?

DAVID

Oh darn it. It's quite alright. I'll take care of this right now.

The cabby pulls over to the side of the road. The Priest reaches in his wallet and gives the cabby some bills.

CUT TO

EXT: CITY STREET-NIGHT

David hurries over to a police officer.

DAVID

Excuse me. I like to report a crime.

POLICE OFFICER###

Can't you see I'm busy right now.

The police officer reaches in his coat pocket and give's David a card.

POLICE OFFICER### (CONT'D) (CONT'D)
 (CONT'D) (CONT'D) (CONT'D) (CONT'D)
 (CONT'D) (CONT'D) (CONT'D) (CONT'D)
 (CONT'D) (CONT'D) (CONT'D) (CONT'D)
 (CONT'D)

Call that number.

DAVID

But, this is an emergency. I must make a report immediately.

CUT TO

EXT: CREMATORIUM REAR ENTRANCE - NIGHT

Tylor has Loretta by the arm and Connie has a tight grip of Scott's hand pushing them inside.

CUT TO

INT: CREMATORIUM - NIGHT

Loretta and Scott are tied to some chairs in another room. The door is partially opened. Loretta peeks through the crack of the door. She can see Jack laying flat on his back on a table.

LORETTA
(whispering to herself)
Oh my god. It's Jack.

Loretta sadly turns to Scott watching him falling asleep.

TYLOR
Connie. Get going on the procedure.
We don't have much time.

A surge of flames spear out as Tylor's evil eyes stare at the inferno. We can see a reflection of flames in Tylor's eyes. Behind Tylor, there's a number of shovel's hanging on the wall.

Connie lines up the surgical scalpels on a prep table. She picks up a scalpel and starts the incision. Blood starts to gush out.

Tylor's heats up as he get a rush watching the event.

Loretta is in tears turning to Scott.

CUT TO

Suddenly, with out warning the door is kick down.

Frank has his gun pointed at Connie.

FRANK
Freeze.

CONNIE
Fuck you.

Connie ignores the order and continues the procedure.

Franks pulls the trigger. Bang! The bullet enters straight in Connie's forehead. Connie drops to the floor.

(CONTINUED)

CONTINUED:

Suddenly, Franks is struck in the head by a shovel. Frank drops to his knees and loose's his gun.

TYLOR

You guys never learn.

The gun slides several feet to where Frank is. Frank tries to get back on his feet. Tylor takes another swing at Frank, but this time Tylor miss's. Frank grabs a tight grip of the shovel and they wrestle with each other moving toward the incinerator. Tylor, with one hand on the incinerator hatch handle, he manage's to open it. The flames are spearing outward just inches away from Frank. Tylor pushes Frank closer to the edge of the oven stinging Franks hair. Frank close's his eyes and takes a deep breath. Suddenly, Frank gains his stamina and switches positions pushing Tylor to the inferno. Frank hesitates and looks into Tylor's satanic eyes.

TYLOR (CONT'D) (cont'd)

I beg you. Please forgive me lord.
For I have sinned. I will sin no
more. I beg you lord. Spare me. I
will sin no more.

FRANK

Fuck you.

Frank continues to look through Tylor's eyes and pushes the devil inside the inferno. Tylor scream's from the top of his lungs.

CUT TO

Frank turns to Jack and examines him.

JACK

(in pain)
Loretta and Scott are in the next
room.

CUT TO

Frank hurries to Loretta and Scott and unties them.

Frank, Loretta and Scott embrace one another. Over this. We hear Police sirens.

CUT TO

On the screen

(CONTINUED)

CONTINUED: (2)

One month later, Scott's eligibility for a transplant became a reality when a Seattle Washington youth perished in a snow board accident. His organs were donated to Scott. It was a successful operation. Three weeks later, Scott was discharged from the hospital and returned home to his mother Loretta.

Detective Jack Sutton survived with the help of a blood transfusion. Shortly afterwards, Jack returned back on duty.

Frank moves up the ranks to Police Captain. Finally, Frank and Loretta get married.

The End

©

Sylvano Anselmo

Note

This province is a pussy ready spread her legs to hong kong. listen, who would you wanna to have running bc. the angeles or hong kong?