Anthony R Davis

rom Beyond

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FOGGY MOSS GRANGE High School for Boys and Girls By Anthony R Davis.

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Anthony R Davis also uses the pen name of Anthony R Qauvatare

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SYNOPSIS

SO THE STORY GOES

MURDERS FROM BEYOND

Hi, my name is JAMES CONWAY. I am The Head of the Department of Serious Crimes, New York Police Head Quarters. We have had some strange happenings on our patch just lately. Murder victims had died by some unknown means. To date, police had found four bodies, all of which defied any explanation to how or what had killed these people. All we know is it had to be murder; no other explanation could account for their deaths. I came to that conclusion, from the reports from the Forensic people. They had concluded they had all died from unknown wounds, inflicted by some unknown weapon. While attending, a preliminary thorough forensic examination, on one of the mutilated bodies, it really turned my stomach over, to the point of making me feel sick. The wound appeared to be a hole in the middle of the forehead, about two inches in diameter, with another wound of the same size on the back of the head. The complete brain was missing, and no blood was present at the murder scenes, so far discovered. The Forensic people also informed me that all blood had been drained from the bodies. They told me that if they had bled to death, normally some blood would still be present in their bodies. They also informed me that no blood showed up in all of the victim's bodies, at all the four murder scenes. Not all this information, had not given us any clues to whom or what had committed these horrific crimes.

James and his assistant Linda Bowden, set out to investigate these crimes, not knowing the person that had committed these crimes, came from another Dimension. He needed to collect the victim's blood so he could gain immortality. Inevitably, they stumble into the other Dimension in pursuit of the villain, which nearly causes their deaths. After much misunderstanding with the Dimension's Authority, they acquire a female assistant from the other Dimension, to help them locate and capture the villain, who had now fled into Earth's Dimension to escape capture. After their many near misses with death, the villain is cornered. He wrongly assumes the female assistant is from Earth's Dimension; but she has the powers to end his murderous ways. Although she warns him, he defies her, which brings about his own death. The Dimension female informs James, that her superiors had assigned her to become his assistant in Earth's Dimension, permanently.

MURDERS FROM BEYOND

By ANTHONY R DAVIS

This is a detective story with a twist. Modern day New York becomes the site of a crazy murderer by the name of VIVANDER, who is from another Dimension. Vivander, is out to create immortality for himself. This he can only achieve by killing innocent people.

THIS IS AN ADAPTATION INTO A FILM SCRIPT FROM AN ORIGINAL STORY FROM MY BOOK (THESE STORIES WILL AMAZE YOU) PUBLISHED BY ANTHONY R DAVIS

Main Character	= JAMES Conway	
Second Main Character	= LINDA Bowden	
District Attorney	= RICHARD Brier	
Homeless Man	= PETER Faulkner	
Senior Head of Dimension	= KAZAC	
Dimension Detective	= DORY (Dorymush)	
Dimension Murderer	= VIVANDER	
Minor Characters	= MINOR CHARACTER	S
Sally Smith	" "	
Forensics	" "	
Shop Owner	" "	
Dimension Police Officer	1 " "	
Dimension Police Officer	2 " "	
Police Officer	1 " "	

Police Officer2"Police Officer3"

FADE IN

SCENE.

Commander James Conway is seen, entering the District Attorney's Office, this will be his first scheduled meeting with the new DA.

ACTION.

On entering the newly appointed District Attorney's Office. We see James look the new DA up and down. He then introduces himself.

JAMES.

"Hello sir, my name is James Conway. I am the Head of The Department of Serious Crimes, New York Police Headquarters. I'm here at your request, to update the progress on these hideous murders, which have occurred in my precinct."

RICHARD. DA

(We see the District Attorney, sitting behind a huge mahogany desk. He looks the part of a DA; he is a huge man and very distinguished in appearance.) "Hi James, it's good to meet you at last, sit yourself down, and fill me in fully on these murders.

(MORE)

RICHARD. DA

I have not yet received a full coroner's report, so I want to hear all of the gruesome details, so please don't leave anything out."

JAMES.

(James looks a bit uneasy meeting the DA

for the first time.) "We have had some, what you might call very bizarre murders, happening on my patch just lately, sir. The victims , are murdered by some unknown means. To date, we have found four bodies, all of which defied any explanation, to how or what had killed these people. All we know is, it had to be murder; no other explanation could account for their deaths. I come to that conclusion, from the reports from the Forensic people. They had concluded they had all died from unknown wounds, inflicted by some unknown person and with an unknown weapon, sir."

RICHARD.

"James, please call me Richard. I have had a brief look at the notes I've received, and as you had said, it is all very bizarre. Now tell me in finer detail if possible, what sort of method you think might have been used to kill these people."

JAMES.

(The DA's remark for him to call him by his first name appears to have made James appear a little more relaxed.)

"Well Richard, while attending a preliminary thorough forensic examination, on one of the mutilated bodies, really got to me, to the point of making me feel sick. The wound appeared to be a hole in the middle of the victim's forehead, about two inches in diameter, with another wound of the same size on the back of the head. The complete brain was missing, and no blood was present at all of the murder scenes."

SCENE.

AS JAMES IS SPEAKING WE SEE A FULL VIEW OF THE PATHOLOGY LAB.

ACTION.

We see the victim laid out on the examination table. The head's frontal wound, which is on the victim's forehead it shows a large hole that appears to go right through the victim's head. This is shown in full detail.

JAMES.

"The forensic's people also informed me that all the victim's blood had been drained from the bodies. They said that if they had bled to death normally, some blood would still be present in their bodies. They also informed me that no blood showed up in all of the four bodies. These details really got to me, so I went over all the paperwork that thoroughly, which I had collected on the four murders. Even with all the information, that we had, we still had no clues to whom or what had committed these horrific crimes."

RICHARD. DA

"This looks to be some perverted weirdo; I don't think I have ever heard of this sort of crime before. (MORE)

RICHARD. DA

Okay James, leave your report on my desk, for me to read over thoroughly, and if you get any further leads, please inform me right away."

JAMES.

"Yes Richard, that I will do, and if we get any suspects lined up for the murders, I will report it to you right away in person. At this point in time, we have no definite clues to follow, but hopefully that situation will change."

SCENE.

WE SEE JAMES ENTERING HIS HEADQUARTERS, AND HEADING TO HIS OFFICE; HE ENTERS AND WE EVENTUALLY SEE HIM SITING AT HIS DESK. HE BEGINS TO READ A PILE OF PAPER WORK ON THESE HIDEOUS CRIMES.

ACTION.

His assistant, a Lieutenant Linda Bowden, then calls out to him, from her desk outside.

LINDA BOWDEN.

"James, would you come here. There is a disturbing message that has just been relayed to me."

JAMES.

(James goes to see what she wants. (MORE)

JAMES.

We see James leave his office and walk over to Linda's desk.) "I hope you have something important to tell me?"

LINDA.

"Sorry boss, no new clues, but it looks like another murder has just been reported in the financial district. Apparently, a Peter Faulkner had said he had found the young woman's body, when taking a short cut through a back alley. He gave no address, and cannot be located.

JAMES

I've had a quick read of this preliminary police report on Sally Smith. That girl must have gone through hell before she died. This bastard must have no feelings."

LINDA.

"It does not bear thinking about; let's hope we can stop any more murders boss."

JAMES.

"Right, we need to get out there right away, and start looking for any good clues that we can follow up. Has forensics been informed?"

DISSOLVE TO.

SCENE.

WE THEN WITNESS THE MURDER OF SALLY SMITH.

ACTION.

We see Sally taking her usual short cut on her way home from work, through the alleyway. It is almost on dark. Sally is halfway down the alleyway, when she hears an unusual noise. She turns to see a strange green light, which resembles a transparent wall. Sally runs towards a rubbish skip and hides behind it. A strange looking man then emerges from the green light. The man points an object in his hands towards the skip, and then calls out to her.

VIVANDER.

"Come out from behind there! I'm not going to harm you, I just want to ask you some questions, that is all. Don't be scared."

ACTION.

We see Vivander, aim the object in his hand at Sally. A brilliant green light then hits her, and she becomes instantly paralyzed. We see her topple over onto the ground. Vivander walks over to her. Although Sally cannot move, she is still able to talk.

SALLY.

"Who are you, what do you want of me. Someone help me! Please don't hurt me. What are you going to do to me? Why can't I move? What have you done to me; Help! Help!"

SCENE.

SALLY BEGINS TO SOB UNCONTROLLABLY. VIVANDER THEN PICKS SALLY UP AND CARRIES HER CLOSER TO THE GREEN WALL OF LIGHT.

ACTION.

He places her on the ground on her back, and then disappears into the green light. After a short while he re-appears, carrying some weird looking equipment.

VIVANDER.

"Don't try to struggle. It will soon be over my dear."

SALLY.

"Am I going to die? Please don't kill me; I don't want to die. No! No! Please someone help me!"

VIVANDER.

"Just relax, and it will not hurt so much."

SCENE.

VIVANDER PLACES A LARGE MASK COMPLETELY OVER SALLY'S HEAD.

ACTION.

Sally instantly stops talking. A loud high pitched noise sound is heard, and within seconds, the girl is dead. Vivander places a tube into the mask. He then goes to get some more equipment. He returns with a strange machine, to which he attaches the tube. We then see the large clear container fill up with Sally's blood. With the container full, he removes the mask from Sally's head, revealing a large blood stained hole in her forehead.

THE SCENE THEN FADES OUT

TRANSITION

THE SCENE THEN FADES IN, BACK TO POLICE HEADQUARTERS, BEFORE SALLY'S MURDER SCENE INSERT.

LINDA.

"Yes boss, they will probably arrive the same time as us. Let's hope they come up with some good results, which will give us a clue to the killer's identity."

SCENE.

WE SEE JAMES AND LINDA ARRIVE AT THE MURDER SCENE.

ACTION.

The forensics people are busily examining the woman's body.

FORENSIC'S PERSON.

"Could you please put on protective gear, so you don't contaminate the crime scene please."

ACTION.

Linda and James observe the experts at work. Forensics then informs the detectives, that the method used is identical to the last four murder victim's.

JAMES.

"Well Linda, we are going to have our work cut out on these murders."

LINDA.

"Do you know, I checked all our records, back into antiquity, and there are no murders ever been recorded similar to these murders."

JAMES.

"I think there is something bizarre about these murders. I think that when we find out who, or what committed them, we will be in for a big surprise."

LINDA.

"Boss, do you think we will ever solve these murders. We have no clues to the murderer's identity. We always seem to come to a dead end.

(MORE)

LINDA. (CONT'D) It's as though the murderer appears and then disappears."

JAMES.

"We will have to work even harder, and I think eventually we will make a breakthrough."

SCENE.

AS LINDA IS SPEAKING TO JAMES, HIS ATTENTION IS DRAWN TO A FIRE ESCAPE JUST ACROSS FROM THE MURDER SCENE.

ACTION.

We then see an empty wine bottle under the fire escape; it is well back and only just visible. James quickly walks over to the spot with Linda following close behind him. We then see next to the wine bottle, a large wet area, which had cigarette butts in it, also right under the stairway, someone had stacked lots of cardboard boxes.

JAMES.

"Right, now look carefully, and analyze what we have found Linda; tell me what would it suggest?" SCENE.

WE SEE LINDA, LOOKING VERY CLOSELY AT THE MURDER SCENE.

LINDA.

(We see Linda, trying to work out what James had meant about the things that he had found.) "I don't really know boss, you tell me, what would it suggest?"

JAMES.

"It would appear this is a squat of some homeless person. Now it might be possible this person might had observed this brutal murder. So we need to find that person right away!"

LINDA

"Perhaps the murdered woman could have been the homeless person."

JAMES.

"If you observed the murder scene, you would have observed her clothing. She did not appear to be a down and out person; still let's see what forensics comes up with. With a bit of luck, perhaps our homeless person might give a valuable clue."

SCENE

JAMES THEN CALLS OUT FOR THE FORENSICS TO COME OVER, AND CHECK OUT WHAT HE HAD FOUND UNDER THE FIRE ESCAPE.

JAMES.

"Hey, would you come here. This I believe is a squat of some homeless person. Does the murdered woman appear to be that type of person, also the wet stain on the ground looks to me like pee; can you tell me how long ago the person who occupied this spot, was here having that pee?"

FORENSIC'S PERSON.

"Well, the murdered woman is well dressed, and her purse contained two hundred dollars, there was a large amount of jewelry about her person, so she was no down and out. This area under the stairway will be checked thoroughly for evidence, of who had occupied this spot. We can check the wet area for its age and also the person's sex, and going by its smell it is definitely urine."

JAMES.

"Right Linda, let's go and ask some questions. Someone must know about this vagrant. (MORE)

JAMES. (CONT'D)

Perhaps that person sleeps here every night. If I remember rightly, at the top of this alleyway are quite a few shops. That will make a good starting point."

SCENE.

JAMES AND LINDA ARE SLOWLY WALKING ALONG THE ALLEYWAY.

ACTION.

They both observe every inch of the way very closely; hoping something useful might show up. Linda notices something and informs James.

LINDA.

"Boss, would you look there, what is that object shinning over near that wall?"

JAMES.

"You must have good eyes I can't see anything. Just a minute I see what you mean, whatever it is, the thing really shone for a moment. Let us hope it's of some importance."

ACTION.

James and Linda walk over to see what the object might be. On picking the item up, they were both perplexed as to what it could be. It appeared to be a board two inches square; one side looked to be gold plated, but on the opposite side were many small objects attached to the board, it seemed to be electronic in nature, but what function it performed seemed obscure. James then places the object in a plastic forensic's bag.

JAMES. (CONT'D)

"Remind me to hand this object over to forensics. Right let's do some talking, and see what we can find out about our homeless person."

LINDA.

"Right you are boss. Someone must have come across this person, if they live or works around this area permanently, let's hope somebody can shed some light on this person?"

JAMES.

"Linda, you had better get yourself some decent walking shoes. I've a feeling we are going to wear a lot of shoe leather out."

SCENE.

WE SEE JAMES AND LINDA TURN THE CORNER OF THE ALLEYWAY.

ACTION.

We see them approach the first shop, which is a shoe shop. They then question the owner at length without too much success. He has seen the man; who he described in detail.

JAMES.

"Well Linda, now we know the vagrant was a man, and at least we have a good description of this person, but that is all he could tell us about him, so let's hope we can find out more."

LINDA.

"That's right boss, at least we know he frequents this area. Although the shopkeeper didn't know him too well, still it tells us he has been seen around the shops, which is a good thing."

SCENE.

JAMES AND LINDA, ENTER THE SHOP NEXT DOOR.

ACTION.

They enter the jewelry shop. The shop owner knew a lot more about the homeless person. We then see the shop owner responding to James's questions.

JAMES.

"Hi, we just questioned your next door neighbor, about a vagrant, whose squat is down the alleyway next to the shops. He knows a bit about this man. I wonder if you can elaborate more on this person for me."

SHOP OWNER.

"Oh yes, he comes here on most days; I give him a few sandwiches. I felt sorry for him, originally he was a banker, who apparently lost his fortune and never recovered. He is well spoken; I guess he is also well educated, but cannot get back on his feet. I know him as Peter. I'd say he is in his late forties."

JAMES.

"Well thank you; you have given us some good information, which we appreciate. If you think of any more information, which you think might help, contact me on that number. Here's my card, and thank you again."

ACTION.

James and Linda stand outside the jewelry shop, discussing what they had learned from the jewelry shop owner.

JAMES. (CONT'D)

"Well Linda, I don't think we need to check any more shops. We have his first name, and his former occupation, and a good description of him. We had better get back to the office and see if our colleagues have made any progress. We can also check this Peter out. (MORE)

JAMES. (CONT'D)

The person who found Sally's body was a Peter, he might be on our books. He could be a bankrupt, in which case it would be on court records."

LINDA.

"That's good thinking on your part boss. I will see to that right away. At least we have gained some good information on this person. I hope that we shall learn a lot more."

SCENE.

THEY TURN AND WALK BACK INTO THE ALLEYWAY.

ACTION.

As they start walking down the alleyway, they spot the vagrant; they can just about see him sitting on the stairway. James and Linda, both casually walk down the alleyway towards the vagrant. He does not attempt to walk off, when he sees them approaching.

JAMES.

"Hi Peter, we need to ask you some questions, and if you witnessed what occurred in this alleyway last night, then the first thing I will ask, is did you see how that person was murdered?"

PETER.

"Before I answer your questions, I need you to tell me how do you know my name, and who are you?"

JAMES.

"Yes of course, I'm James Conway, Head of The Department of Serious Crimes: New York Police department, and this is my assistant Lieutenant Linda Bowden."

PETER.

"Well I don't know if I should, I'm pretty sure you will call me a mad drunken idiot. What I saw was hard for me to believe myself."

LINDA.

"That's alright Peter, take your time and just tell us in your own words what you witnessed."

PETER.

(We see Peter's face become contorted with emotions.) "Well I know the woman in question, her name is Sally, after work she would take a short cut down this alleyway. She sometimes stopped for a chat.

(MORE)

PETER. (CONT'D)

I was under my sheet of cardboard, so she didn't stop. I then heard a strange noise, which made me look out, to see what it was. Then over near that doorway appeared a sheet of green light in front of that building."

ACTION.

Peter points to a row of old derelict buildings opposite to the spot where he sleeps, which go all the way down the alleyway.

PETER. (CONT'D)

"It looked like a wall, although you could see through it. Then the strangest thing occurred, a man, wearing rather strange clothing walked out from the light. I thought he had a gun, which he then pointed at Sally; this emitted a green beam of light, which hit Sally; she instantly fell to the ground. He then carried her closer to the green light. The man then disappeared back into the light. A few moments later, he re-emerged carrying a large square box. He then removed an object from the box, which he placed on her head, and then appeared to be doing something to her head, which made a strange noise."

ACTION Linda switches on her small digital recorder. When Peter is describing, what he saw.

> PETER. (CONT'D) (While telling his story, it appears to distress him? He stops and puts his hands to his head. He begins to sob. After a short pause, he starts to tell his story further.)

"He then put everything back in the box, and again disappeared back into the light; and once more re-emerged from the light, carrying a large container with a tube hanging from it, he then placed the tube onto her head. Then a high pitched sound came from the container. I could see the container filling up with something; it appeared quite full, when he carried it off into the light."

JAMES.

"Now Peter, what is your surname, and did you recognize any of the equipment that the person had used on his victim?"

PETER.

"My full name is Peter Faulkner, and no, I've never seen anything like it in my life; to me it looked alien, and by this point what I saw, frightened me to hell. I then pissed myself in sheer fright. The light disappeared as suddenly as it had appeared. When I went to look at Sally and saw what he had done to her; it really put the fear in me, that he might return and do the same to me."

LINDA.

"Peter, after you examined your friend's body, did you see anything further of that person who had appeared from that green light?"

PETER.

"No, and also the green wall had disappeared. Although I don't like the dos house, my instinct told me to get away from this place fast, for my own safety. That is about it. Now you can call me a mad drunk, who talks a load of rubbish."

ACTION.

When Peter begins to speak once more, Linda switches on her small digital voice recorder again, to take all the conversation down.

JAMES.

"Peter, you told your story in good faith and it will be investigated fully. Now do you sleep here every night? I ask that because we need to get a statement from you?"

PETER.

"After I witnessed that terrible incident, I thought it would be much safer staying at the dos house up on 24th Avenue."

JAMES.

"Okay Peter, we will talk to you later, and get that statement from you. You take care now, here's twenty bucks, get yourself a good meal. Bye for now."

SCENE

THEN JAMES AND LINDA CLIMBED INTO THEIR CAR TO HEAD BACK TO THEIR HEADQUARTERS.

TRANSITION.

ACTION.

We see them talking in the car, as they drive.

LINDA.

"I think that what Peter told us, is a load of rubbish. I think we should include him as one of our suspects."

JAMES.

(James looks annoyed, and then reprimands Linda harshly.) "What that man told us fitted the crime scene perfectly! He could not have inflicted those injuries on that woman. He did not have the means, or the equipment, and the knowhow, to carry out the deed; he is an exbanker for god's sake? To create them sort of wounds on the body, and then to drain every ounce of blood from the victim, would need very expensive equipment, which equals lots of money. Do you think Peter has a secret bank account?"

LINDA.

"Point taken boss, perhaps the perpetrator of these crimes uses a bizarre setup, so as to confuse people, if someone sees him committing these murders?"

JAMES.

"That would have to make him a competent engineer and also an excellent surgeon. Phew, what a super clever person he would have to be? You would get a better understanding if you look at this clearly and use commonsense and basic logic. Look Linda, when we get back to the office, just check to see how far apart the murders were committed, perhaps there might be a pattern to them. Just mark them down on the map, so we can go and examine the areas. I'll check their backgrounds for any connections."

LINDA.

"Sorry boss, next time I will think more like a detective, and try to do better. Good luck with your search."

TRANSITION.

SCENE.

WE SEE JAMES SITTING AT HIS COMPUTER SEARCHING INTO THE RECORDS DEPARTMENT FILES, AND ALSO LOCAL AND GOVERNMENT RECORDS.

JAMES.

(He then relays his findings to Linda) (MORE)

JAMES. (CONT'D)

"Linda, I could find no connection with the murder victims . The victim's ages were similar. The three women were in their twenties. The two men were in their forties. Their ages by gender were the only thing they had in common. (We see James put his

head into his hands on the desk in despair.)

LINDA.

(Linda shouts out in excitement to James.) "Hey boss, I think you should see this, I have found a pattern to the murders, it appears to be in a sort of an orderly pattern. Come and see the map."

JAMES.

"Okay Linda, calm down. You seemed to have found something to our advantage. I have checked their occupations, and none worked in similar lines of work. Every avenue I've taken seems to have drawn a blank."

SCENE.

JAMES AND LINDA STAND IN FRONT OF THEIR LARGE WALL MAP.

ACTION.

James then looks at the marker pins, which Linda had pinned to it. The pattern is very distinct; in that, the marker pins indicated some sort of order, in which they appeared.

LINDA.

"James, if you look carefully at the pattern, I drew a line from each of the murder scenes. They all occur in a rough line. We then see that each murder is about 800 yards apart, plus or minus 50 yards radius from the finish of the 800 yard marker line, we drew from the previous murder, and always in a very secluded spot. Example, a small park here, then 780 meters to here, in another secluded back entrance to some shops; and of course; the last murder was committed in a quiet back alley."

JAMES.

"So on this modus operandi, if we draw a straight line from the last murders, at 800 yards distant, then find all the secluded spots within about 50 yards from that spot, this is where our next murder might occur. Linda, you are incredible, I could kiss you; (MORE) JAMES. (CONT'D) your deduction is just brilliant."

LINDA.

"Well boss, you can thank me, but your kiss can wait till another time."

JAMES.

(Her remark brings a huge smile to James's face.)

"Well let's work out the areas, our murderer is likely to strike; then we can stake these areas out."

LINDA.

"I've done that boss, I've written it all out on my note pad. As you can see these locations are the nearest 25 degrees from the last murder, which was committed. The areas are out of the way places, and very secluded."

JAMES.

"Well I will say it again, you are very good at your job; I could not have done better myself, Linda."

LINDA.

"That's okay boss, but seeing I did a good job, you owe me a dinner out one night."

JAMES.

"I will agree to that Linda. You will be dining out at the very best restaurant in town."

TRANSITION.

SCENE.

JAMES AND LINDA ARE TO START THE SURVEILLANCE.

ACTION.

James and Linda are now waiting near the 800 yards spot from the last murder. They found the best secluded spot in that area, to start their surveillance operation.

JAMES.

"Well Linda, it could a long wait; might be some weeks before something occurs, then again it might never happen in this area."

LINDA.

"Are we to stay here all night boss? It's bloody freezing. I hope something happens soon."

JAMES.

"Well Linda, you came up with this precise pattern, the murderer appears to be using. So stop complaining."

DISSOLVE TO.

SCENE.

IT'S A VERY COLD NIGHT, JAMES AND LINDA SIT IN THE ALLEY AND DO THEIR BEST NOT TO GIVE THEMSELVES AWAY.

ACTION.

We see Linda shiver with the cold. Both are rugged up for the cold, but we see the wind blowing Linda's hair. The wind makes it feel much colder. A sudden appearance of a green like, transparent wall startles them.

LINDA.

"James, would you look over there. What in hell is it; the description given by Peter Faulkner was spot on?"

JAMES.

"Shush Linda; I see it. Bloody hell, this is unreal. Looks like something straight out of a science fiction movie."

FADE TO.

SCENE.

WE SEE JAMES AND LINDA PEER CASUALLY, SO THEY WOULD NOT BE SEEN.

ACTION.

What they see, is exactly as Peter had described to them. Then they noticed that someone had entered the alleyway and is approaching the wall of green light. It is a young woman.

(James then whispers quietly to Linda.) "Look, there is that man that Peter described dressed in bizarre clothes. It appears he is going to attack that young woman. We had better get ourselves ready, so we can apprehend him before he can do that girl any harm."

LINDA.

"Okay boss, just give the word and we can both charge at the bastard together."

ACTION.

With the culprit about to attack the woman, they both make a dash towards him with their guns drawn. The instant he observed them, he turns and runs back into the light. Both Linda and James quickly followed him into the light.

JAMES.

"What in the hell has happened Linda, we appear to be in a different place. Shit, this just does not add up, it does not even look like New York. Where the hell are we Linda?"

LINDA.

"You tell me; we must have been drugged by some unknown means. (MORE)

LINDA. (CONT'D) This place is so weird; it's really getting to me boss."

SCENE.

LINDA STANDS THERE WITH HER MOUTH OPEN; SHE IS IN COMPLETE SHOCK. JAMES STANDS THERE AND WATCHES THE VILLAIN RUN OFF, AND DISAPPEAR INTO SOME RATHER STRANGE LOOKING BUILDINGS.

ACTION.

James and Linda follow him, and are almost on him when he turns, and points a weapon towards them; nothing seems to happen; then suddenly they crash heavily into an invisible barrier. They both lay on the floor badly winded. The villain then runs past them, and leaves the building. In a short time, they get up, and pursue him. Once outside the building he could not be seen anywhere. They then spot a strange looking vehicle coming silently towards them.

LINDA.

"Oh my god, what is that thing Chief; it appears to be heading straight for us. Holly shit, it looks like we are in for some big trouble."

JAMES.

"Linda, come on, we had better run and hide. That thing looks, as if it could do us irreparable harm."

LINDA.

"Looks like you are right boss. The machine looks huge and rather menacing. (MORE) LINDA. (CONT'D) I can see the people inside; they appear to be wearing uniforms."

ACTION.

James pushes Linda towards an alleyway, between two weird looking buildings. The huge vehicle then hovers in front of the alleyway. Suddenly, a green light beam hits them both, which instantly paralyzes them. Although they cannot move, they can still communicate with each another.

LINDA. (CONT'D)

"Boss, they are coming for us, and there is nothing we can do about it. I'm so frightened; perhaps they are going to kill us?"

JAMES.

"Linda, it's best you just shut your eyes, if they are going to kill us; let's hope it's over quickly."

FADE TO.

SCENE.

THREE UNIFORMED PEOPLE THEN APPROACHED THEM.

ACTION.

When the uniformed men reach them, they just walked around them both. They then began to talk in a strange language. James then shouts at them in English.

"Why don't you just piss off and leave us alone. We have done you no harm. We are both police officers."

ACTION.

The uniformed men appear startled. They again begin to talk to each other in their strange language. One of the uniformed people then comes right up to James, and seemed to be studying him very closely. One of the three men, begins to speak to James in perfect English.

DIMENSION SOLDIER-1.

"Tell me, what are your names? How did you get into our Dimension?"

JAMES.

"We are also police officers, investigating some gruesome murders. We followed the culprit into a green light; the next instant we were here, in this strange place."

DIMENSION SOLDIER-1.

"Could you please follow me, and we will take you to our headquarters; we are also police officers, and need to find out what exactly occurred in your Dimension."

LINDA.

"Excuse me, but you keep referring to your Dimension. What exactly are you saying; you also refer to our dimension. All this Dimension talk is just a bit confusing."

DIMESION SOLDIER-1.

"If I were to try and explain what is meant by Dimensions, you would become even more confused. You would need a degree in astrophysics, to understand it fully. So there is not much point in me telling you all about our Dimension."

TRANSITION.

SCENE.

THEY ARRIVE AT THE POLICE HEADQUARTERS.

ACTION.

The journey is over in less than a minute. On entering the main office, we see about 50 people sitting at strange desks; the machines they are using look alien. James and Linda, are then taken into a private office and told to sit and wait for the Head of Dynastic Dimensional Crimes. They sit and wait for some time.

JAMES.

"Well Linda, they will not solve many crimes at this rate. That villain will probably be miles away by now."

LINDA.

"What a title, Head of Dynastic Dimensional Crimes. So what is he supposed to do when he is friking working?"

ACTION.

While James and Linda are talking, a rather grand looking person walks into the room. He has a uniform on, covered in blinding paraphernalia. James and Linda are told to bow to the person.

JAMES.

"You can go to hell, before I bow to any of your people. We are investigating a serious crime committed in New York; and you are asking us to bow to a person, who looks like he should be in a circus. You can go and get fu****."

LINDA.

(Linda jumps in quick, and tells her boss not to swear.) "Don't say it Chief, he probably will not know what it means anyway."

KAZAC.

"Young woman, I know exactly what it means. There will be no need to keep to ceremony in these peoples company; (MORE)

KAZAC. (CONT'D)

so would everyone please leave me with these two officers from New York. Let me introduce myself, my name is Kazac."

ACTION.

We see the officers leaving.

JAMES.

"Pleased to meet you Kazac, my name is James Conway, and this is my second in command Linda Bowden. Sorry if I was rude towards you, but after the treatment by your people, in our pursuit of a brutal offender, had my patience wearing a bit thin."

KAZAC.

"Sorry about that. You are the first outsiders to enter our Dimension; it took us completely by surprise. Now tell me what sort of crime occurred in your Dimension. I will then tell you if an offense had been committed in your Dimension, if it has, you will get our full collaboration in apprehending the villain."

JAMES.

"Well, initially the first murder, which had been committed, baffled us. (MORE)

JAMES. (CONT'D)

The woman's body had a large hole from the front of her head to the back. Forensic examination had shown all blood had been drained from the body; an eyewitness described a green wall of light, at the scene of one of these murders."

KAZAC.

(When James is describing what had occurred, Kazac nods his head, seeming to understand what had happened.)

"Well you have done well to gather all that information. We have a scientist by the name of Vivander, who had come up with an eternal life process, which included a process, which you just described, which is forbidden in our laws, for him to carry out such an experiment. We class the fact that it involved killing a person to gain immortality as a number one crime, punishable by a full lifetime of incarceration. (MORE)

KAZAC. (CONT'D)

Seeing that we know what crimes he has committed in another Dimension we can take steps to try to apprehend Vivander, and bring him before our elders."

JAMES.

"Hold on Kazac, we need to take him back with us, and face our courts, he needs to pay for his crimes, which he had committed in New York."

KAZAC.

"That decision will have to be taken by our high court. He is a very clever person, who could very easily escape your prisons. His knowledge is far in advance of yours. We will come to that matter, when we have him in custody."

SCENE.

AS KAZAC SPEAKS; WE HEAR A LOUD COMMOTION GOING ON.

ACTION.

Suddenly four uniformed police officers enter the office.

DIMENSION SOLDIER-2.

"Would it please you Kazac, we have an urgent communiqué to relay to you, concerning Vivander. Can we give you this message while the Earth Dimension aliens are present?"

KAZAC.

"Of course you stupid man. For you to come marching into my office unannounced would indicate its urgency. Get on with it man."

DIMENSION SOLDIER-2.

"The Dimension guards have picked up very strong radiation disturbances, which indicate that Vivander, has re-entered into these peoples Dimension sometime ago, and has not returned to this Dimension. It would appear he intends to stay put, and use Earth's Dimension as a safe haven. We wait your instructions Kazac?"

KAZAC.

"Well James, it appears the situation has changed. Might I suggest your police department take over, and try to locate Vivander in your Dimension. If you succeed in your endeavors, then we will give you the means to communicate this fact to us. You can then go ahead with his trial. If you find Vivander guilty then I will take him off your hands, and then he will spend his sentence given to him, in our custody. (MORE) KAZAC. (CONT'D) We can guarantee that he will never kill again in any Dimension. Now I will make the preparations, to get the both of you back to your own Dimension."

TRANSITION.

SCENE.

LINDA AND JAMES ARE TAKEN BACK TO THE EXACT SPOT WHERE THEY HAD LEFT THEIR OWN DIMENSION.

ACTION.

When they both enter their own Dimension they are surprised to see the police officers still milling around the area. A police officer on seeing them runs to their side.

EARTH OFFICER-1.

"My god, we have been desperately searching for you both. We thought we had lost you for good; where did you come from? We have been searching the area for at least an hour, since you disappeared; it's good to see that you are both safe."

JAMES.

LINDA.

(She also looks somewhat bewildered at the officer's remark.) "I wouldn't try working it out, it's beyond us both. I think it's better we don't mention anything about our strange experience to anyone, they will only think we have both gone mad."

TRANSITION.

SCENE.

WE NOW SEE JAMES AND LINDA BACK AT THEIR OFFICE.

ACTION.

Linda and James, are busily studying all the important information given to them by Kazac, concerning Vivander. The most important thing that they have acquired is his photo image.

LINDA.

"Now we know what Vivander looks like, our first task will be to issue an all points bulletin with his photo attached, and that if they are going to approach him, to do so with all due caution, but that he needs apprehending at all cost, before he commits another murder." ACTION.

A message appears on Linda's computer screen, informing her of another murder.

LINDA.

(CONT'D) "Boss, I've just received a reported murder of a police office in upstate New York. It states that some unknown method had been used to kill the police officer. Why go all the way to upstate New York, to commit a murder? He is only giving himself away."

JAMES.

"Well let's hope he is still not pursuing his life prolonging experiment; that might lead to lots more murders."

ACTION.

After the reports shows up on Linda's computer screen, of the reported killing of a police officer in upstate New York. We then see James and Linda discussing the murder in their office.

JAMES. (CONT'D)

"Right Linda, we need to get to the murder scene, and see precisely how the officer had met his untimely end."

LINDA.

"Perhaps he had no choice; the officer might have had him cornered. His only response would be to eliminate the officer or die himself. From what we saw of the weapons they have in the other Dimension we would have our work cut out containing him. Our guns would seem like toys to him."

JAMES.

"Well all I can say is, thank goodness Kazac gave us two of their weapons, plus a protective shield gadget; otherwise we would not stand a chance against that clever madman?"

FADE TO.

SCENE.

WE NOW OBSERVE JAMES AND LINDA ON THEIR WAY TO THE LOCATION OF THE POLICE OFFICER'S MURDER.

DISSOLVE TO.

SCENE.

AT THE MORGUE, JAMES AND LINDA ARE SEEN VIEWING THE BODY. THE OFFICER'S WOUND TO HIS HEAD AND CHEST ARE SHOWN IN FULL DETAIL.

LINDA.

"Well boss, I'm left in no doubt as to who had done this dirty deed. The officer's head and upper chest has a two-inch circular wound, which goes right through to his back. He must have died instantly."

JAMES.

"He certainly made a mess of the poor man, I wonder if the officer inflicted any injuries on the murdering bastard."

LINDA.

"That might be hoping for too much, but let's hope he did do some damage to him. That would certainly slow him down, which would be to our advantage."

TRANSITION.

SCENE.

JAMES AND LINDA HAVE NOW ARRIVED IN THE POLICE PRECINCT WHERE THE MURDER HAD BEEN COMMITTED.

ACTION.

They begin to survey the area around the murder scene for any clues that might have been overlooked.

"This area is full of old factories and warehouses; I think he's too many places to hide."

LINDA.

"It would take forever to comb through all these buildings. He could just keep moving around; sounds like an impossible task to me boss."

SCENE.

WE SEE JAMES AND LINDA EXPLORING THE ACTUAL MURDER SCENE.

ACTION.

We see that the murder had been committed in a derelict building. Linda and James, both are reading a Forensic Report, which a police officer has handed to them.

LINDA.

"Well the body contained some blood, and the scene contained large areas of bloodstains; so it would appear that the murder was committed on the spur of the moment, to get rid of our poor colleague."

JAMES.

"Well Linda, the officer died on this very spot. (MORE)

JAMES. (CONT'D)

It's a bit scary, knowing that the murderer is probably not far from here. We will have to book a couple of hotel rooms close by; it would be stupid driving all the way back to New York central."

LINDA.

"I think that would be a good idea Chief. As I said I think he would be using some derelict building to hide away in; we had better get the local boys to give us a map, say within a three-mile radius of this building, detailing all possible sites."

JAMES.

"Come on Linda, it's about time we knocked off. We need to locate a hotel, then we can order ourselves a nice dinner. Saying dinner reminds me; we have not eaten for six hours, we are due for a meal."

DISSOLVE TO.

SCENE.

WHILE EXPLORING THE MURDER SCENE. THE POLICE OFFICER IN CHARGE, APPROACHES THEM.

JAMES.

"Ah good, you are just the man we want to talk to. (MORE) JAMES. (CONT'D) We need a detailed map of this area; the more detailed it is, the better for locating derelict buildings."

EARTH OFFICER-2.

"Right you are Chief, we will be seeing to that right away. Don't forget to give us your hotel phone number; we might need to contact you urgently."

JAMES.

"Oh, could you suggest a decent hotel that we might stay the night?"

EARTH OFFICER-2

"Might I suggest you stay at the Cameo Grande Hotel, it's just at the end of the shopping mall, and they have an excellent service and very fine food?"

TRANSITION.

SCENE.

ON TAKING THE OFFICER'S ADVICE, WE SEE JAMES AND LINDA CHECKING INTO THE CAMEO GRANDE.

ACTION.

We see them at the reception desk checking into the hotel.

"Hi, could we have two single rooms please? We don't know how long our stay is going to be. We are police officers on an assignment."

RECEPTIONIST.

"Oh, on an assignment, that's interesting. Yes, we have two rooms adjacent to each other. Rooms 22 and 23. Would you like to order your evening meal, as it's last call for ordering?"

JAMES.

"Yes, we will order, we will have the meal of the day. Thank you."

DISSOLVE TO.

ACTION.

We then see James's room, which looks very clean and tidy. We then see him stacking his gear away. He then leaves his room to go and collect Linda for their evening meal.

TRANSITION.

SCENE. JAMES ARRIVES AT LINDA'S HOTEL DOOR.

ACTION.

James, is about to knock; when he hears Linda talking loudly. She sounds like she is in trouble.

James then bangs hard on the door; we hear Linda shout out to him, her voice sounds shaky.

LINDA.

"Watch out boss, the villain Vivander, is in here with me, I'm scared, and he is looking very dangerous."

JAMES.

"Okay Linda, just hold tight I'll soon be in there to sort the deviate out."

ACTION.

James pulls his gun out of its holster. He then steps backwards from the door, and then runs forward at the door with all his might; it instantly springs open, revealing Linda on the floor, with Vivander standing on the window ledge, he appears ready to jump.

JAMES. (CONT'D)

"Don't be an idiot Vivander, we are five floors up; you will kill yourself!"

ACTION.

He then points a strange looking weapon at James, who instantly dives onto the floor; the strange weapon emits a very strong lightning type bolt, which strikes the wall, instantly punching a great gaping hole in the wall. We then see Vivander jump out of the window.

JAMES. (CONT'D)

"Are you okay Linda; whew that could have been the end of us both. How in hell did he find us so quickly?"

LINDA.

"I don't know boss, but I'm sure glad you arrived when you did, you saved my life. I owe you for that."

SCENE.

JAMES RUSHES TO LOOK OUT FROM THE WINDOW.

ACTION.

James expected to see Vivander splattered on the ground, but there is not a sign of him anywhere.

JAMES.

"This does not make bloody sense Linda. How in hell did he survive such a jump from this height; on my reckoning, he should be dead."

LINDA.

(Linda is sitting on the floor looking in a bad way.) "Perhaps they die differently to us, might be their bodies just sizzle up and disappear."

"I think you have been watching too many science fiction programs on the TV Linda."

ACTION.

James goes over to Linda, to see if she is okay. We see blood running down her face, above which she has a huge bump.

JAMES. (CONT'D)

"Do you need a doctor, that's quite a nasty bump, you might have concussion? I would advise you not to lie down until a doctor has examined you."

LINDA.

"Will you stop fussing Chief, I'm just fine. I will go and clean myself up; you had better let this precinct know what has happened, right away."

ACTION.

James then goes to the phone and makes the necessary phone calls. Within minutes, a police officer is knocking on Linda's hotel door. When he is sure they are both okay, he goes off to organize a search of the area.

EARTH POLICE OFFICER 3.

"Now I'm sure you are both safe, I will get in touch with headquarters, and get the area thoroughly searched."

"Thanks for your prompt action officer. Luckily Linda is okay apart from a few scratches and a bump on her head."

LINDA.

"Yes officer, I'm going to survive. If my boss had his way I'd be in the hospital by now, but I'm just fine thank you."

EARTH POLICE OFFICER 3.

"Okay, I'll be on my way, and get things organized."

SCENE.

JAMES GOES TO THE WINDOW TO HAVE ANOTHER LOOK.

ACTION.

From the window, James sees lots of uniformed police searching around the outside area. Something catches his eye, when looking at what it was, makes him gasp in surprise. We then see Vivander flying unaided from one building top to another.

JAMES.

"Quick Linda, would you look at this, no wonder he jumped from the window; the rotten so and so, can fly."

LINDA.

"Oh no, Chief, this will make things a lot harder. (MORE)

LINDA. (CONT'D)

How are we to apprehend him and then keep him secure? It seems like an impossible task to me."

JAMES.

"Linda, I think we are out of our depth. Vivander will just laugh at us. What other things does he have up his sleeve? I would like to contact Kazac, and get his advice. It looks like he might be right; we will need his help on this one Linda."

LINDA.

"Well he has given you a communicator for just that reason; I think you should use it. Kazac will know what to do, much better than us, don't you think?"

JAMES.

"You might be right. How do you feel; do you feel well enough to have a bite of food?"

LINDA.

"James, I'm starving, let's go and get ourselves a decent meal."

TRANSITION.

SCENE.

THEY ARE NOW BACK IN THEIR ROOMS.

ACTION.

James is soon on his communicator to Kazac.

JAMES.

"Kazac, we have a bad situation with Vivander. I understand what you meant about our authorities keeping him secure. When he knew he might get apprehended, he just jumped out of the window and flew away."

KAZAC.

(When Kazac knew the situation fully, he responded to James's call for help.)

"Look James, I knew this situation would arise. Vivander is a man of science, and as such, he would have every known device at his disposal. We need to send you our top science officer, who is, like yourself, a top police officer, to help you apprehend Vivander. If you go to the spot that you emerged from, in approximately three hours time, our officer by the name of Dorymush, will meet you."

"Thank you for your assistance Kazac; having one of your people here to help us, will certainly be a big help in our investigations. Let's hope we can catch Vivander, before he kills again."

TRANSITION.

SCENE.

WE SEE LINDA AND JAMES, SORTING THEMSELVES OUT FOR WEAPONS.

ACTION.

They begin to make sure, they both have sufficient guns; so they are both not at risk. They head off to meet their new assistant.

DISSOLVE TO.

ACTION.

We see James and Linda arrive well before Dorymush's arrival.

DISSOLVE TO.

JAMES.

"Well Linda, what will that helper from beyond do to help us; I wonder if he will be a match for Vivander?"

LINDA.

"Let us hope so; he is a very slippery customer. (MORE) LINDA. (CONT'D) Our new helper will have his work cut out, to match his science and his cunning ways."

SCENE

JAMES AND LINDA STAND PATIENTLY WAITING FOR THE NEW ARRIVAL.

ACTION.

We see the person appear from behind the sheet of green light. Dorymush is a very beautiful woman. When they see Dorymush properly, we see James's mouth fall open. Linda then begins eying Dorymush up and down. Dorymush then approaches them with her hand held out. Both of them eagerly shake it; a huge smile appeared on her face.

LINDA.

(Linda's facial expression shows jealousy when she grasped Dorymush's hand.)

DORYMUSH.

"Before we start this search for Vivander, I must tell you, I've been ordered by Kazac to stay in your Dimension permanently; to assist you on any future breaches of your laws, by any of our citizens. We only just recently acquired the means to transfer between Dimensions.

(MORE)

DORYMUSH. (CONT'D) Kazac thinks it will cause problems in the future. So I'm sorry you are stuck with me."

JAMES.

"Well that's a surprise Dorymush; you will be a great help to us; I will make the arrangements to enroll you as a police officer in our New York Police Department."

ACTION.

When I informed Dorymush of my intentions, Linda pulled a face of disapproval. When walking towards his car, Dorymush calls out to James.

DORYMUSH.

"Hold on James, I need to collect my equipment; so could you please give me a hand, it's quite large."

JAMES.

"Okay, but I don't see it; so where is it?"

DORYMUSH.

"It's on the other side of the Dimensional barrier."

ACTION.

Dorymush then walks off and then disappears into the green wall of light. James then follows her into the wall of light; instantly the surroundings change, Dorymush had hold of one end of a large container, with James holding onto the other end. Together, they both move together, to cross back over to Earth's Dimension. The container only just fits into the car boot.

TRANSITION.

SCENE.

DORYMUSH IS SEEN SETTING UP HER OWN DESK AT THE POLICE HEADQUARTERS.

ACTION.

Dorymush, starts installing all of her equipment. James then hands Dorymush lots of papers, which will make her a police officer in Earths Dimension.

JAMES.

"Dorymush, you must realize that I had falsified these papers. Your name now appears as Lieutenant Dory O'Hara. If someone finds my false paper work, I will instantly lose my job, and probably end up in prison, but drastic measures are needed, to apprehend this villain Vivander."

DORY.

"You have taken a big chance for me James. Thanks for doing that for me. Hopefully you don't get caught on my account and end up in lots of trouble."

TRANSITION.

SCENE.

IT IS LINDA'S DAY OFF.

ACTION.

James is in the office, being shown Dory's advanced equipment in action.

DORY.

"Right James, if Vivander uses his flying apparatus, it will instantly show up on this screen. If we are not observing, it will still give out an audible warning. This equipment here will give the exact location, and that box there contains the only means of immobilizing Vivander. Now if we get a positive bearing, do not forget to grab one of those defensive devices?"

JAMES.

"I've got all that Dory; what if we are not here and the machine locates him, what then?"

DORY.

"Here is a device just for that purpose. The setup will detect Vivander; the information then is relayed to our wrist devices. So no matter where you are; updated information is always available."

"That's really neat Dory, I don't know about you, but it's almost lunch time; we are about due for a bite to eat. What say we head to the nearest restaurant?"

TRANSITION.

SCENE.

WE SEE DORY AND JAMES SITTING AT THE RESTAURANT TABLE, EATING THEIR FOOD.

ACTION.

Suddenly both their devices begin issuing data of Vivander's exact whereabouts, which had triggered their detectors. When Dory checked the readings, it indicated the exact location, which immediately rang the alarm bells.

JAMES.

"Oh my god, that's where Linda lives. The villain is at it again; it seems he intends to do that poor girl some serious harm."

DORY.

"It's lucky we are carrying our immobilizing weapons with us. Come on James; let us get going, before we are too late." SCENE.

WE SEE JAMES AND DORY JUMP INTO THE POLICE CAR.

JAMES.

(James then shouts out to Dory.) "Quick put the police beacon on the roof. I will put the siren on, we need to get there quick."

DISSOLVE TO.

SCENE. THE POLICE CAR GOES SPEEDING OFF.

ACTION.

The traffic is going slow, so we see the police car weaving in and out through the traffic.

DISSOLVE TO.

ACTION.

We now see Linda moving quickly around her apartment, and hiding in an attempt to get away from Vivander. We hear him calling out to Linda.

VIVANDER.

"You will not escape me, you puny little earthling; you are going to be my next life extending victim."

LINDA.

"Be warned Vivander, I will kill you, I have my police revolver. If you come near me, I will have no choice; I will kill you."

TRANSITION.

SCENE.

JAMES AND DORY ARE HAVING BIG PROBLEMS WITH THE TRAFFIC.

ACTION.

They approach a set of traffic lights just as they turn red. With the siren blaring, they speed on towards the lights just as a car was going through in the other direction. Their car swerves and misses the other vehicle by only inches.

DORY.

"Hell that was close. We have been going for ten minutes; I think we might arrive at Linda's place too late. Move it, we need to get there pronto!"

JAMES.

"If that bastard, has killed her, I will rip the frikin asshole apart with my bare hands."

DORY.

"I wish you could kill the evil bastard, but sorry to say that with his protection shield, you will have your job cut out killing the evil deviate."

SCENE.

THE TRAFFIC IS NOW GRID LOCKED.

ACTION.

James drives the car up on to the pavement, narrowly missing a fire hydrant. He drives this way for some time. He is just about to go back on the road, when a group of people walk out of a shop, when they see the car heading for them, and they jump in all directions. James turns the car onto the road, in doing so, James side swipes another vehicle, but then he has a clear road ahead of him. We see the car accelerate off at high speed with the siren blaring.

DORY.

"Put your foot down! I don't think we will get there in time to save Linda."

JAMES.

"I'm doing my best Dory, but this vehicle is going a high speed. We are doing 70 miles an hour in a built up area. At this speed, let's hope we don't have an accident."

TRANSITION.

SCENE.

JAMES AND DORY FINALLY ARRIVE AT LINDA'S APARTMENT BLOCK.

ACTION.

Fifteen minutes has elapsed after the alarm had sounded. We see them both running towards Linda's apartment block.

DISSOLVE TO

SCENE

WE SEE JAMES AND DORY STANDING AT LINDA'S APARTMENT DOOR.

JAMES.

"Dory, my big worry is that we might be too late, to save Linda."

DORY.

"Hold on! Listen, I think I can hear Linda crying, thank god she's still alive and kicking."

ACTION.

We see James trying Linda's door, but it is locked. James steps back, and then makes a run at the door; he hits the door with all his might. The door cracks, and then swings open. Vivander looked ready to use his deadly weapon on Linda, who lay on the floor crying in fear. Dory then aims her weapon at Vivander. He shouts at her to stop or they would all die.

VIVANDER.

"You do not scare me you puny earthling. Make one move and I will kill you all."

DORY.

"Listen carefully! To what I'm saying, you only have minutes to live, if you are stupid enough to do anything to harm that woman. Be warned Vivander!"

VIVANDER.

"You don't know who you are dealing with. You are just an insignificant unintelligent little earthly moron."

ACTION.

We see Vivander becomes worried at Dory's warnings; he then runs to the window; he appears ready to jump.

DORY.

(Dory shouts another warning to him.) "Listen carefully Vivander, if you jump you will die; what I have in my hand will immobilize your ability to fly!"

VIVANDER.

"I will say the same to you, as I told that fool with you; you fools do not know who you are dealing with." SCENE.

WITH THESE WORDS SAID, VIVANDER THEN JUMPS OUT OF THE WINDOW.

ACTION.

Dory quickly activates her immobilizing gadget, she then walks slowly to the window, and on looking out. We see Vivander lying dead on the ground.

DORY.

"Well he can do no more damage! He is dead. I did warn him, but he must have thought I was from this Dimension."

SHOT.

WE THEN GET A CAMERA SHOT FROM THE WINDOW, AND WE SEE VIVANDER LYING IN A HEAP, WITH VIVANDER'S BLOOD ALL OVER THE PAVEMENT.

LINDA.

(Linda then walks to the window, and looks to see how Vivander looked on meeting his end.) "That's a good ending; he will no longer do his evil deeds. He had met his timely end. Thank goodness, you made it in time; I thought this time, he would succeed in killing me. Thank you so much, I am glad to have you on board our team. Lieutenant Dory O'Hara. (MORE)

LINDA. (CONT'D) You will be a great help on our next investigation?"

JAMES.

"Well thank god, after what had occurred, we all came out of this in one piece. Wow ladies, we make a great team!"

ACTION.

James put his arms around Linda and Dory who then put their arms around James, they all then have a group hug. Much to James's surprise, he felt Dory,s hand slip from his shoulder; she then pinched his backside very hard. When he looked at her, Dory had a huge grin on her face; so James did the same back to her. He then looked at her, and to his surprise, she was grinning even more!

FADE OUT.