

S.O.C
SON OF CHARLIE

Written by

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FADE IN:

INT. APARTMENT BEDROOM - NIGHT
AUGUST 25TH 2011 - PRINTED ON SCREEN

INT. APARTMENT BATHROOM - NIGHT

In a small steamy apartment bathroom, a young blonde woman pushes back the shower curtain and steps out as she towel dries off her body. She steps to the sink and wipes off the steamy mirror with her hand and looks at her reflection. She towel dries her medium length hair then drops the towel to the floor. She picks up a hairbrush and runs it through her hair. She sets the hairbrush down and walks out of the bathroom.

INT. APARTMENT BEDROOM - NIGHT

The woman walks into the bedroom of the one bedroom apartment. She gathers her clothes from the chair that is in the corner. The woman stands in front of the dresser mirror as she gets dressed. In the mirror the reflection of legs on a bed, both covered in blood. The woman walks out of the bedroom.

INT. APARTMENT FOYER - NIGHT

The woman grabs a set of car keys off a hall table and opens the door to leave the apartment. An orange cat runs into the apartment as the woman walks out.

INT. BOOKSTORE COFFEE SHOP - NIGHT
AUGUST 26TH 2011 - PRINTED ON SCREEN

ROBIN, a woman in her early twenties, confident and comfortable in her environment, but shy and insecure outside of it, is finishing the cream design on a customer's coffee drink. Robin hands the coffee to a tall man with a handsome bad boy look.

ROBIN

That will be seven fifty.

The man hands Robin ten dollars and walks away to the sitting area.

ROBIN (CONT'D)

Don't forget your change.

JIMMY, a young man who tries to act cooler than he is, steps next to Robin.

JIMMY

You know this is his fourth time here in four days and he only comes in when you are working.

ROBIN

Just coincidence.

JIMMY

I don't think so. Go out there and clean a table, see if he starts a conversation.

Robin walks from behind the counter to the sitting area and begins gathering empty cups and plates. The man watches her over his book, but doesn't say anything.

ROBIN

Are you done with your coffee?

DESMOND

No, not yet.

ROBIN

"Night of Loveless Nights."

DESMOND

Excuse me?

ROBIN

Your book. I've never heard of it before. Is it good?

DESMOND

It is. It is French poetry by Robert Desnos.

ROBIN

I love poetry. I'm not familiar with him.

DESMOND

He's good. It's Surrealism poetry from the twenties.

ROBIN

I'll have to read it.

DESMOND

I'm DESMOND by the way.

ROBIN

I'm Robin.

DESMOND

I've been coming here for the past few days trying to get the courage to talk to you. Some friends of mine are having a party up on Canyon Road and I wanted to know if you would like to go.

ROBIN

I.. I have to work.

DESMOND

What time do you get off?

ROBIN

Not until ten.

DESMOND

A couple hours. I can wait.

ROBIN

Let me think about it.

Robin leaves all the empty cups and plates on a table and walks behind the counter where Jimmy has been watching her.

JIMMY

So?

ROBIN

He asked me to a party.

JIMMY

Did you say yes?

ROBIN

I said I need to think about it.

JIMMY

What's there to think about? You need to get out and live a little you home body.

ROBIN

Will you go with me?

JIMMY

No way girl. I've got to go home and watch Housewives. Those crazy rich bitches, I love them.

ROBIN

I don't even know him.

JIMMY

He's good looking and he knows how to read. He's got qualities. Just take your car and follow him.

INT. ENTRY WAY TO LIVING ROOM OF MANSION - NIGHT

Robin and Desmond stand at the foot of the living room taking in the luxury of the home. The smell of weed fills the spacious rooms. Two barefooted men are sitting on the floor of the living room playing guitar, with one of the men singing and a woman sitting behind him singing background. Robin looks around the room and notices a young crowd, most of them her age.

ROBIN

Desmond, who owns this house? It is beautiful.

DESMOND

I don't know. It's a friend of a friend. Just three rules though, no calling, texting, or pictures. It is invite only and the owner doesn't want anything out in cyberspace.

ROBIN

Sure, I'll just take mental pictures. I would love a tour.

DESMOND

In a little while. Lets' find some glasses and get something to drink.

INT. KITCHEN AREA - NIGHT

Desmond opens cupboards until he finds two large wine glasses. Desmond grabs a bottle of wine and fills his and Robin's glass. Leaning against the outside of the counter that overlooks the living room is a man, HUGH, and woman, ANGIE, in their forties with the look of money. They are talking to each other and watching the crowd. Robin, guessing it was their house, uncomfortably tries to make conversation.

ROBIN

You have a beautiful home.

ANGIE
It's not our house.

ROBIN
Okay. Sorry to bother you.

EXT. BACKYARD - NIGHT

A view of the city lights could be seen from the backyard. Robin and Desmond sit at one of the many chairs that surrounds the pool. Across the pool is a knee high table with a fire coming from the center and a couple making out heavily on a chaise lounge. The man's shirt unbuttoned, his pants still on. The woman sits on him with just a skirt on, no top. The man's hands are covering her breasts.

INT. KITCHEN AREA - NIGHT

JUDE, a lean, young man, with a scraggly week old beard, approaches Angie and Hugh. Angie gives him a look-over.

JUDE
Hey, are you Angie Frenwood?

ANGIE
Yes. Why?

JUDE
I was told by JESSICA to come and keep you entertained.

ANGIE
And who are you?

JUDE
I'm Jude.

ANGIE
So Jude, where is Jesse?

JUDE
Upstairs. Entertaining.

ANGIE
Entertaining? And she sent you to entertain me.
(beat)
How do you plan to entertain me? Do you juggle? Do you know some card tricks?

JUDE

Actually I do. But before we take it to the next step, I thought we could have some drinks, maybe share a bowl together.

ANGIE

You know what Jude, I think I can manage without you. This is my friend Hugh, he will keep me company.

Hugh extends his hand and the two men shake. Jude notices the weak limpness in the handshake.

HUGH

Nice to meet you Jude.

JUDE

Yeah, sure. I'm sorry to bother you Angie, I was told you would be alone.

ANGIE

Nope. I'm not. So no need to hang around. You can go and entertain someone else.

JUDE

I'll do that. Maybe later.

ANGIE

Doubtful.

Jude walks away.

ANGIE (CONT'D)

What the Hell is Jess thinking? Sending a guy like that to keep me company.

HUGH

He was kind of cute.

ANGIE

Thirty more minutes, if we don't see Jess we're leaving. Maybe catch a movie. Anything will be more fun than this.

HUGH

You sure you don't want to get in touch with your youth and go take a round on the bowl.

ANGIE

No. But if you want to, give me the keys.

HUGH

I might have to do that, I mean if we are going to be another hour.

ANGIE

Half an hour and don't abandon me.

EXT. BACKYARD - NIGHT

Desmond and Robin are making small talk, turned away from the couple across the pool.

DESMOND

So where are you from?

ROBIN

Up north, near Redding. I moved here when I was thirteen.

DESMOND

Do you have family here?

ROBIN

None that I want to talk about.

DESMOND

Any big plans with your life?

ROBIN

Just the usual story, aspiring actress working as a waitress.

DESMOND

Any luck?

ROBIN

Few callbacks, no parts yet.

Jude approaches Robin and Desmond. He taps Desmond on the shoulder and whispers in his ear then leaves.

DESMOND

Robin, I've got something I've got to take care of. Come inside, listen to some music, and meet some of my friends.

The couple stands to walk into the house. Robin notices the couple across the pool has left.

INT. LIVING ROOM - NIGHT

Desmond sits Robin on one of the couches across from the guitar players. Pipes of weed are being passed around the circle. Desmond finishes the bottle in Robin's glass.

DESMOND

I'll be back. Enjoy yourself.

INT. UPSTAIRS HALLWAY - NIGHT

On a hallway table is a large decorative bowl of condoms. Desmond grabs one and enters one of the bedrooms.

INT. LIVING ROOM - NIGHT

Robin sits on the couch listening to the music and drinking her wine. Robin's right foot is tapping faster than the music's tempo, she notices this and crosses her legs. Robin sits and listens, not starting any conversation. A sociable young woman, RENEE, sitting next to Robin, turns to her with a pipe.

RENEE

Do you want a hit?

ROBIN

No thanks. I'm just sticking to my wine.

RENEE

Aren't these guys great!

ROBIN

Yeah. They are pretty good.

RENEE

What was your name?

ROBIN

Robin.

Renee gets up and hands the bowl to Hugh, who is sitting on a separate couch next to her. Renee sits back in her spot.

RENEE

I'm Renee.

(beat)

Did you come by yourself?

ROBIN

No. I came with a friend.

RENEE

I came with the guy playing guitar.
Not the guy singing, the guy next
to him. And this woman next to me
is MOLLY.

Molly, is the blonde woman from the apartment, gives Robin a
'hello' nod. Robin gives a hand wave.

ROBIN

Do you know where the bathroom is?

RENEE

There is one by the kitchen.

ROBIN

Thanks. Excuse me.

INT. GAME ROOM - NIGHT

Robin walks into a room adorned with gold and platinum records on the walls with MTV and Grammy awards on the shelves. Robin passes two separate couples making out heavily as she walks towards the back of the room. Robin knocks on the closed bathroom door. She opens the door to see the couple from the pool lounge chair. The naked woman is sitting on the sink counter with her legs wrapped around the naked man. The woman opens her eyes and gives Robin a stare then closes her eyes and concentrates on the sex. Robin closes the door quietly with an 'excuse me' in the process.

INT. STAIRCASE - NIGHT

Robin looks around the room for Desmond. She does not see him and walks up the stairs.

INT. UPSTAIRS HALLWAY - NIGHT

Robin sees the bowl of condoms on the hallway table. Robin opens a door. Robin sees a woman, naked and each hand bound to a bed pole. The woman doesn't look in distress, but looks partied out. A man is naked and beginning to get on the bed to have sex with the woman, it is Renee's date. Robin shuts the door and opens another door, the bathroom. Robin enters and locks the door behind her.

INT. LIVING ROOM - NIGHT

Angie is nagging Hugh to take her home and Hugh is trying to get more time. Jude walks up to Angie.

JUDE

Hey Angie, come sit down with me
and have a drink.

ANGIE

Fuck off Jude!

The music stops playing as heads turn to look at Angie.

JUDE

Whoa.

ANGIE

Hugh, get off your ass! We're
leaving.

Hugh hears the anger in Angie's voice and stands up.

HUGH

Girls, guys, it seems like it is
time to leave. Thank you for the
party favors, it was good stuff.
Maybe I'll see you again.

RENEE

Goodbye Hugh.

Hugh takes one last hit off the pipe, then walks around the
couch to Angie.

HUGH

Okay, I'm ready, but we are going
to my house.

ANGIE

Let's just get out of here.

Angie and Hugh walk away. Jude looks at the singer and singer
gives Jude a nod. Jude walks out the sliding glass door
toward the backyard. Molly rises from the couch and walks
towards the foyer.

INT. STAIRCASE - NIGHT

Robin is walking downstairs seeing photographs of a young
woman with different celebrities and close ups of the woman
singing on a concert stage. Robin recognizes the woman as a
younger Jessie Traylor, a rock star and the woman tied to the
bed. Robin spots Desmond talking with the guitar playing
singer from the living room.

INT. LIVING ROOM - NIGHT

Robin approaches them. Desmond introduces her. C speaks slowly, but each word is pronounced and deliberate.

DESMOND

Robin, this is C.

C

It is good to meet you Robin.

C, has the looks of a bearded Jesus. Robin notices that C must be in his early forties when she sees him up close. Robin feels C's dark piercing eyes looking inside of her. She feels nervous, her legs weak. She feels drawn in to him.

ROBIN

Nice to meet you.

C

Dez was telling me about you. Tells me you want to be an actress.

Desmond walks away, leaving C and Robin alone.

C (CONT'D)

Do you want to be famous?

ROBIN

No, not famous. Just want to be known as an actress.

C

I'm sure one day you will be very famous.

LORETTA, a young woman with pig tails, and a middle aged man walk up to C and begin talking. Robin looks around for Desmond, noticing him in the kitchen. Robin walks towards him. The woman and man from the game room bathroom walk in front of Robin. The woman gives Robin a wink as she passes.

INT. KITCHEN AREA - NIGHT

Robin walks up to Desmond who is talking to Renee and ROCKY, a quiet follower due to his stutter. Desmond has a glass of wine waiting for her.

DESMOND

This is Renee. And this is Rocky.

ROBIN
Rocky, like in Rocky and
Bullwinkle?

ROCKY
No, like in Bal..Bal..Balbo..a.

RENEE
We've already met.

Desmond hands Robin the glass of wine.

ROBIN
No thanks. I'm going to have to
leave pretty soon.

DESMOND
One more, the party is almost over.

ROBIN
Why? Did you drug it so you can
have your way with me?

DESMOND
(with a smile)
I would want you awake for that.

ROBIN
So you're going to knock me out and
kidnap me.

DESMOND
Yeah, that's what I'm going to do.

A smile from Robin and Desmond.

INT. FOYER OF HOUSE - NIGHT

Hugh walks back into the house and is greeted by Molly.

MOLLY
Hey Hugh, glad you're back.

HUGH
Just for a moment, we have to get
some cars moved. We're blocked in.

MOLLY
We'll get that taken care of for
you. Come on in and have some more
of our smoke. Do you like shrooms?

HUGH

Love them! But I can't, Angie wants to get out of here and she's mad.

MOLLY

Don't worry about her. We'll stall about moving the cars and this way you can enjoy them for the ride home.

(beat)

Also, I think Jude is going to try and talk her into staying.

HUGH

I don't think that is a very good idea. Angie doesn't like him.

MOLLY

Jude can be a real charmer when he needs to be. He'll get her to stay.

EXT. DRIVEWAY OF MANSION - NIGHT

Angie is leaning against a car, smoking a cigarette. Angie sees Jude coming towards her from the side of the house.

ANGIE

Oh fuck. What do you want!?

JUDE

I just want to talk. I don't want you to leave mad.

ANGIE

Mad! I'm past mad!

JUDE

C'mon back in, everyone is having a good time, even your friend.

ANGIE

You guys come to Jess's house and do whatever you want. People fucking in the bathrooms, on the pool table, no telling where else.

JUDE

It's a party. Just a nice little get together.

ANGIE

I know Jesse wouldn't allow this crap to happen in her house!

JUDE

She's okay with it.

ANGIE

How would I know? She invites me to this party and she leaves me with you fucking animals!

JUDE

C invited you, not Jessica. Then you insult him by walking out of the party as if you are too good for us.

ANGIE

Just get the fuck away from me. And I am.

JUDE

You are what?

ANGIE

Too good for all of you. You and your friends don't even belong in this part of the city.

JUDE

You are a judgmental bitch!

ANGIE

Fuck You!

Jude kneels down and pulls a knife from a sheath that was attached to his leg underneath his jeans. He stands back up.

JUDE

No Angie. Kill you!

Jude begins stabbing Angie over and over with ferocious rage. Blood spraying over him and the car with each thrust. After Angie was on the ground with no life left in her body, Jude continues stabbing her, a gleam in his eyes.

INT. KITCHEN AREA - NIGHT

Before Robin could finish her full glass of wine she begins to feel woozy. The room is spinning on her. Robin begins to lose focus on her surroundings. Desmond notices Robin's condition and helps her walk to the game room.

INT. GAME ROOM - NIGHT

Desmond helps Robin to the couch.

ROBIN

You said you weren't going to do this.

DESMOND

I'm sorry, but you will thank me later.

ROBIN

(her voice fading)
Don't hurt me.

Robin passes out on the couch. Desmond makes her comfortable, he lays her on her side.

INT. KITCHEN AREA - NIGHT

Desmond walks back to Renee and Rocky.

RENEE

Where's Robin?

DESMOND

She wasn't feeling good. The wine got to her and not enough food. She's lying down.

RENEE

Been there before. I should go check on her.

DESMOND

No, she'll be fine.

(beat)

Hey, you are almost out of wine. Let me get you some more.

RENEE

Good idea.

Desmond takes Renee's glass behind the counter and combines it with Robin's. Desmond hands the glass back to Renee then gives Rocky a nod. Desmond leaves the area.

INT. LIVING ROOM - NIGHT

Two young women begin getting tea candles from a storage container near the entertainment center.

They set them around the room and light them to give some back light, but to keep the room relatively dark. Desmond gets a strobe light from the container and sets it on the fireplace mantle. C steps into the middle of the room as lights are being turned off.

C

Family and friends, I would like to thank you for being here tonight. I hope everyone had a good time.

People clap around the room. Everyone fixed on C. When the room is just lit by candles, Jude comes through the sliding glass door and stands in the corner, wet and naked.

C (CONT'D)

What I would like is our guests to come to the center of the room so we can honor them with thanks.

Two men are escorted to the center. Molly brings Hugh to the center. Loretta brings her date and the woman from the bathroom brings her man. Last is Rocky who escorts Renee. The group members walk back to join the other members and form a circle around the guests. The guests are high and drunk. Renee is very light headed from the remainder of the rupee. The group begins to take off their clothing. The men guests are excited about the naked women. Jude walks behind the group and gathers the clothes, taking the clothing behind the kitchen counter. On his way back to the circle Jude blows out the candles. C holds the last candle that is giving light. The two women who set up the candles, walk around the group handing the group members butcher knives from the container. C walks to the center of the circle to speak. The candle light reflects from his dark piercing eyes.

C (CONT'D)

Father, we want to thank you for bringing us these guests. We will honor them and you with dance.

The groups heads are bowed down, their hands behind their back. C walks from the circle to the entertainment system. Desmond is standing next to the strobe light, as soon as the music begins, 'Welcome to the Jungle,' the candle is blown out and the strobe light turned on. The stoned guests ooh and ahh, Renee is feeling ill from the fast flashes. When the song gets past the intro, and the guitar breaks into the rhythm, the group jumps into the center. Knives are entering the bodies at a rapid pace, blood is splattering against the white walls, the white couches, and turning the white carpet red. The middle age man is stabbed, but begins swinging. He connects with Molly, knocking her back. Molly's hand with the knife connects with Loretta and slices her neck.

The middle age man is attacked from more of the group and is downed quickly. The guests are on the ground as the group stabs at them until there is no movement left in the bodies. The slaughter is over before the song is finished. C watches from outside the living room, his eyes gleam with cold darkness and evil, a wicked smile across his face. C walks back to the entertainment center, his clothes untouched from blood. C relights the candles as he comes to them. C fades out the volume. The knives are dropped and the members stand covered in blood.

INT. LIVING ROOM - NIGHT

Desmond turns off the strobe letting the glow of the tea lights give the only light. Desmond walks from the living room and up the stairs. Everyone but C and Desmond reset the circle. Nobody notices the dying naked woman on the floor.

Desmond brings Jessica to the center of the room in front of the bodies. Jessica is naked and too drugged and tired to scream at what she sees on the floor. C stands behind them.

C

Father, we want to thank you for our hostess and the graciousness she has shown us through the evening, in letting us use her home and body. Father, I hope she has seen her evils ways in her selfishness, greediness, and narcissist behavior. Father, yes Father. We will teach her what it means to have too much.

C takes his knife and takes it across Jessica's throat. Jessica falls limp to the floor.

Molly brings a woman dressed in a knee length white sleep dress, her eyes covered with a blindfold. She is brought to stand in front of Jessica's body. The cover is not taken from her eyes.

C (CONT'D)

Father, here we have your prize. The ultimate sacrifice we can lay upon you.

Molly cuts the sleep dress open, revealing a very pregnant woman. The pregnant woman is sobbing, pleading for her unborn baby to be saved.

C (CONT'D)

Father, she will come to you with a child.

C slits the pregnant woman's throat.

The group, one by one stabs her above her belly as she lies dead on the floor atop of Jessica's body.

Molly sees Loretta on the ground. Molly kneels down to talk to the woman, but the woman has bled out.

MOLLY

I think Loretta is dead.

The group turns their heads to where Molly is kneeling over the body. Jude walks over to check. He looks at C and nods.

C

Father, please watch over our beloved Loretta. She was an inspiration and a beautiful person. We will miss her and we will remember her throughout our deeds.

The group bows their heads until C is done with the eulogy.

C (CONT'D)

Let's get everything in place. Get their ID, keys, and cells, place everything on the counter.

The group separates the bodies on the floor. C is giving instructions as to where the bodies are to be placed. Rocky takes a dish towel and uses the blood of the victims as paint and makes a sign on a wall over the couch.

EXT. DRIVEWAY OF MANSION - NIGHT

The men begin placing the bodies inside the panel truck along with three bodies already in the truck. Jude and Rocky carry a body from the truck and place it inside Robin's car.

EXT. BACKYARD - NIGHT

When everything is in place, the group takes a swim. The pool water turns red.

INT. LIVING ROOM - NIGHT

C walks around the bodies and leaves their ID's on them. C grabs a bag from the kitchen counter and walks towards the front door.

EXT. FRONT YARD OF MANSION - NIGHT

C places ID's on the bodies outside as he walks towards the vehicles. The group walks to the vehicles, dressed and barefoot. Desmond is carrying an unconscious Robin and places her in the backseat of his car. The group leaves.

INT. INSIDE VAN - NIGHT

While driving down a busy Sunset Blvd., Molly sits on the passenger side of the van, she grabs a phone from the glove compartment and calls 911.

VOICE

911 emergency service.

MOLLY

I want to report a murder.

VOICE

Can I ask your name and address?

MOLLY

No, and I don't know the address.
It's on Benedict Canyon Road. Look
for an open gate of the overly
wealthy.

Molly disconnects the call. Molly dismantles each phone throwing pieces out the window as they drive towards the Hollywood Freeway.

EXT. DIFFERENT AERIAL VIEWS OF LOS ANGELES - NIGHT
AUGUST 27TH 2011 - PRINTED ON SCREEN

VO

Cars needed to go up Benedict
Canyon Road and check the homes
with an open gate for a possible
code 187.

EXT. HOLLYWOOD FREEWAY - NIGHT

The panel truck, driven by Jude. MAXWELL, an almost younger imitation of C except for the eyes, is in the passenger seat. They detour to Van Nuys. The two vans and Challenger continue on the highway.

EXT. DRIVEWAY OF MANSION - NIGHT

Rookie police officers, DALEY and MARTINEZ, pull into the driveway of the murder house. They notice dark wet tire tracks that lead up the driveway. They follow the driveway until they come to Robin's car. With flashlights out, they walk around the driveway noticing that the dark tracks are blood that has been driven over. Daley, a female officer who feels she needs to prove something, looks into Robin's car and sees a man's body slumped over the middle console.

DALEY

Martinez, get over here.

Martinez, a by the book officer, walks to where his partner is shining her light into the vehicle.

DALEY (CONT'D)

He looks like he was a human pin cushion, but no blood.

Martinez calls in the address and asks for ambulances and backup. Daley walks further down the driveway, following the tire tracks. She comes to a pool of blood that has tracks leading towards the back of the house. She calls for Martinez, both of their guns are out. They decide to walk to the entrance of the driveway and wait for backup. Three more police cars arrive in minutes. The police officers split up in two groups of four. Daley and Martinez, plus two other officers take the front, the other four officers follow the blood trail to the back. As the officers approach the front of the house they notice a blood trail that leads to a woman's body, not too far from her is a man's body. The blood trail leads to the front door.

INT. LIVING ROOM - NIGHT

The front four enter the house, with Martinez in front and Daley behind. The blood trail leads them to the living room, where with just their flashlights they get a glimpse of what is yet to come.

EXT. BACKYARD - NIGHT

The officers from the back follow the blood trail that leads them to the sliding glass door where another pool of blood has gathered. Two of the back officers walk the darkened swim pool to make sure no bodies are floating then secure the pool house.

INT. LIVING ROOM - NIGHT

Daley takes lead and stops everyone until she turns on the lights. The ghastly scene comes into full view. One of the officers from the front has to leave in a hurry.

INT. SHEPARD'S BEDROOM - NIGHT

A man is awoken by his phone ringing. A small amount of light from an outside street light shines into the room. School pictures of a young girl adorn the walls.

SHEPARD

Yeah.

(beat)

I'll be there shortly.

INT. FOYER OF HOUSE - NIGHT

Recently transferred, Beverly Hill Homicide Detective VINCE SHEPARD, a smart energetic, early forty year old, is talking with the head of the CSI Unit, DAVE MASON, a balding, burned out, mid fifty year old. Mason has an unlit cigarette in his mouth.

MASON

Not a nice thing to see so early in the morning.

SHEPARD

Not what I've seen so far.

MASON

It gets worse. Watch where you step.

The two men carefully walk towards the living room.

SHEPARD

There is blood everywhere!

MASON

Welcome to Los Angeles.

(beat)

By the way, congratulations on solving the ROLLIN murders. You really made a name for yourself on that one.

SHEPARD

Thanks. I wish I could have found those girls alive though.

MASON

I know. But JENSON would have gotten off if you didn't find those locks of hair from the girls.

SHEPARD

Now he just needs to fry.

Crime scene photographers are snapping photos of the two bodies in the front room as the two men stand behind one of the couches.

MASON

It seems like the attack took place in the middle of the room. Then those who survived tried to crawl away. All the bodies had their ID either on them or next to them. None of them were Jessica Traylor, the rock star owner of the house.

SHEPARD

So a body in the car, two out front and two in here. Anything upstairs?

MASON

No blood. Lots of condoms in the bedrooms and one bed was soaked in urine. Plenty of DNA.

SHEPARD

Okay, so it is a party, then it becomes a killing ground. And the SOC printed in blood on the wall. Why would they put 'scene of crime' initials on the wall?

MASON

I have no idea. But I'll get everything to you as soon as I can.

SHEPARD

Appreciate that. I'll let you get
back to work.

The two men separate, Shepard steps outside to walk the
outside perimeter and catch his breath.

EXT. DRIVEWAY OF GROUP HOME - NIGHT

Two vans and a black Challenger pull into the driveway of a
nice two story, country style home in a neighborhood of empty
foreclosed and for sale homes.

INT. UPSTAIRS BEDROOM GROUP HOME - NIGHT

Desmond carries Robin into the shared bedroom of three women
and places Robin on an end bed closest to the door. Desmond
looks at her for a few minutes then leaves the room.

INT. GROUP HOUSE LIVING ROOM - NIGHT

C walks into the middle of the plainly decorated living room
where the rest of the group is eating and drinking.

C

Tonight we struck a blow against
the wealthy. The people who have
everything, but do not want others
to prosper. The impoverished will
rise and receive what is theirs to
have.

(beat)

Father spoke to me. He said tonight
we made an impact. Tonight is the
beginning of greater things to
come.

(beat)

There will be those who doubt us,
will try to punish us, the
protectors of the gluttony of the
rich. Father will protect us and be
behind us through our endeavors.
Bow your heads and raise your hands
to my Father. Give Praise!

EXT. ON STREET IN FRONT OF TRAYLOR HOUSE - NIGHT

Ambitious, mid thirties, Beverly Hills social reporter,
DEBORAH PORTER, is rubber necking at the police barricade to
see who is coming from the Traylor house.

She is taking pictures and talking into her smart phone. More news crews begin to show up to the barricades, camera lights are on, filming whatever could be seen. Detective Shepard walks out of the driveway towards his SUV. Questions are being yelled out by the reporters as Shepard gets in his SUV. Shepard drives to the barricade, rolls down his window and addresses the reporters.

SHEPARD

I'll have a statement ready when more information is available.

Questions are asked from the news crews. Shepard waves and rolls up his window. Shepard recognizes Deborah, her beauty brings him back to earth after seeing such a grim murder scene. Shepard drives away. The reporters turn their attention back to the driveway of Jessica Traylor's home.

EXT. DO IT YOURSELF CARWASH - NIGHT

Jude and Maxwell are cleaning out the back of the panel truck. The towels are spread out on the ground. The two men are using push brooms to get the blood water mixture off the plastic floor covering of the truck. The water running to the drain is red.

INT. BEVERLY HILLS POLICE DEPARTMENT - CAPTAIN'S OFFICE - DAY

A middle age, well dressed man, Captain BRESNOR, is sitting behind his desk listening to Detective HARDEN, a gruff, late forty year old BHPD Homicide veteran, rant.

HARDEN

It was my turn on the board. This should be my case!

BRESNOR

I don't care whose turn it was. I assigned it to Shepard.

HARDEN

That's bullshit! I have seniority. I need a case like this to help me get my promotion.

BRESNOR

It's going to be a high profile case. Shepard is the golden boy right now, it's his case. However, I will let you help him with it.

HARDEN

I am not going to be his backup, he has only been here six months.

BRESNOR

Take it or leave it. I'm sure I can get someone else to help him.

HARDEN

This is bullshit!

INT. UPSTAIRS BEDROOM GROUP HOME - DAY

The early morning sun comes through the crack between the dark curtains and lands on Robin's eyes. Robin slowly, groggily opens her eyes. Still in a daze and not realizing what exactly happened to her, she feels her body to make sure she is still dressed. She begins to rise, but gets woozy. Desmond is lying on the middle bed next to Robin's, Molly is asleep in the bed on the other side of Desmond. Desmond sees Robin moving and sits up and watches Robin. Robin, puts her feet on the floor and begins to gag as if she is going to vomit. Desmond grabs a small trash bucket. Robin looks at Desmond with a remembrance of being with him the night before, she takes the trash can and throws up a few times, while Desmond holds her hair back. Molly opens her eyes then rolls over to face the wall, pulling the covers over her head to keep the light out. When Robin finishes vomiting, she puts the can on the floor. She moves away from Desmond quickly and the quick movement brought the dizziness back, Robin lies down. Desmond moves to her. Confused of the situation, Robin kicks at him.

ROBIN

Get away from me!

DESMOND

Sssh, it's okay. You are okay.

ROBIN

Don't ssh me! Where the Hell am I?!
What have you done to me?!

DESMOND

It's okay. I brought you to our home. I didn't do anything to you. You haven't been touched by anyone.

ROBIN

What happened to me? Why did you bring me here?

DESMOND

You passed out. I couldn't leave you at the party. I didn't want anything to happen to you.

ROBIN

Thank you, I guess. Where's my car?

DESMOND

Still at the party.

ROBIN

You need to take me there. I've got to go home.

DESMOND

I will.

(beat)

But let's have some coffee and donuts. You'll feel better.

ROBIN

I just want to go!

DESMOND

Okay, okay. Let me get some coffee and donuts so I can wake up, then I'll take you.

ROBIN

If you are not going to take me, I'll call a cab.

DESMOND

Come out back. Let me eat my breakfast, we'll talk, and I'll take you to your car.

(beat)

Fifteen minutes.

ROBIN

Timer has started.

INT. BHPD OFFICE - HOMICIDE OFFICE - DAY

Bresnor and Harden walk into the office as Shepard is beginning to write on a large whiteboard.

BRESNOR

Shepard, Harden is going to help you with this case.

SHEPARD

Great! I can use the help. I appreciate it Harden.

HARDEN

Yeah.

SHEPARD

Lets get started then. Read these papers from the crime scene to me and I'll write them down on the board.

Harden grabs the papers with attitude. Bresnor leaves.

HARDEN

In the car was Shawn Paulson, 28. The woman in the front yard was 42 year old Angela Frenwood. The man in the front was 24 year old William Franhesi. The man in the house was Joseph Stevens, 36. The pregnant woman in the house was Stephanie Thompson from Laguna Hills, she was reported missing earlier this week.

Harden begins reading the next paper when Shepard finishes writing.

HARDEN (CONT'D)

Three cars belonged to Jessica. The black Mercedes was Hubert Smythe's. The blue Mustang was Renee Long's. The silver BMW belonged to Larry LaCotto. Joseph Stevens owned the yellow Camaro and the silver Civic belongs to Robin Lockwood.

Shepard feels as if he has been punched to the stomach.

SHEPARD

Oh my God!

HARDEN

What's wrong?

SHEPARD

I think I know this girl.

HARDEN

I hope nothing has happened to her.

SHEPARD

We've got to find her before
something does.

Harden doesn't respond to the last comment and continues with
the reports.

HARDEN

The findings on these people is
mostly clean. Larry LaCotto though,
has an import/export business. He
has a record of drug distribution.

SHEPARD

LaCotto may be the main target in
this murder.

INT. BHPD BATHROOM - DAY

Shepard is splashing water on his face from the sink. He
looks into the mirror and takes a deep breath. He looks under
the stalls to make sure they're empty. Shepard takes out his
phone. A woman answers, the sound of bitterness in her voice.

KATY LOCKWOOD

Hello.

SHEPARD

Katy, it's me Vince. Have you heard
from Robin?

KATY LOCKWOOD

Haven't heard from her for a while.
She has moved and changed jobs
since I talked to her last. She has
nothing to do with me. She still
blames me for ruining her life.

SHEPARD

I know how she feels.

EXT. GROUP HOUSE BACK YARD - DAY

Robin and Desmond are sitting at a garden table in the middle
of greenery. While Desmond finishes his coffee, Robin
impatiently watches the fish feed in a large fishpond.

ROBIN

It's past fifteen minutes!

DESMOND

We need to talk about last night.

ROBIN

What? How you kidnapped me and are keeping me here against my will.

DESMOND

What is the last thing you remember before passing out?

ROBIN

I don't know, talking to you, and some other people. Why?

DESMOND

Some people showed up and a fight broke out. I got you out of the house and I brought you here.

ROBIN

(sarcastically)
You must be my guardian angel.

DESMOND

Now I'm afraid these people may try to find you.

ROBIN

They don't know who I am or that I was even there.

DESMOND

Your purse and car were left.

ROBIN

Neither one has my right address. They won't find me.

DESMOND

If I take you back to your car, they might be there waiting. Then either follow you or me, or even attack us there.

ROBIN

So what am I suppose to do? Stay here?

DESMOND

For a little while. We can protect you.

ROBIN
Where's a phone? I'll call a cab.

DESMOND
C is not going to let you use it.

ROBIN
I guess I'm walking then.

INT. GROUP HOUSE FOYER

Robin walks in the house and towards the front door. Desmond is behind her. Jude steps in between Robin and the front door.

ROBIN
Get out of my way.

DESMOND
(O.S)
Robin don't.

JUDE
You can't leave.

ROBIN
Get out of my way!

Robin tries to go around Jude, pushing him a little with her shoulder. SADIE, the beautiful twenty year old woman from the game room bathroom, steps in between Robin and Jude.

SADIE
Jude, don't touch her. Robin, come with me.

C is watching from the bottom of the staircase. In a calm tone, he tries to put Robin at ease.

C
Robin, don't be afraid, we will take you home tonight. I just need you to stay here for your safety.

ROBIN
I don't want to stay. I have to go.

Robin steps towards the door. Jude grabs her arm.

C
Robin, you must stay. In the meantime make yourself at home.

ROBIN

It looks like I don't have a choice.

C gives Desmond a cold stare. Sadie leads Robin towards the backyard. Desmond knows the look, he turns to follow Sadie and Robin to the backyard.

C

Desmond, I need to talk with you.

Desmond turns back to C. C waits for Sadie and Robin to step outside before he begins talking.

C (CONT'D)

If she tries to leave again, she will be locked up. It is up to you to make sure that doesn't happen.

DESMOND

Give her a chance. Let her accept us. She can be one of us.

C

That is not why she is here.

DESMOND

She told me she doesn't have family. She needs us.

C

No more.

DESMOND

C, please don't hurt her.

C walks up the stairs. Desmond stands with a blank look on his face. Desmond gathers his composure and walks to the backyard.

INT. CHANNEL 6 ON AIR NEWS SET - DAY

At the counter desk of the Channel 6 News set, JIM, the middle aged anchorman, with the looks of a soap opera star, and Deborah Porter sit behind the desk with a photo of the Traylor house behind them.

ANCHORMAN JIM

Our own Deborah Porter was the first person at the scene. Tell us Deborah, what did you see?

DEBORAH PORTER

Jim, I heard a lot of commotion on the road, more traffic than normal. I looked out the window and saw several police cars and a couple ambulances. I got in my car and drove up the road to the barricade. I couldn't get any real answers from the officers. I did see a lot of bloody tire tracks coming from the driveway that ended just before the barricade.

ANCHORMAN JIM

Anything else you can tell us?

DEBORAH PORTER

I called Jessica's manager, DIANA SACHS, and she has not heard from Jessica.

ANCHORMAN JIM

Thank you Deborah.

Jim and Deborah gave their patented smile for the camera.

EXT. C'S BEDROOM - OUTSIDE BALCONY - DAY

C's phone rings to the tune "Live and Let Die."

C

Hello ABBY.

ABBY

Do you have the girl?

C

Yes, she is here.

ABBY

Everything is in place. Make the call.

C takes another phone from his pocket with a piece of paper taped to it and dials the number on the paper.

INT. BHPD - HOMICIDE OFFICE - DAY

Shepard takes out his phone and sees 'unknown number' on the screen.

SHEPARD
Detective Shepard.

C
I am the SOC and I have your
daughter.

SHEPARD
What?! You have my daughter?!

C
If you don't want to see her like
the people at the Traylor house,
then you need to do as I say.

SHEPARD
What do you want?

C
You need to say you planted the
evidence against Jenson. He needs
to be freed and you get your
daughter.

SHEPARD
He's a murderer. I can't do that.

C
Decide what is more important, your
daughter or Jenson. You have until
midnight.

Shepard's face goes pale. He reaches into his desk and pulls out a file that has 'Rollins' and 'closed' on the front. He opens the file and looks at the pictures. The first picture is of Jenson, a clean cut middle aged man. He takes out three more pictures, these are school pictures of three young girls. He takes out three more pictures and these are the three young girls naked, bloody, and dead. Shepard puts the pictures back in the folder and puts the folder back in the drawer then slams the drawer closed. Harden looks over.

HARDEN
What's wrong Shepard?

SHEPARD
I need to visit to Dr. Jenson.

EXT. GROUP HOUSE - BACKYARD - DAY

Desmond, Sadie, and Robin are sitting at an umbrella covered patio table next to the pool.

The other group members come out in their swimsuits and jump in the pool. Robin looks up to the balcony and see C watching everything.

DESMOND

Don't worry. Everything is going to be fine.

ROBIN

Where is the downstairs bathroom?

DESMOND

Underneath the stairs. I'll show you.

ROBIN

I can find it.

INT. GROUP HOUSE - DAY

Robin looks around the house to see if anyone is still inside. Robin opens the front door and walks out.

EXT. GROUP HOUSE - FRONT YARD - DAY

Robin opens the gate and begins to walk down the street.

INT. C'S BEDROOM - DAY

A buzzer has been sounded in C's room from the opening of the front gate. C walks downstairs to the backyard.

EXT. GROUP HOUSE - BACKYARD - DAY

C looks around the backyard and in the pool. He walks to where Desmond and Sadie are sitting.

C

Where's Robin?

DESMOND

She went in to go to the bathroom.

C

Everybody out of the pool. Robin has left the house. She needs to be found!

EXT. STREET - DAY

The group has split up in their search for Robin. Rocky, Molly, and Jude in one van. Desmond, Sadie, and a few others in the other van. A few members are walking the street. Molly turns the corner and sees Robin. Molly speeds up and pulls the van ahead of Robin. Jude and Rocky get out of the van. Robin sees them and begins to run through the yard of a vacated house. Robin comes to a chain link fence and begins to climb, but Rocky gets to her and pulls her down. Robin turns towards Rocky and begins swinging wildly. Jude comes up to them and gets behind Robin. Robin turns to Jude and connects with Jude's face. Rocky tackles Robin and pins her to the ground. Robin frantically tries to get free. Jude and Rocky pick her up. Rocky is holding her arms back. Jude hits her hard in the stomach. Making Robin fall to her knees and gasping for air. Robin is taken to the van.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Robin is sitting against a wall with her arms wrapping her knees and her head bent into her knees, crying while listening to C scold her.

C

We tried to be nice to you and give you the comforts of home during your stay, but you had to run. You decided to show us distrust and put my family in danger.

ROBIN

Please let me go!

C

You will stay in here until the time comes.

C shuts the door. Desmond and Sadie are standing in the hall.

C (CONT'D)

She is only permitted to leave this room to use the bathroom. Sadie, I want you to make sure she is showered and cleaned up for tonight's party.

INT. PRISON - DAY

Shepard sits at a desk as Dr. Jenson, a well built, middle age man, with glasses and not looking his usual clean cut self, is brought into the room by a large PRISON GUARD.

Jenson is shackled at both feet and hands. Jenson shuffles to the chair and is forcibly sat down by the guard. The guard leaves the room.

SHEPARD

Dr. Jenson, I'm Detective Shepard.
I need to ask you a few questions.

JENSON

I know who you are.

SHEPARD

Do you know who the SOC is?

JENSON

I do know who the SOC is and I will tell you he is not the Son of Christ. He is as far removed from the Son of Christ as a person can be. If you can even consider him a person.

SHEPARD

What do you mean?

JENSON

He is pure evil. He does not have a soul or conscience. He kills without remorse.

SHEPARD

I need to find him. He claims to have my daughter.

JENSON

He never claims. If he says he has her, he has her and you will never see her alive again.

SHEPARD

How do I find him?

JENSON

You don't. He moves with invisibility.

SHEPARD

Are you saying he is a ghost?

JENSON

Look at the past, you will see the sins of his Father and you will know his future.

SHEPARD
Who is his Father?

Jenson begins to whistle a tune and stares off.

SHEPARD (CONT'D)
What happened to you Dr. Jenson?
Everything I found about you shows
you were a respected doctor with a
happy loving family.

JENSON
I broke. But everything I heard
about you Detective Shepard shows
you do not have a happy loving
family, and are about to have no
family at all.

Jenson begins to whistle again. Shepard looks at Jenson then
slams his hand on the table.

SHEPARD
Where is the SOC?!

Jenson doesn't flinch, just keeps whistling. Shepard walks to
the door and is let out. Jenson is still whistling.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Desmond enters the bedroom. Robin is laying on the bed.

ROBIN
What do you want?

DESMOND
I just want to talk.

ROBIN
Really? About what? The weather?
Just get out of here.

DESMOND
I'm going to get you out of here,
but not until later. You have to
trust me.

ROBIN
How can I?

DESMOND
Just try, but for now do whatever C
says.

INT. BHPD - HOMICIDE OFFICE - DAY

Shepard walks into the office. Harden and Bresnor are talking.

HARDEN

Some photos came for you while you were out.

SHEPARD

They are the intersection photos from Sunset and Benedict Canyon Road. Did you look at them?

HARDEN

No. I just put them on your desk.

Shepard begins to go through them and finds the panel truck and two vans. He notices the license plates on the front of the two vans are the same. Shepard types the plate number into the computer and it reads Jessica Traylor's Porshe. Shepard shuffles through the paperwork, finding the license plates of the Porshe at the Traylor home. He types in the plate number and it reads GREG HOWARD's Challenger.

SHEPARD

Harden, we need to check an address.

EXT. GREG HOWARD'S APARTMENT - DAY

Harden and Shepard stand outside of Greg Howard's apartment. Shepard knocks on the door. After a few attempts with no answer, Harden calls for the apartment manager to bring a key for the apartment. As they wait for the manager to arrive, Harden and Shepard questioned the neighbors next door and directly below.

EXT. DOWNSTAIRS FROM GREG HOWARD'S APARTMENT - DAY

Harden is standing outside a young couple's apartment.

HARDEN

Do you remember the last time you may have seen or heard Mr. Howard, the man directly above you, being at home?

MALE NEIGHBOR

Thursday night. We were on our way out to the movies. We passed him and a girl on our way to our car.

HARDEN

Have you seen him with this girl before?

MALE NEIGHBOR

No, not this one.

HARDEN

Can you describe her?

MALE NEIGHBOR

Young, sandy blonde, and she had a ponytail. Face was pretty, small framed girl.

FEMALE NEIGHBOR

Wow! You got a good look.

MALE NEIGHBOR

Just trying to help.

(beat)

Also, I haven't seen his Challenger since Thursday night. We park next to each other.

FEMALE NEIGHBOR

One other thing, I have heard a cat upstairs meowing. He doesn't have a cat.

HARDEN

Okay, thank you.

Harden begins to walk upstairs when the apartment manager arrives with the keys. Harden stops him and gets the keys.

INT. GREG HOWARD'S APARTMENT - DAY

Harden opens the door and the stench of cat urine makes Shepard and Harden stop breathing through their noses. A short hair orange tabby, with blood on its head and back runs between the officers and out the open door. The two detectives walk inside with their guns drawn. Harden's eyes begin to water, his nose runs. Very little sunlight is coming through the closed blinds. Bloody cat prints are throughout the house as the police walk through the single bedroom apartment. Bloody footprints lead from the bedroom to the bathroom. As the detectives enter the bedroom, they see in the blood covered bed the naked bloody body of Greg Howard. Multiple stab wounds to his chest. SOC drawn in blood above the headboard. Harden and Shepard take pictures with their phones of the bedroom crime scene.

EXT. GREG HOWARD'S APARTMENT - DAY

Shepard and Harden are catching their breath outside.

SHEPARD

Were you crying in there?

HARDEN

No, I'm allergic to cats. But these are some vicious fucks.

SHEPARD

According to Jenson, SOC is one person. Jenson called him a ghost.

HARDEN

No ghost did what I just saw. And it seems whoever did this took this guys nice black Challenger too.

SHEPARD

Black Challenger? I saw a black Challenger in the street photos along with the vans. I'm putting an APB on all those vehicles.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Sadie enters the room. Robin is sitting on one bed and Desmond on the other.

SADIE

Robin, I need you to get cleaned up. I've got a towel and some clean clothes for you to wear. I'll put yours in the washer and you can have them back.

Robin looks at Desmond who nods to her. Robin gets up and walks to the bathroom with Sadie.

SADIE (CONT'D)

Don't lock the door.

INT. GROUP HOUSE - UPSTAIRS BATHROOM -DAY

Robin is taking in the warmth of the shower. She hears the door open and someone lift the lid on the toilet. Sadie enters the shower, startling Robin.

SADIE

I hope you don't mind. It is how we conserve water.

Robin feeling awkward, quickly finishes rinsing her hair. She then steps behind Sadie and grabs a towel. Trying not to show how uncomfortable she is, Robin excuses herself.

ROBIN

I was just getting out anyway. It's all yours.

SADIE

I wasn't trying to run you off.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Robin, dressed in a loose fitting sundress, walks into the bedroom where Desmond is sitting on the bed.

DESMOND

You look nice.

ROBIN

Really? After all this.

(beat)

Sadie just joined me in the shower.

DESMOND

She's harmless. She's the little sister to all of us. She is a sweetheart.

ROBIN

So, is this a cult and C the leader?

DESMOND

We're a family, not a cult. C is a former pastor, his goal in life is to help or save the less fortunate. He has helped all of us.

ROBIN

How did you get into the group?

DESMOND

I met C at a party in Tampa. I was getting high with a friend when C came and talked to us. He has a way about him, very persuasive without trying to be.

(MORE)

DESMOND (CONT'D)

I had no job, broke, and I was getting kicked out of my apartment. I had nowhere to go. C offered his help to both of us.

ROBIN

Tampa? How did you end up here?

DESMOND

From there we moved to San Fran and a couple years later we came here. C is trying to get his music out there and build the group. C was offered this place by a friend.

INT. C'S BEDROOM - DAY

C is watching Deborah Porter's report on the finding of Greg Howard. The wicked smile crosses his face.

INT. BHPD - HOMICIDE OFFICE - DAY

Shepard is writing Greg Howard's information on the whiteboard and also what Jenson told him.

HARDEN

What does all of the "Sins of His Father and Learn his Future" mean?

SHEPARD

Something Jenson said.

HARDEN

Any ideas?

SHEPARD

No, but this is who the SOC is.

INT. UNUSED GAS STATION - DUSK

Maxwell is opening the gas station garage door. In the garage sits the panel truck, behind the panel truck are two large commercial deep freezers. Jude drives the Avalanche into the garage, gets out and shuts the garage door. Maxwell gathers towels from atop a freezer and opens the back door on the panel truck. Maxwell and Jude lay the towels out on the floor bed of the panel truck across the plastic covering. They both jump from the truck and walk to the freezers. Jude opens the freezer door and Renee's body slides out in front of his feet. Both men remove their clothes then bend over to pick up Renee and walk her to the panel truck.

Small blood drips follow them and they throw her in the back. The two men walk back to the freezer and take out Larry LaCotto's body and put it in the back of the panel truck. Jude walks back to the freezer and feels inside before shutting the door.

JUDE

I don't think the freezer is working. The bodies are cold, but not frozen. We are going to have to get rid of them very soon.

INT. BHPD - HOMICIDE OFFICE - NIGHT

Shepard pulls out the Rollins file and looks at the pictures of the three young girls and their mutilated bodies. He looks at the clock on the wall then back at the pictures. He puts the file back in the drawer. He walks to Bresnor's office.

SHEPARD

Captain Bresnor, I have a situation.

BRESNOR

What kind of situation.

SHEPARD

I'm being blackmailed. I have to admit that I planted the evidence against Jenson or the SOC kills my daughter.

BRESNOR

What?! When did this happen?!

SHEPARD

This morning.

BRESNOR

How do you know he has your daughter?

SHEPARD

He called me. Her car was found at the Traylor house. Her name is Robin Lockwood.

BRESNOR

You have known all this time and haven't said anything to me.

SHEPARD

I wanted to try to find her. I can't let that monster go free.

BRESNOR

How much time do you have?

SHEPARD

Until midnight.

BRESNOR

Did you plant the evidence?

SHEPARD

Of course not.

BRESNOR

Okay. We'll report you did and get your daughter back. Then we will come back and explain what happened with your daughter's testimony. We won't let Jenson go.

SHEPARD

She's not free unless Jenson is.

BRESNOR

Shit! Let me call someone at the news station. We'll get it set up for the eleven o'clock news. We'll get your daughter back.

SHEPARD

Thank you.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - NIGHT

C steps into the room with Rocky and Molly.

C

It's time. You are going home.

ROBIN

Thank God. Can I get my clothes back.

C

No. Wear what you have on.

ROBIN

Sure. Just get me home.

EXT. GROUP HOUSE - FRONT YARD - NIGHT

The group piles into the vehicles. Desmond and Sadie escort Robin and place her in the backseat of the Challenger. The convoy heads out with Desmond in the middle.

EXT. UNUSED GAS STATION - NIGHT

Maxwell and Jude sit in the panel truck on the outside of the locked security fence of the gas station. Jude lights up a joint and the two have a couple hits when the group's vans pull to the curb in front of them. Desmond pulls the Challenger behind the panel truck. Jude gets out of the panel truck and enters from the passenger side of the black van, he turns to talk to C.

JUDE

We have to get rid of the bodies.
The freezer is not working.

C

We will move them tonight after our party. Is everything ready?

JUDE

Yes, we are ready.

C

Follow us.

INT. CHALLENGER - NIGHT

Desmond and Sadie are talking quietly.

DESMOND

I can't let C do this.

SADIE

What are you going to do?

DESMOND

Leave. Come with us.

SADIE

I can't. This is my family.

DESMOND

Mine too, but I don't like what he has gotten us into.

SADIE

If you leave, you will never be able to come back.

DESMOND

I know, but she doesn't deserve this.

SADIE

None of them did.

EXT. LACOTTO HOME - NIGHT

The caravan pulls up to the gate of the LaCotto house, C presses a button on a key chain and the gate opens. The property is surrounded by a white stucco fence and tall trees on both sides of the fence. The vehicles pass, the Challenger is the last car in. The van stops at the garage and the panel truck backs up to the garage. C clicks on a separate device and the garage door opens with a light coming on. The group walks to the back of the panel truck and undresses, placing their clothes on a collectible car in the garage. Jude leaves the sheath with his knife strapped to his leg. Jude opens the panel truck door and hops into the back of the truck, he grabs Renee's legs and moves Renee's body to the back door of the panel truck. Rocky and Maxwell get in the panel truck to help. C unlocks the door that leads into the house from the garage. The three men work together to get Renee's body out of the van, then do the same with LaCotto's. Sadie exits the Challenger and walks towards the garage. When Sadie is far enough away, Desmond starts the Challenger and begins to back out of the driveway quickly. C sees Desmond trying to escape and clicks on the key chain button to close the gate. The gate hits the front fender of the Challenger, but Desmond gets the car out before the gate closes.

INT. CHALLENGER - NIGHT

Robin climbs over the front seat.

DESMOND

Where ever we are going we need to get there fast!

ROBIN

Head to Burbank, we'll go to my place.

EXT. LACOTTO HOME - NIGHT

C shocked of Desmond leaving, but calmly walks to the black van and grabs his phone.

C
Desmond took the girl and left.

ABBY
Fuck! I'll take care of it.

C puts the phone back in the van and takes out Robin's drivers license. He gathers the group together.

C
Desmond has made a choice, but tonight we will finish our plan.
(beat)
Rocky take some of the girls and see if you can find them. They are probably heading towards Robin's home.

C hands Rocky the drivers license.

C (CONT'D)
Call me when you find them.

INT. LACOTTO HOME - LIVING ROOM - NIGHT

C, with a flashlight gives directions where to place the bodies. Maxwell and Jude place LaCotto's body in the living room. The men take over for Molly and MICHELLE with Renee's body as C leads them upstairs. Sadie follows upstairs, Molly and Michelle stay downstairs.

INT. LACOTTO HOME - UPSTAIRS - NIGHT

Walking down the hallway, C looks in every room until he comes to the master bedroom. C opens the door and steps back into the hallway to motion Jude and Maxwell down the hall.

INT. LACOTTO HOME - MASTER BEDROOM - NIGHT

Jude and Maxwell enter the bedroom and set Renee's body at the foot of the bed. C shines the flashlight around the room when he notices a sleeping woman with a night mask over her eyes.

ELIZABETH LACOTTO
Larry, is that you?

C
No. It is not Larry.

ELIZABETH, a young trophy wife, begins to take off her mask.

C (CONT'D)

Leave your mask on. Mrs. LaCotto
you are not supposed to be here.

Elizabeth is trembling as she sits up.

ELIZABETH LACOTTO

Nothing was ever said that it was
done.

C

I am going to need payment now.
Where is the money kept?

ELIZABETH LACOTTO

We don't keep that much in the
house.

C

Where is it kept?!

ELIZABETH LACOTTO

Downstairs in the study. In the
desk there is a fake bottom to the
drawer.

C

Is there anybody else in the house?

ELIZABETH LACOTTO

My four year old daughter, SOPHIA.
Please don't hurt us.

C

It wasn't our deal. You are not
going to be hurt.

C walks out of the room and motions for Maxwell.

C (CONT'D)

Go downstairs and find the desk in
the study. Find the fake bottom in
the drawer. Count the money and
tell me how much is there.

C walks back into the room. Elizabeth has removed her mask.

C (CONT'D)

Mrs. LaCotto, Sadie is going to
escort you to your daughter's room.
Put your mask back on and stay in
there until we leave.

Elizabeth stands and Sadie walks to her and takes her hand.

INT. LACOTTO HOME - SOPHIA'S BEDROOM - NIGHT

They walk into a little girls room, but Sophia is not in the bed. A door is open with a light on. A small dog is sitting on the bed growling at Sadie. Sophia, a little girl with blonde curly hair walks out. Sophia sees a naked Sadie and her young survival instincts kick in. Sophia runs across the bed screaming, not noticing her mother. She runs into the hallway into C's arms. The dog follows Sophia into the hallway, yapping at the group.

INT. LACOTTO HOME - NIGHT

C is stroking her hair as he speaks with his soothing voice. The little girl looks up, calmness in her eyes as her heartbeat slows down and she catches her breath. The dog quiets when Sophia relaxes

C

There, there, little girl. We are not here to hurt you, we came to talk to your dad. My name is C, what is yours?

SOPHIA

SOPHIA. Where is my mommy?

C kneels down to speak to Sophia eye to eye.

C

She is in your room. Where I need you to go so we can talk to your dad. Okay?

SOPHIA

Why is she naked?

C

She spilled a cold drink on herself and her clothes are being washed.

(beat)

Mrs. Lacotto, call your daughter.

ELIZABETH LACOTTO

Sophia, I need you to come to your room. Right now!

C

Go be with your mom. Everything is going to be fine.

Sadie walks Sophia to the room. Maxwell comes up the stairs.

MAXWELL

I stopped counting at fifty stacks
of five thousand.

C

Find something to put it all in.
Clean up afterwards. This isn't a
robbery. Get Molly to help.

Maxwell leaves. C motions to Jude.

C (CONT'D)

Take care of them. Quickly.

Jude walks towards the room. Sadie stops him and walks to C.

MOLLY

You can't. She is just a little
girl.

C

What are we supposed to do? Raise
her as ours.

MOLLY

Threaten her and her mother. They
won't say anything.

C

Don't ever again question or tell
me what I need to do.

(beat)

Jude, do as I say. Kill that
fucking dog too.

Sadie goes downstairs. Tears in her eyes.

INT. DODGE CHALLENGER - NIGHT

Desmond is driving down the highway, panicked.

DESMOND

We need money. Do you have any?

ROBIN

Yes, But there is no we. I'm going
home and staying home.

DESMOND

You can't. They will find you.

ROBIN

What the Hell is going on?!

DESMOND

Let me start from the beginning.

(beat)

A few years before I met C, he lost his family to a very rich drunk driver.

ROBIN

That's awful.

DESMOND

After that, C turned his home into a shelter. The money eventually ran out and C was going to lose his home. C came up with a plan to get back at the wealthy of Tampa.

ROBIN

What did he do?

DESMOND

His group of followers became the Robin Hoods of Tampa. We were quite good at it. C had people in places where we had info of when we could get in, what we could get, and even access to get in the house.

ROBIN

No one was ever got caught?

DESMOND

Yes, a woman, I think her name was Abby. C spoke for her in court, and you know how smooth and convincing C can be.

ROBIN

Yes, I know.

DESMOND

The judge let her off. She left us and went back to her home.

ROBIN

Okay?

DESMOND

We moved to Frisco doing the same thing.

(MORE)

DESMOND (CONT'D)

C was noticed for his shelter and a story was done, bringing him here.

ROBIN

It still does not explain anything.

DESMOND

We then moved to LA and C started helping people again. A few of us moved in and others were helped in getting jobs and making it on their own. Then things began to change.

ROBIN

How?

DESMOND

C came up with this plan saying that he had a vision of what his Father wanted him to do.

ROBIN

What was the plan?

DESMOND

I really don't know the entire plan, but there is a list. Things that happen to people on the list will help so many of the less fortunate and in so many ways.

ROBIN

So where do I fit in?

DESMOND

Do you remember how I met you?

ROBIN

At the coffee shop.

DESMOND

Do you know the reason I was there?

ROBIN

You came to have coffee and read. Right?

DESMOND

No. I came to get to know you and get you to come to the party.

ROBIN

(tears building)
I don't understand. Why?

DESMOND

Robin, you were on the list.

ROBIN

How did my name get on the list?!

DESMOND

Someone you know put your name on the list.

ROBIN

I haven't done anything or really know many people! Oh my God! What was supposed to happen to me?!

DESMOND

You were to be left at the party.

ROBIN

Why did you take me away?

DESMOND

Honestly, you reminded me of someone from my past. Because of Renee being there, I was able to save you.

ROBIN

I still don't understand.

DESMOND

Renee's last name was Long. It was the initials that C was after.

ROBIN

Why?

DESMOND

I don't know.

ROBIN

So my name is on this list because of my initials, that's insane.

DESMOND

Your name was on the list because someone put it there. You were chosen because of your initials.

ROBIN

So now I have to depend on you to save me from here on out, knowing that you were going to have me killed. Is that right?

Desmond and Robin sit quietly for the rest of the drive, with Robin telling Desmond where to turn until they get to Robin's apartment.

DESMOND

If your roommates are home, we can't go in. We can't trust anyone.

EXT. ROBIN LOCKWOOD'S APARTMENT COMPLEX - NIGHT

Desmond drives to the back parking lot and they walk through the complex to the side parking lot to check to see if Robin's roommates are home. Robin sees one of her roommate's cars. Robin and Desmond walk to a neighbor's apartment.

INT. CATHY'S APARTMENT - NIGHT

Robin and Desmond are standing at the counter next to the neighbor, CATHY, while Cathy calls Robin's roommate.

CATHY

Hey TONI. What are you doing?

TONI

We're out partying. Why don't you come out and meet us?

CATHY

No, I'm chilling tonight. Just wanted to know if I could borrow a movie?

TONI

Sure thing. You've got a key. Let yourself in, just lockup when you leave.

CATHY

Thanks. Have fun and drive home safely.

Cathy hangs up and turns to Robin.

CATHY (CONT'D)

They are out drinking. Won't be home for awhile. Why couldn't you call them?

ROBIN

I'm supposed to out of town and no one knows I'm here. Please don't say you saw me.

CATHY

I won't. Let me get you the key.

INT. ROBIN LOCKWOOD'S FOYER - NIGHT

Robin is greeted with loud meows and her cat rubbing against her leg. Robin bends down to pick up the cat and walks to her bedroom. Desmond is behind her.

ROBIN

I sure did miss you.

INT. ROBIN LOCKWOOD'S BEDROOM - NIGHT

The cat is purring loudly and trying to rub against Robin's face. Desmond watches Robin from the entrance to the bedroom. Desmond notices a couple pictures on the hallway wall. Desmond removes a picture and looks at it closer.

DESMOND

Robin, who are these people?

ROBIN

Those are my roommates, COURTNEY and Toni.

DESMOND

(pointing at Toni)

This woman, I recognize her. C has helped her before. I would guess that she is the one that put you on the list.

ROBIN

You saw her at the bookstore. She was there Friday night. Why would Toni put me on the list?

DESMOND

I don't know. She may be jealous of your friendship with the roommate.

ROBIN

This is just crazy. I can't believe she would want me dead.

DESMOND

We just need to hurry. Get some clothes, your money and whatever else you need.

Robin takes suitcases from her closet and begins packing. Robin opens a night stand drawer and takes out an envelope. She notices it is empty. She rifles through the drawer, finding nothing. She steps back from the drawer in a panic and lets out a scream.

ROBIN

Son of a bitch! They stole my money!

INT. COURTNEY AND TONI'S BEDROOM - NIGHT

From the entryway to Courtney and Toni's room, Desmond watches Robin go through dresser drawers. Desmond begins to help. Robin looks in the closet, going through shoeboxes. Desmond looks under the bed for anything where money could be hidden.

ROBIN

Shit! I can't find it!

DESMOND

Okay, that's okay. Let's just go.

ROBIN

I can call my friend. He will let me borrow some money. He can be trusted. Besides, I would rather have him take care of my cat.

DESMOND

We can't, we've got to get out of town as fast as possible.

ROBIN

Listen damn it! You put me in this situation and I'm not going to leave my cat with someone who wants me dead. It's about twenty minutes from here and then we can go wherever, but I'm going to need some money to get out of here and you will need some too.

Desmond and Robin leave the apartment with suitcases and Whiffles in a cat carrier.

INT. CATHY'S APARTMENT - NIGHT

Robin is biting her nails as she waits for Jimmy to answer his phone.

JIMMY

Hello?

ROBIN

Hi Jimmy, it's me. Just listen and don't say my name.

JIMMY

I'm so glad to hear from you. I've been so worried.

ROBIN

Jimmy, I need to borrow some money. Are you home?

JIMMY

No, I'm at a club.

(beat)

How much do you need?

ROBIN

About a thousand?

JIMMY

Okay. I'll have to go by a couple ATM's. Can you come by and get it?

ROBIN

No. I was actually going to your apartment.

JIMMY

Okay. It'll be about an hour.

ROBIN

Also Jimmy, will you watch Whiffles?

JIMMY

Sure, but why not leave your cat at your apartment?

ROBIN

I can't and I can't tell you why. And Jimmy, don't say anything to anybody.

JIMMY

I won't.

INT. DANCE CLUB - NIGHT

Jimmy, walks through the crowded club back to his small group of friends. Toni and Courtney, Toni the prettier with long hair and Courtney with short hair, both athletically built, are part of this group.

JIMMY

I have to take off and meet someone.

TONI

Is it Robin? Did you hear from Robin? Is she okay?

JIMMY

No, no, I, um, I...

TONI

It's Robin isn't it?

JIMMY

Yes. She's fine, but I promised I wouldn't say anything. I'm meeting her at my apartment. Please don't say anything.

TONI

I won't. Tell her I missed her and I hope I can see her later.

JIMMY

I probably won't. I wasn't supposed to say anything, I've got to go.

Jimmy makes a call while walking away.

EXT. ROBIN LOCKWOOD'S APARTMENT COMPLEX - NIGHT

Desmond switches license plates with another car before leaving. As Desmond pulls out of the complex, a police car drives by. Desmond turns the opposite way of the police car. Desmond sees in his mirror the police car make a u-turn.

DESMOND

Hold on Robin.

Desmond picks up speed, making turns on side streets. The police car is right behind him. Desmond comes to a busy intersection, the light goes from yellow to red as Desmond approaches. Desmond goes through, weaving around the last set of cars, it puts him on the sidewalk.

The police car is hit by oncoming traffic. People dive out of the way of the Challenger. Desmond finds an open spot and gets to his lane.

DESMOND (CONT'D)

Holy Shit!

ROBIN

Why didn't you pull over? They could have helped us.

DESMOND

C has cops helping him. Remember we can't trust anyone.

INT. TAN VAN - NIGHT

Rocky has the phone to his ear while smoking a joint.

C

Where are you?

ROCKY

In San..ta Mon..ic.ic ..a.

C

What are you doing in Santa Monica?

ROCKY

That is wh.wh.at the li.sence said.

C

Meet us at the gas station.

INT. BLACK VAN - NIGHT

"Live and let die" plays from C's pocket.

C

Have you heard from Shepard?

ABBY

Yes, Bresnor made a statement.

C

Have you heard anything about Desmond and Robin?

ABBY

They got away, but I know where they are going. We'll get them there.

C
I've got to empty the freezers
tonight. Too many people and we
have two more.

Sadie looks at C with disgust.

C (CONT'D)
Maybe three.

ABBY
What do you mean two more?

C
Mrs. LaCotto was there.

ABBY
If you kill her, we don't get paid.

C
We got paid, plus some.

ABBY
Where are you taking the bodies?

C
To the desert.

ABBY
I've got a better idea. Call me
before you leave.

EXT. JIMMY'S APARTMENT COMPLEX PARKING LOT - NIGHT

Jimmy pulls into his parking space. Robin gets out of the car and greets him as he gets out of his car. The two hug strongly. Desmond walks over to them carrying the cat carrier.

ROBIN
Jimmy this is Desmond. Desmond this
is Jimmy.

The two men shake hands.

JIMMY
Well come on in to the hacienda.

INT. JIMMY'S APARTMENT LIVING ROOM - NIGHT

Robin and Jimmy are sitting on the couch. Desmond is leaning against the wall. Whiffles is exploring the new surroundings.

JIMMY

Tell me what's going on?

ROBIN

I can't say much other than people are after us.

JIMMY

I'm scared for you.
What did you do?

ROBIN

We saw something. I don't want to tell you anymore.

(beat)

But I really appreciate you watching Whiffles and for the money.

JIMMY

Oh yeah, the money.

Jimmy pulls out his wallet and hands Robin the cash.

JIMMY (CONT'D)

It's a thousand.

Robin leans over to hug Jimmy.

ROBIN

I'll pay you back as soon as I can.

JIMMY

I know you will.

Desmond turns towards the front door.

DESMOND

Sounds like someone is coming up the stairs.

ROBIN

Jimmy, did you tell anyone I was coming over here?

JIMMY

I was with Toni and Courtney. Toni figured it out.

Robin and Desmond look at each other with concerned.

DESMOND
We need to leave. Now!
(beat)
Jimmy, can we trade cars.

ROBIN
Where can we go? There is only one
way out.

JIMMY
Corolla for a Challenger. Sure.

DESMOND
We'll go off the balcony.

EXT. JIMMY'S APARTMENT BALCONY - NIGHT

The three walk out to the balcony. Robin looks over the
balcony.

ROBIN
It's too high.

DESMOND
We'll lower you down.

A loud knock on the door. Jimmy is confused and frightened.
Robin begins to climb over the balcony.

JIMMY
What do I do?

DESMOND
Just help me with Robin.

INT. JIMMY'S APARTMENT - NIGHT

Daley enters the unlocked apartment with Martinez following,
both have guns drawn and carefully going towards the living
room. Robin is hanging from the balcony with Desmond on his
knees, his arms through the balcony gates lowering Robin as
far as he can. Robin lets go and falls about three feet.
Desmond drops the car keys. Robin waits. Desmond begins to
stand when he sees Daley standing at the entrance of the
patio.

DALEY
Stop! Police!

Four shots are fired rapidly. Two shots at Jimmy, who fell
back into the wall and slid down, dead.

The other two shots hit Desmond as he begins to stand up, putting him back on the ground. Whiffles runs out the open front door. Robin runs towards the Corolla. Martinez standing behind Daley, shocked at what had just happened. Daley looks over the balcony and sees Robin running. Daley takes a shot at Robin, but misses. Daley leans over to take out a gun wrapped at her ankle.

MARTINEZ

What did you do? Neither one of them had any type of weapon!

Daley pulls the gun from her ankle, turns to Martinez and shot him in the head from her knees. Martinez falls backwards, dead. Daley wipes the gun down with her shirt then places it near Desmond's hand. Daley stands, tucks in her shirt, walks into the apartment and announces over her radio.

DALEY

Officer down! 45482 Birch Street, ambulance needed!

Daley turns back towards the balcony to see a bloody Desmond standing in the doorway with the gun pointing at her. Daley begins to lift her gun, but Desmond fires two quick shots. One shot hit her arm, the other hit her vest knocking Daley back and causing her to trip over Martinez's body. Daley's gun flies away from her in the fall. Desmond limps towards her. Daley spots her gun, she begins to crawl quickly and with her left hand she reaches for the gun. Daley grabs her gun, turns over on her back and tries to switch the gun from her left to her right hand. Desmond stands at her feet, raises the gun and fires, hitting her in the forehead.

EXT. JIMMY'S APARTMENT COMPLEX PARKING LOT - NIGHT

From the Corolla, Robin sees Desmond fall down the staircase. Robin exits the car.

EXT. OUTSIDE JIMMY'S APARTMENT - DAY

Robin leans down to the crumpled body of Desmond at the bottom of the staircase. Neighbors are looking out their doors and windows at the couple.

ROBIN

(crying)

You are going to be fine. I'll get help.

DESMOND
 (voice fading)
 Get out of here. More will come.
 (beat)
 Go.

ROBIN
 (crying)
 Dez?
 (beat)
 Oh my God! Dez?

Desmond doesn't answer, his eyes open, but no reaction. Robin looks at him, grabs the gun then stands and walks quickly towards the parking lot. Whiffles steps from behind the shrubbery into her path, Robin picks up the cat and dashes to the car.

INT. JIMMY'S COROLLA - NIGHT

Robin opens the door, throws the cat and the gun to the passenger seat. Robin speeds out of the parking lot. In the background the sounds of sirens approach. Robin pulls into a grocery store parking lot next to another car. Robin looks in the glove compartment and takes out a screwdriver.

INT. SHEPARD'S BEDROOM - NIGHT

Just woken up, Shepard answers his phone.

SHEPARD
 Yeah.
 (beat)
 What?! What?!
 (beat)
 I'll be right there.

EXT. OUTSIDE GATED HOME - NIGHT
 AUGUST 27TH 2011, PRINTED ON SCREEN

A black Lexus flashes its lights as the lead van came up the street. Rocky and the women are behind C's van. The caravan pulls to the sidewalk. A blonde head woman, wearing a ball cap and dressed in a matching designer sweat suit, gets out of her car and walks to the lead van. Molly brought her window down and C comes forward from the back of the van to the passenger side seat. He recognizes the woman and smiles.

C
 How are you tonight Abby?

ABBY

Tired. Not much sleep lately.

C

Are you ready for this?

ABBY

Yes. Hand me your phone.

The phone rings five times before going to voice mail. Abby immediately hangs up and calls again. The third ring a sleepy voice comes on the other end.

DIANA SACHS

Hello.

ABBY

Diana, it's me Deborah. I'm sorry to call you so late, but I have Jessica with me.

DIANA SACHS

Deborah.

(beat)

What? You have Jessica? Is she alright?

DEBORAH PORTER

Yes, she is fine. She is out right now, heavy sedatives. But before she fell asleep, she told us to bring her here.

DIANA SACHS

Where has she been? Who are us?

DEBORAH PORTER

Some friends of ours. Open the gate and I'll tell you when I get in.

DIANA SACHS

Give me a minute, I've got to get dressed and turn off the alarm.

DEBORAH PORTER

Who's at the house?

DIANA SACHS

Just Mort and me.

Abby hangs up the phone and hands it back to C.

DEBORAH PORTER

I'll get you in the front door then
I leave. It is the woman and her
husband in the house.

The gate opens and the panel truck drives up the driveway, followed by the vans. The black Lexus is the last vehicle through. MORT and DIANA, an older couple of wealth, are standing on the porch watching the vehicles park. Deborah gets out of the Lexus and approaches them.

DEBORAH PORTER (CONT'D)

I am so glad you answered your
phone. Let's go inside and I will
tell you what has happened.

INT. DIANA SACHS KITCHEN - NIGHT

Deborah and the couple are sitting at a table in the kitchen. Jude and Maxwell enter the house and walk into the kitchen. The couple looks away from Deborah as the two men come closer.

DEBORAH PORTER

These are our friends. They are
helping Jessica.

DIANA SACHS

What happened?

DEBORAH PORTER

Something really terrible. Jessica
is afraid to go to her home. She
thinks someone is after her.

The two men lean up against the counter, close to the table. Deborah stands up.

DEBORAH PORTER (CONT'D)

I'm going to check on Jessica.

DIANA SACHS

Of course.

(beat)

Do you guys want something to
drink? Coffee? Water?

MAXWELL

Water. Thank you.

JUDE

No thank you.

Deborah walks out of the kitchen. Diana walks around the table and her husband to go to the fridge. Maxwell moves with Diana towards the fridge as Jude moves closer to Mort. As soon as Jude was in striking distance of Mort, Jude pulls out his knife and begins stabbing. Blood splattering on the walls, the dining table, and Jude. Diana hears a quick sputter of a voice come from Mort before the second stabbing enters his body. Maxwell grabs a butcher knife from the knife holder on the counter. Diana turns around and before she could finish the ort in Mort, she was being stabbed. Blood splatter was hitting the inside and outside of the double door fridge.

EXT. OUTSIDE SACHS HOUSE - NIGHT

Deborah pulls her Lexus away from the house. Jude stands outside the front door covered in blood, signals the group to start bringing in the bodies. Everyone but C had removed their clothes and put in the back of the van. Jude shuts the front gate from the keypad on the wall by the front door.

EXT. OUTSIDE JIMMY'S APARTMENT - NIGHT

Shepard approaches the apartment and is met by Mason.

MASON

I'm sorry to say that two officers are dead, along with this guy and another guy on the balcony.

SHEPARD

Any idea what happened?

MASON

Reports from the neighbors is that there were lots of shots. This guy must have surprised Daley and Martinez. Daley got shots off killing a guy on the patio and hitting this guy. This guy then came out here and fell down the staircase, a brown headed woman came to him, talked to him and then left in a gold sedan.

SHEPARD

Who lives here?

MASON

James Herbert, he is the dead guy on the balcony. No record, seems pretty clean cut.

(MORE)

MASON (CONT'D)

We found Greg Howard's Challenger in the parking lot. And inside the car are suitcases belonging to Robin Lockwood.

SHEPARD

They must have brought her here to free her.

MASON

What?

SHEPARD

Nothing, just thinking out loud.

MASON

An APB has been put out for Herbert's Corolla and Robin Lockwood.

SHEPARD

I've got to make sure none of our guys try to kill her.

MASON

She is a cop killer and there will be no mercy.

SHEPARD

She's my daughter.

MASON

Oh no, I'm sorry. You better hope that a trigger happy rookie doesn't find her.

MASON (CONT'D)

By the way, is it true you planted the evidence against Jenson?

SHEPARD

No. It was a ploy to get my daughter back safely. Then everything was going to be cleared up. That is why nothing can happen to Robin.

Shepard walks to his car and sees Deborah Porter in her sweatsuit with her cameraman setting up for a story. He drives past her on his way out. Deborah tries to get him to stop, but to no avail.

INT. C'S BEDROOM - NIGHT

C is awoken by "Live and Let Die" music.

C

Tell me they got Robin.

ABBY

No. A witness said a woman left in a gold car. Dez is dead.

C

Dez is dead?

ABBY

Yes, and now the police are going to want blood and I can't stop them.

INT. COROLLA - NIGHT

Robin sees a police car following her in her rearview mirror. She reaches for the gun and puts it in her lap. She stays at a steady speed.

INT. POLICE CAR - NIGHT

The young police officer looks at his screen to verify the Corolla's license plate that is on his APB. The officer realizes the plates are different and he passes Robin. The officer looks over at Robin as he passes her. The two have eye contact. The officer pulls ahead of Robin and looks in his rearview mirror noticing the front license plate is the same number as the back. He sees Whiffles jump on the dashboard of Robin's car. The officer smiles and takes the next exit.

INT. COROLLA - NIGHT

Robin lets out a sigh of relief. Her hands sweating, she puts the gun back on the passenger seat.

INT. AM/PM - NIGHT

Robin is paying for supplies for the cat. A young Middle-Easterner is behind the counter.

ROBIN

Are there any motels around here?

CLERK

Just a few miles down the freeway
in Castaic. Plenty of motels there.

INT. CASTAIC MOTOR LODGE OFFICE - NIGHT

An Asian woman stands behind the counter as Robin enters.

ROBIN

I need to get a room, an end one if
available.

ASIAN WOMAN

Yes. Fill out form.

Robin begins to fill out the form.

ROBIN

I lost my purse, I don't have ID.

ASIAN WOMAN

Need driver's license.

ROBIN

I don't have it, I lost it and I
have been driving all night. I am
really tired and just need a room.
Please, I have cash.

ASIAN WOMAN

One hundred fifty dollars.

INT. MOTEL ROOM - NIGHT

Robin sets the gun on the wood dresser drawer that also
doubles as a TV stand. She plops down on the bed and turns on
the TV, going through the channels until she sees Deborah
Porter reporting on the shooting at Jimmy's apartment. No
names are mentioned just that four were killed and two of the
dead were police officers. Robin cries for her friend as
Whiffles jumps on the bed and cuddles as close to Robin's
body as he can. Robin falls asleep.

INT. LACOTTO HOME - DAY

Mason is talking to Detectives WILLIAMS, a Joe Friday looking
guy, inside the front doorway when Shepard and Harden arrive.

MASON

There is no sleep with these guys,
is there?

SHEPARD

I don't remember what sleep is.

MASON

Anything on your daughter?

SHEPARD

No, not yet.

(beat)

So what do you have?

WILLIAMS

We got a call about two separate murders from an unknown man this morning. Here and at the Sachs residence.

SHEPARD

Sachs. Diana Sachs?

WILLIAMS

Yes. My partner was going over there to check it out.

SHEPARD

That is Jessica Traylor's manager.

WILLIAMS

Here we found two bodies. Larry LaCotto downstairs in the living room. Stabbed numerous times, but not much blood. Upstairs, we found Renee Long. She also was stabbed numerous times and not much blood around her body either.

MASON

I would say they were brought here.

WILLIAMS

There is a lot of blood in what looks like a little girls room and a trail of blood leading from the room through the house and garage that ends in the driveway.

SHEPARD

A staged murder scene and sounds like bodies removed. There is something so obvious that we are just not seeing about these killings.

MASON

We found a mutilated dog in the backyard. And I'm hoping that is the blood that is in the girl's room.

SHEPARD

How old is the girl?

WILLIAMS

Four. Her name is Sophia.

HARDEN

Any signs that she was here?

WILLIAMS

The bed was unmade and urine in the toilet of her bathroom.

Williams phone beeps a few time before he answers. He listens without saying anything.

WILLIAMS (CONT'D)

That was my partner, he is at the Sachs house. He says it is pretty awful. He is sending pictures. I'll have them in a sec, and Jessica Traylor's body was there.

Williams looks at the first picture and gasps. He puts his phone out where Harden, Shepard, and himself can view the pictures.

SHEPARD

They shaped the bodies into an SOC.

WILLIAMS

These are some sick fucks.

SHEPARD

Oh God! Is that Sophia.

WILLIAMS

It is. And that looks like Elizabeth LaCotto.

EXT. C'S BEDROOM - OUTSIDE BALCONY - DAY

C's phone is vibrating across the patio table.

C

Yes?

(beat)

(MORE)

C (CONT'D)

She saw our faces. It had to be done.

VOICE

I didn't sign up for this.

C

Yes you did.

VOICE

Any news on the Lockwood girl.

C

Nothing, but we'll find her and it will be dealt with. Don't worry about it.

VOICE

I don't want to. Also, you might want to get rid of the vehicles.

(beat)

I'll call you as I find out more.

C

Just do your part. I'll do mine.

INT. MOTEL ROOM - DAY

Robin is awoken by the loud meows of her cat. The TV was left on all night. She begins to walk out to her car when Deborah Porter begins reading about the new murders. Robin walks to the phone.

VOICE

Siskiyou County Sheriff Department.

INT. BHPD HOMICIDE OFFICE - DAY

Harden and Shepard are looking over the new reports from the Traylor home.

HARDEN

From CSI we received the reports on the Traylor murders. No signs of Paulson being at the house, he was placed in the car. The Frenwood woman was dragged to the front yard and so was Franchesia.

SHEPARD

We have a fixed murder scene and a body brought to the house.

Shepard goes back and forth looking at the evidence board and the computer on his desk.

SHEPARD (CONT'D)

It's the Manson murders!

Harden stops what he is doing and looks up to Shepard as Shepard walks to an unused part of the whiteboard. Shepard begins to write on the board as he speaks.

SHEPARD (CONT'D)

Forget everything about the crime scene except the victims. At the Traylor house, in the front room you have a very pregnant Stephanie Thompson and Joseph Stevens. The Tate murders from Manson, you had a very pregnant Sharon Tate and Jay Sebring. In the front yard were William Franchesi and Angela Frenwood. At the Tate murder scene, Wojciech Frykowski and Abigail Folger were in the front yard. And Shawn Paulson was in the car in the driveway at the Traylor home, at the Tate home, Steve Parent was found in the car. The layout of the bodies is initially the same. The initials of each dead person and where they were found at the Traylor home are the same as those at the Tate scene.

(beat)

Now go to the LaCotto home. We have Larry LaCotto in the downstairs living room and Renee Long upstairs in the bedroom. Compare this to the Manson murders of Leno and Rosemary Labianca, Leno was found downstairs in the living room and Rosemary upstairs.

(beat)

It is the initials!

HARDEN

What about Greg Howard, what does he have to do with it?

SHEPARD

Before the Tate and Labianca murders, the Manson clan killed a man named Gary Hinman and left a message in blood on the wall.

(MORE)

SHEPARD (CONT'D)

At all four murder sites we have found 'SOC' initials at the house.

HARDEN

And the Sachs murders?

SHEPARD

I would say they are starting a new pattern.

(beat)

Jenson babbled something that finally clicks. He said "Look at the past, you will see the sins of his Father and you will know his future.

HARDEN

You are saying this is Manson's son?

SHEPARD

SOC means Son of Charles?

HARDEN

We need to find out about Manson's children. See where they are, I'm sure LAPD has something on them.

SHEPARD

I'll call Deborah Porter and tell her to report these murders as a Manson copycat. I'll have her release the ID's of our suspects and the vehicles. We'll flush these fuckers out.

Shepard's desk phone rings. Harden is talking on his cell next to Shepard's desk, eavesdropping.

SHEPARD (CONT'D)

Shepard.

ROBIN

(panicked)

Dad, it's me, Robin.

SHEPARD

Robin, are you okay?

ROBIN

They just killed my friend. I'm scared and I need your help.

SHEPARD

Where are you? I'll come and get you.

INT. MOTEL ROOM - DAY

Robin leans over the bed and opens the night stand drawer and takes out a stationary pad with the hotel's information.

ROBIN

Castaic Motor Lodge by the Lake,
372 Cove Road. Room twenty two.

SHEPARD

I'll be there in about an hour.
Don't answer the door until I get there.

ROBIN

Hurry!

SHEPARD

I will.

Shepard disconnects and Harden tells what he found.

HARDEN

Williams was telling me that the LAPD has kept track of known children and alleged children. Charles Jr. killed himself in 93. The other son named Charles, disappeared a long time ago and has never been heard of since. Michael Brunner also hasn't been heard of since 93. LAPD ran fingerprints and nothing matched anyone that is on file, man or woman. LAPD is running DNA testing with everything they found. If it is a Manson kid, it will show up.

SHEPARD

So we have a Manson wannabe. All the fingerprints we have found, the ones that were identifiable were young men and women with no known residence for the past few years. Most of them from the Bay Area. The Manson followers were young adults looking for a purpose.

HARDEN

The right amount of drugs and with a convincing psychopath, kids can be easily influenced.

(beat)

Who was on the phone?

SHEPARD

The Lockwood girl. We need to go get her.

HARDEN

Shit! Where is she?

SHEPARD

Out in Castaic. Lodge on the Lake.

HARDEN

I'll call for backup.

SHEPARD

No. I told her I would be by myself.

HARDEN

She's a cop killer.

SHEPARD

She's my daughter.

HARDEN

Oh shit! Let's go get her.

(beat)

I need to take a leak first. It's a long drive.

INT. C'S BEDROOM - DAY - FOR C

INT. BHPD OFFICE - BATHROOM - DAY - FOR HARDEN

C

Did she say where we were?

HARDEN

No. She just said where she was.

(beat)

She is also Shepard's daughter.

C

I know. You are going to need to kill them both.

HARDEN

What if I can't?

C

She can identify me and then we all go down.

HARDEN

I mean what if something goes wrong and I don't kill one of them?

C

I'll take care of it. But if anything goes wrong, finish it.

INT. GROUP HOME - DAY

C gathers the family into the living room. C stands in front of everyone.

C

I want to tell you Dez has been killed. He was a good brother to us, but because of this betrayal we need to be ready to protect this family from oncoming aggressors.

(beat)

Jude, I need you and Molly to go take care of Robin.

INT. BHPD - HOMICIDE OFFICE - DAY

Harden walks back into the office.

SHEPARD

Are you ready?

HARDEN

Yeah.

Bresnor walks into the office.

BRESNOR

Shepard, I need to see you in my office.

INT. MOTEL ROOM - DAY

Robin is pacing the room with news on the TV. Deborah Porter comes on with a special announcement.

DEBORAH PORTER

I have just gotten word that the SOC stands for Son of Charles, as in Charles Manson. It is not believed that this is actually a son of Manson, but a copycat murderer.

The report continues with comparisons to the Manson and SOC crime scenes. Deborah's report is intense. She finishes the report with names of the suspects. When Robin hears her name, she sits at the end of the bed, shaking and ill.

INT. BRESNOR'S OFFICE - DAY

Bresnor is sitting and Shepard is standing impatiently.

BRESNOR

Any word about your daughter?

SHEPARD

No. Not yet. I think she was dropped off last night at Herbert's house, but the officers saw the car and tried to make an arrest. The dead guy panicked and opened fire.

BRESNOR

It makes things bad for your daughter though. Everyone is after her.

SHEPARD

I know.

BRESNOR

And if we don't find her today, we are recanting the evidence planting story. I'm not letting Jenson out.

SHEPARD

I understand. Captain Bresnor, I have a lead I need to work. I need to go.

BRESNOR

One last thing. Where are we with finding this SOC guy.

SHEPARD

Hopefully with releasing names and pictures of the suspects, we'll get some leads. I've got to go.

Shepard walks out. Bresnor picks up his phone.

BRESNOR
They are leaving now.

INT. MOTEL ROOM - DAY

A knock on Robin's door startles her and the cat. The cat hides underneath the bed. Robin gets off the bed and walks to the door, picking up the gun as she walks by it.

ROBIN
Who is it?

JUDE
Robin, it's me Jude, and Molly is here too. The cops are after you. We need to get you back to the house.

Robin turns her back against the door. Scared, she slides down the door to her knees.

ROBIN
(quietly to herself)
Shit, shit, shit.

JUDE
Robin, open the door. We've got to get out of here.

ROBIN
Give me a moment.

Robin walks to the bed and picks up the phone.

INT. SHEPARD'S SUV - DAY

Shepard is driving with Harden in the passenger seat. Harden is nervous and tense.

SHEPARD
Robin! I'm so sorry. I got held up, but I'm on my way, fifteen to twenty minutes. Are you okay?

ROBIN
They're here. They are trying to get in.

SHEPARD
Who is there?

Shepard can hear Jude yelling at Robin to let him in.

ROBIN

The group! They are here!

SHEPARD

Do you have anything to protect yourself? Find the ice bucket and fill it up with hot, hot water.

ROBIN

I've got a gun, but I haven't shot a gun since I was little and with you.

SHEPARD

Be strong. Point the gun at their chests and try to be steady. Don't be afraid to pull the trigger.

ROBIN

Hurry.

Shepard can hear Jude pounding on the door while yelling at Robin.

SHEPARD

I'll be there soon.

EXT. OUTSIDE ROBIN'S MOTEL ROOM - DAY

Jude is banging on the door, yelling at Robin to open. He turns to Molly.

JUDE

Go to the manager's office and tell them your sister is not answering the door and you are afraid for her life. Tell the manager she called you very despondent and you need to get in the room.

INT. SHEPARD'S SUV - DAY

While driving, Shepard talks about the situation with Robin.

SHEPARD

I, nor her Mother has heard from Robin in a year. That is why I transferred here, to find her.

HARDEN

Any idea why she doesn't contact anyone?

SHEPARD

It was a terrible divorce. Then Robin's stepfather moved them down here. Robin wanted to stay with me, but because of my job I couldn't be home enough. Robin never forgave me for that and never forgave her mom for moving her here.

INT. MOTEL ROOM - DAY

Molly returns with the key. Robin is positioned between the bed and the outer wall away from the door shouting at Jude and Molly.

ROBIN

I've got a gun! If you come through that door I will kill you!

MOLLY

We are just here to help you Robin.

ROBIN

I will shoot if you come inside!

Jude was ramming his shoulder against the door to break the chain off the wall. After a few thrusts the chain holder snapped from the door and Jude enters the room. He bends down to take his knife from its sheath that was wrapped around his leg. Jude stands up with the knife in his hand and steps towards the bed. Robin stands and points the gun at Jude, but is unable to shoot. Molly comes in behind Jude, yelling. Robin drops the gun on the bed and kneels back down in the corner.

INT. MOTEL ROOM - DAY

Shepard jumps out of his SUV and runs to Robin's open door. He sees Jude closing in on Robin. Shepard shoots, knocking Jude back. Molly turns and comes towards Shepard. Shepard shoots her. Shepard kneels down and feels for a pulse. Realizing she was dead, he walks to check on Jude. Shepard walks towards a shaken Robin who was still knelt in the corner. Sirens are heard in the background.

SHEPARD

Robin, it's me, Dad. It's over.

Robin stands and steps towards Shepard, her arms outstretched. Shepard takes her into him and the two hug one another. Robin sobs on his shoulder as Shepard strokes her hair. On the opposite side of the bed Jude is standing up slowly. Shepard spots him from the corner of his eye. Shepard turns towards Jude and places himself in front of Robin to shield her as Jude lurches towards them with his knife. The knife lands in Shepard's shoulder and both men go to the ground with Jude on top. Jude takes the knife out of Shepard's shoulder and stands. Before Jude turns completely around, Harden fires two more shots into Jude from the doorway, dropping him to the ground. Robin sees Harden walk into the room, his gun pointing at her. She accepts her fate.

SHEPARD (CONT'D)

It's okay Robin. It's my partner.

Robin kneels down to Shepard. Harden holsters his gun.

ROBIN

(crying)

Dad, dad? What can I do?

SHEPARD

Just help me up and let's go outside and wait for the police.

Robin helps Shepard up and the two step over Jude's body and walk outside the room. Harden stays in the doorway.

EXT. OUTSIDE ROBIN'S MOTEL ROOM - DAY

Four Sheriffs stand outside of their vehicles with guns drawn on Shepard and Robin. Harden walks from the doorway.

1ST SHERIFF

Go to the ground! All of you!

SHEPARD

BHPD. I'm going to have this woman reach inside my coat pocket and take out my badge. I do have a gun, but I've been stabbed and can't lift my arm.

HARDEN

I'm getting my badge.

1ST SHERIFF

Everyone stay still! I will take it out.

The 1st Sheriff slowly walks towards Shepard and Robin as his partner walks with him, guns still drawn. The other two sheriffs walk towards Harden, both guns drawn. The 1st Sheriff pulls out Shepard's badge and opens it. He looks at both Shepard and Robin. The 2nd Sheriff calls in for an ambulance. The 1st Sheriff directs them to his car.

1ST SHERIFF (CONT'D)

I'm going to place you in my car
until the paramedics can get here.
While we wait, tell me what
happened here.

INT. SHERIFF CAR - DAY

A sheriff is applying gauze and tape to Shepard's shoulder. Robin sits next to Shepard.

ROBIN

I called your office in Weed. They
told me you transferred down here.
(beat)
How long have you been in LA?

SHEPARD

About six months.
(beat)
I've been worried about you and
came to find you.

ROBIN

I'm so glad you are here.

Harden walks over while putting his phone in his pocket.

HARDEN

Miss Lockwood, do you know where
the people who took you are
staying?

ROBIN

I can find it, but I would have to
see the streets. I remember Sahara
Ave, or something like that.

HARDEN

If we get to the area, you think
you can point out the house?

ROBIN

Definitely.

SHEPARD

We can't take her there after all she's been through.

HARDEN

We'll just have her show us then we will call the calvary.

ROBIN

It's okay Dad. I want to get that son of a bitch.

HARDEN

I'll get everything wrapped up here then we'll go.

INT. SHEPARD'S SUV - DAY

Shepard driving, Robin in the passenger seat, and Harden in the back, his nose stuffy and his eyes watery. Whiffles's cat box, food, and water is in the far back. Robin is telling about the ordeal that she has been through. Shepard comes to the Sahara Avenue intersection.

SHEPARD

Which way? Left or right?

ROBIN

We made a lot of rights when we left the house. So turn left.

Robin is watching for streets signs and trying to recognize the area. Harden is becoming anxious, his foot tapping rapidly, his face sweating.

ROBIN (CONT'D)

Turn here. Desert Drive. This is it!

Robin slumps down in her seat. Keeps her head up just enough to see the houses.

ROBIN (CONT'D)

That's the one. The one with the gate and nice yard.

SHEPARD

Are you sure?

ROBIN

Positive. I don't see any of their vans though.

Shepard drives down the road, past the house and turns around. He parks across the street a few houses down. Shepard turns around to see Harden pointing a gun at Robin's head.

SHEPARD

Harden, what are you doing?

HARDEN

Take the keys out of the ignition.

Robin turns to see the gun.

HARDEN (CONT'D)

Now with your left hand, take out your gun and put it out the window.

ROBIN

Desmond said not to trust anyone.

Harden takes out his phone.

HARDEN

We are out front. Black SUV, a few houses west.

Rocky and two women, all carrying pistols, walk towards the SUV.

HARDEN (CONT'D)

Robin, get out slowly.

Robin gets out and so does Harden. Rocky has Shepard get out. One of the women checks Shepard for any more guns. The woman picks the gun off the ground and the group goes inside the house.

INT. GROUP HOUSE - DAY

C is standing in the front room, the remaining group members are standing near him with guns in hand.

C

Robin, it is so nice to have you back. You have caused quite a stir for me.

ROBIN

All of this because of my initials.

C

No silly girl. Is that what Desmond told you?

(MORE)

C (CONT'D)

We did gather people for their initials, but you, you were for your father and a million dollars.

(beat)

Hello Detective Shepard.

Robin looks at Sadie, who looks back at her and then looks down.

SHEPARD

Your plan will not work. If I don't show up with Robin, they will recant my story.

C

Without you there, how can they recant? No one will believe them.

SHEPARD

You son of a bitch.

(beat)

Tell me, why the SOC? You are not the son of Manson.

C

It makes the murders look random, no trace back to who hired me.

(beat)

Take them upstairs. They die tonight.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Rocky holds the gun on Shepard and Robin as Harden cuffs them. Shepard in pain as his arm is pulled back.

SHEPARD

What do you get out of this?

HARDEN

Money, a promotion, what I deserve. And don't worry about Jenson, I'll clean up your disgraceful tactics.

Rocky stays inside the room as Harden goes downstairs.

INT. GROUP HOUSE - DAY

Harden is at the foot of the stairs.

HARDEN

Okay, you have them. I'm leaving.

C

You can't leave. Not until this is done. Call Bresnor, tell him you are taking care of the situation.

EXT. GROUP HOUSE BACK YARD - DAY

Some of the group is in the pool. Harden drinking beer and flirting with Sadie at a patio table. C is at the other end of the pool talking on the phone.

C

I have Robin and Shepard here. Harden is also here.

ABBY

Harden has seen you?

C

It will be fine. We are going to his house tonight.

ABBY

I just got done reporting about a shoot out in Castaic. I'm sorry about Jude and Molly.

C

They were careless.

ABBY

I have some time off. Do you want to meet at the house?

C

I do need to bring another suitcase of money over. About a half hour?

ABBY

I'll see you then.

C walks to the shallow end of the pool where the group is gathered.

C

I have got to find us a place for tonight. I will return shortly. Maxwell you are in charge. Harden make yourself comfortable.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Rocky is sitting against the wall, trying to stay awake. Robin and Shepard are at the opposite side of the room.

ROBIN

I'm so sorry I got you into this.

SHEPARD

It's not your fault, they got you to get to me. He is trying to get a murderer released. One I put away.

ROBIN

I'm also sorry for the way I treated you. I was selfish.

SHEPARD

When we get out of this, we'll start over.

EXT. GROUP HOUSE BACK YARD - DAY

A few empty bottles are in front of Harden as he drinks another.

HARDEN

Is there any food around here?

SADIE

Some chips. I can make you a salad.

HARDEN

Chips.

Sadie returns with a bag of chips and another beer.

SADIE

MICHELLE or LUCY, I think I heard Rocky yelling for somebody. Can one of you see what he wants while I keep this handsome man company.

Lucy, a young thick woman, gets out of the pool. Lucy grabs a towel and goes inside.

Rocky comes outside.

ROCKY

I need a..a...a brea..k.

Sadie takes Harden's hand.

SADIE
Come with me.

INT. GROUP HOUSE - SADIE'S SHARED ROOM - DAY

Sadie and Harden enter the bedroom. Sadie shuts the door and removes her clothes. Harden undresses to his boxers and goes to a bed. Sadie gets on top of him.

INT. C'S SECOND HOUSE - DAY

C and Abby are in bed.

C
You are becoming famous with all these reports about me.

ABBY
My producer told me that I have a high approval from viewers.

C
Maybe you will get something out of Beverly Hills and then we can move.

ABBY
That would be nice.

C
When we get the million dollars from Jenson's attorneys, then we can stop all of this.

ABBY
Yes. It is getting out of hand.

INT. GROUP HOUSE - SADIE'S SHARED ROOM - DAY

Sadie is going through Harden's pant pockets while he sleeps. Sadie finds the handcuff keys. She gets dressed and walks across the hall.

INT. GROUP HOUSE - UPSTAIRS BEDROOM - DAY

Sadie enters the captive's room.

SADIE
I'll watch for a while.

Lucy leaves.

ROBIN

You've got to let us go.

SADIE

I am. I didn't know this was going to turn out this way. I am so sorry for what we have done.

SHEPARD

Undo these cuffs. I'll put a good word in for you when we are free.

Sadie unlocks Robin and Shepard.

SHEPARD (CONT'D)

Let me have your gun.

Sadie hands her a gun then takes one from behind her back that was in her pants. Sadie gives that one to Robin. Shepard undoes the clip to check the bullets, he does the same with Robin's gun.

SADIE

The group should be outside. Harden is across the hall, sleeping. The guns are in the front room. I'll go down and do something with them.

INT. GROUP HOUSE - DAY

Sadie walks from the room first followed by Shepard and Robin. Sadie begins to walk down the staircase, when Lucy comes into the house.

LUCY

Who's watching the prisoners?

SADIE

Harden is. I'm getting him something to drink.

Sadie continues down the staircase. Harden, clothed, steps out of the bedroom.

HARDEN

What the fuck?!

Shepard turns as Harden is taking out his gun. Shepard fires twice, taking down Harden. Sadie and Lucy both race to the guns as the group begins to come inside. Lucy gets to the guns first, she tosses a couple towards the group and keeps one for herself. When Lucy turns to fire at Sadie, Shepard shoots her.

Sadie grabs a gun and runs for cover, but is shot by Rocky. Michelle is firing at Shepard, while another woman, ELEANOR, runs to the guns. Shepard fires at her knocking her down. He shoots at Michelle, but his gun is empty. Robin hands her gun to Shepard. Maxwell never coming into the house, hides in the garden. Michelle comes from her cover, thinking Shepard is out of bullets. Shepard shoots her when she's clear. Robin runs to Harden's body and takes his gun. Rocky is still shooting from behind a wall. Shepard signals to Robin to shoot at the wall as he goes downstairs.

ROBIN

Hey, fucking Bullwinkle!

This pisses off Rocky, he steps from cover.

ROCKY

It's Bal..bo..a.

Rocky fires towards Robin. From the side Shepard shoots Rocky. Robin runs to Sadie.

ROBIN

Help will be here soon. Just hold on.

SADIE

It doesn't matter. I'm going to Hell anyway. Maybe God will put in a good word for me.

ROBIN

Just hold on.

SHEPARD

I can't find a phone. We need to go to my car.

A buzzer sound comes from an upstairs bedroom.

ROBIN

What the hell is that?

SHEPARD

I don't know. Stay with me.

The two go up the stairs towards C's room. Shepard steps over Harden. When Robin does, Harden yells and grabs her leg, tripping her into Shepard. Harden stands and comes towards the fallen Robin, Shepard fires two shots into him, killing him.

C has entered the house. C sees his family on the ground, some moaning.

C picks up a gun from the floor and begins to walk up the stairs. Robin and Shepard are coming towards the stairs. C waits on the staircase for them. Shepard sees C at the same time C sees him. C shoots knocking Shepard down. C walks up the stairs slowly with no fear and a menacing laugh. When he reaches the top, Robin is waiting. Robin shoots, walking towards C with each shot. Yelling out with each shot.

ROBIN

Die! You fucking evil bastard!

C falls down the stairs.

Shepard walks to Robin, putting a hand on her shoulder. Robin turns quickly, defensively.

SHEPARD

It's me. It's over.

ROBIN

I thought you were dead.

SHEPARD

No, just a graze. I moved just in time, but I must of blacked out. Lets get out of here.

Shepard and Robin walk down the stairs. Robin walks to Sadie and kneels down to her. Shepard checks the other bodies and kicks the guns away from an alive Michelle and Eleanor.

ROBIN

We are going to get help. Hold on just a little longer.

EXT. GROUP HOUSE - FRONT YARD - DAY

Shepard and Robin walk to the SUV. Whiffles comes out from underneath the seat happy to see Robin. Shepard takes out his cell from the center console and calls for backup.

INT. GROUP HOUSE - DAY

Maxwell enters the house seeing everyone dead or injured. He walks to C's body and takes out C's phone.

ABBY

Hello.

MAXWELL

It's Max. Everyone is down.

ABBY
Are they all dead?

MAXWELL
I don't think so.

ABBY
Are Robin and Shepard dead?

MAXWELL
No. They did all of this. They
left.

ABBY
Here is what you are going to do.

EXT. GROUP HOUSE - FRONT YARD - DAY

While waiting for the ambulances and the police to arrive.
Four shots are heard from the house.

SHEPARD
Get on the other side of the car!

Sirens are heard coming up the street. Shepard steps into the street with his badge being held in the air with his good arm. Sheriff MITCHELL, an ex marine, gets out of his car and walks to Shepard.

MITCHELL
I'm Sergeant Mitchell. What do you
have inside?

SHEPARD
I was going to tell you three
wounded and four dead, but since we
have been out here, we heard four
shots from inside. There was nobody
else inside the house that was
moving.

MITCHELL
I'll get my people inside. Let me
get someone to look at you and the
woman.

SHEPARD
It's my daughter, Robin.

A team of Sheriffs converge on the house. Checking for any signs of resistance before entering. A call to Mitchell from inside the house comes over the radio.

MITCHELL

Okay. I'm coming in.

Mitchell walks to Shepard at the ambulance.

MITCHELL (CONT'D)

Would you mind coming back in the house? I want you to verify everything with me.

INT. GROUP HOUSE - DAY

The Sheriff team is positioned inside the house as Mitchell and Shepard enter. Shepard gasps.

SHEPARD

This was not here when we walked out. And the man they call C was there at the bottom of the stairs. He was dead. I checked. He was shot at least four times.

MITCHELL

He must have been still alive. Because someone painted SOC on the walls, and those shots you heard, finished whoever was still alive. There is also a trail of blood that leads out through the backyard and stops just outside the gate.

Shepard walks to Sadie's lifeless body.

SHEPARD

He didn't want anyone able to talk.

INT. SHEPARD'S CONDO - NIGHT

With his arm in a sling, Shepard is standing on the outside of his guest room looking at Whiffles cuddle up with a sleeping Robin. He shuts the door and walks to his room.

INT. SHEPARD'S BEDROOM - NIGHT

Shepard is lying in bed, his walls decorated with pictures of Robin through her life, he turns his TV on to watch the news about the shoot out. Deborah Porter is doing the report. The story mentions Shepard and Robin, clears both their names, but does not mention anything about C.

INT. TV TALK SHOW SET - DAY
 A YEAR LATER - PRINTED ON SCREEN

Robin is being interviewed on Deborah Porter's new morning talk show in front of a live audience.

DEBORAH PORTER

Robin your book is very interesting and scary for you. Don't you worry that the man called C was never found?

ROBIN

As I stated in my book, I lived in fear for awhile. But since no one has heard anything from him or nothing else like this has happened, I have let it go and am moving forward with my life.

DEBORAH PORTER

I'll say you are. Your book is doing great and I understand a movie is being made with you playing yourself. Are you going to be able to redo all of this again?

ROBIN

Like I said, I let the past go.

DEBORAH PORTER

(to the audience)

I want to thank my guest, Robin Lockwood and I urge everyone to read her book "A Weekend With the SOC." Each one of you will receive a copy.

The audience gives their applause. Robin waves to the crowd as the theme music begins to play. Robin and Deborah give each other a hug then part and they both wave to the audience until the director yell's 'Wrap.'

INT. ROBIN'S DRESSING ROOM - DAY

Robin is gathering her purse and jacket. Her phone rings inside her purse, she takes it out and answers.

ROBIN

Hello?

C

Is this famous enough?

Robin drops to her knees trembling, crying.

FADE OUT.