EVIL IN THE EYE

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INT. DOMESTIC HOME. LIVING ROOM - DAY.

DOCUMENTARY STYLE footage of an average looking home interior.

A green eyed platinum blonde, SARAH SALTILLO (early 30's) stands in the middle of the room, face forward. The format is not unlike a crime commercial, where people call in tips for reward money.

SARAH Hello. I'm Detective Sarah Saltillo for this special edition of "Crimewatch".

Generic stock electronic music plays over the reenactment PSA.

ACTOR ALEX, (late 20's) in the background, tips over a fish aquarium.

Walks past Sarah, as if she isn't there.

Actor Alex smashes a TV set.

An ACTRESS, (early 30s), in a robe, gets away from Actor Alex and his rampage.

Music drowns out her terrified scream.

A big jagged BUTCHER SIZE KNIFE with drops of blood.

Actor Alex gives a crazy, demonic look down on her.

Holds the big knife, taunts.

EXT. DORT HIGHWAY - NIGHT.

The staged re-enactment continues. Actor Alex approaches a PROSTITUTE (20s) who has way too much mascara.

They talk.

She gets in his car. He drives away.

I/E. ALEX'S CAR - EVENING

From a distance, Actor Alex and the prostitute have sex in his car.

A gloved hand tightens on a BUTCHER KNIFE. The knife shines in moonlight.

The hand with the knife thrusts downward. It comes back up with a smear of blood.

INT. ROLLER PALACE - NIGHT

Strobe lights.

PEOPLE run in different directions.

Dead and wounded lie about.

One of the dead is in front of an empty wheelchair.

Actor Alex's entire face flashes in and out due to the wild lighting of the establishment.

Police officers come in.

EXT. ROLLER PALACE - EVENING

Police officers PARSON (30s) and MEROYA (40s) arrest Quinn and put him in the back of a police car.

INT. COURTROOM - DAY.

Seated, wearing a suit and tie, Actor Alex seems unmoved by either what his lawyer says or what the prosecution says.

He scribbles on a piece of paper.

He stares at one JUROR(20s). She could pass for a Sears catalog model.

She glances back at him.

His stare makes her uncomfortable.

He looks down on his note paper.

INSERT : PAPER

A game of "Hangman" with the word JUDGE spelled out but the hangman complete.

Upside down crosses,

۰.

Although the re-enactment digitally blurs out the crude sketch of an erect penis ejaculating, it can be made out.

The message as semen flow :I AM THE GOD OF THE GOD DAMNED, only has "Damn" obscured.

I AM EVIL IN THE EYE remains clear.

Actor Alex writes:

BREAST IMPLANTS.

BACK TO SCENE

A BALIFF (50s) grabs the paper.

Disgusted.

Actor Alex gives him a smile.

Actor Alex puts his attention to the witness stand.

The person on the witness stand is Sarah. She again speaks to the AUDIENCE in the "Crimewatch" segment.

She gets out of the witness box, and addresses the "Crimewatch" camera.

SARAH

Alex Quinn was found guilty by reason of insanity, And now he's escaped. And he'll kill again. If you see Alex Quinn, do not approach him or try to apprehend him.

INSERT

A current black and white photo of the "real" Alex Quinn. It looks nothing like the Actor in the reenactments.

SUPER: 1995

EXT. DANTE STREET - DAY

ALEX QUINN, watches people walk by him on the street as he leans against a brick wall in a small corner. His sunglasses and clothes match his own shadow.

EXT. DANTE STREET - LATER

Alex watches an ELDERLY MAN, late 60s, with a hat.

Alex smiles as he sees DOUG and BEAR, (both late 20's) rugged, unshaven. Bear, a bit more heavyset than his friend, leads the way.

The two thugs promptly corner the elderly man, shove him into a nearby alley.

No one but Alex sees the event.

Alex moves from the shadows and out into the open.

EXT.ALLEY. DANTE STREET - MOMENTS LATER

Alex quickly walks down the alley. He sees Doug and Mick rough up the old man from a distance.

BEAR

That all you got, old man?

Bear kicks the elderly man who is partially on the grimy pavement, and half on a pile of maggot infested garbage.

Doug swings down with a broken off pipe, connects with the elderly man's kneecap.

The elderly man screams.

Bear counts the money from the wallet, which he then discards.

Doug swings the pipe again, gets the old man in the rear, as the old man turns over to avoid getting hit in the knee again.

Alex WHISTLES, which startles the two thugs.

Bear is about to speak but is cut off by the fist that sinks into his gut.

The money in his hand spits out to the ground.

Doug swings the pipe at Alex, misses.

Alex charges him, rams the attacker into the alley wall.

Alex puts a few punches into Doug's stomach, a follow up right cross which knocks him out.

Mick gets up and is about to help his buddy when he sees that Alex had picked up the pipe.

Alex strikes Mick with the pipe. Mick goes down. Blood oozes out on the pavement.

Satisfied, Alex tosses away the pipe, collects the cash.

The Elderly man, still alive, reaches to grab one dollar on the ground near him.

The Elderly man puts the dollar in his pocket.

He watches Alex pick up his wallet, stretches a hand towards Alex.

ELDERLY MAN Thank you, son. Can you give me a hand, help me up?

Alex gives him a blank look.

The Elderly man only sees his REFLECTION in the mirrored sunglasses.

ELDERLY MAN You're a saint, if not an angel. God bless you. God bless You.

Alex reaches out, ready to help up the man.

ALEX

God bless me?

The man takes Alex's hand in a firm grip.

Alex squeezes the old man's hand hard.

Knuckles pop.

The Elderly Man gasps in more pain.

Alex slams his shoe into the Elderly Man's chin, which snaps the neck back.

Alex pockets the money and walks away.

The dead Elderly man still holds his last dollar.

INT. HELPFUL HANDYMAN HARDWARE STORE - DAY

Alex, sunglasses still on his face, picks up a can of HORNET SPRAY.

Checks out an aisle of hunting knives.

Alex presents the spray and a hunting knife to the CLERK, who scans the items.

CLERK

Fifteen even.

Alex takes out the old man's wallet.

Takes out three five dollar bills, puts it on the counter.

The Clerk gives Alex a receipt.

CLERK Have a nice evening. INT. GARY VENDER'S APARTMENT - DAY

GARY VENDER, late 30's, opens his eyes the second after the alarm goes off.

He gets up off the couch, turns off his alarm.

Gary, fully dressed, puts on the shoulder strap, puts in his gun and secures it.

He takes his badge.

INT. GARY'S CAR - DAY

Gary picks up Sarah in the car. Sarah looks on the dashboard. Two coffees.

SARAH Which one's yours?

GARY The expresso.

Sarah takes the coffee on the left.

SARAH What'd ya get me?

GARY Your usual venom.

She takes a small sip.

SARAH Want to talk about last night?

GARY Nothing happened. Nothing to talk about.

She raises an eyebrow.

SARAH There's something to talk about. Something happened.

call that nothing.

You walked out me. I wouldn't

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GARY

Alright. Something happened. And nothing became of it.

Sarah can't believe it.

SARAH You may not get another chance.

GARY

I can always get another partner.

SARAH

You'd miss me. Get lonely and depressed. What would you do without me?

GARY

I'd miss you, get lonely, get depressed but I'll live.

INT. TERRY CARRDNAL'S HOUSE - AFTERNOON

TERRY CARRDNAL (30's), sees TAJ, (early 20's,) walk to the front door.

TERRY Where you going?

TAJ

Out.

TERRY

Where?

TAJ What's tripping you?

TERRY Half the time you don't even tell me. I have to guess.

TAJ

Yeah, well, you may be my brother, you ain't my keeper.

Terry gives him a cold look.

TAJ Out with friends.

TERRY Don't mess with me.

Steps out of the house and guards the door.

TERRY Your friends are wannabe hustlers. you are under my roof, show respect.

TAJ Oh, you going to get all preacher on me? You don't run me. I do what I want.

TERRY That's your wannabe gangster friends talking. Not you.

Taj shrugs, as if he has heard the story before.

TERRY They do something stupid, you with them, you get busted with them. Remember that.

TAJ

Like I said, what I do, I do. It's my business, not yours.

Walks off.

INT. POLICE STATION - AFTERNOON

Detectives FRANK TOSS (40's) talks to three fellow detectives, PARSON, JACOB (both 30's) and BRANDY HOLMAN (late 20's).

They are in the middle of shooting the shit.

JACOB No joke? He just takes out weed and lights it in front of you?

TOSS

No joke. This jerk didn't have a shirt on. His blood alcohol-we already gave him the test- is point o-six at least and he reaches in his pants pocket and pulls out this big freaking joint.

JACOB That's some joint.

TOSS I step up to him, take it right out of his mouth.

He exaggerates the story more, colorfully imitating the suspect's voice.

TOSS

I said, you know who I am? He said no. Point right at my badge. See that, smart guy? He says both of them. Both of them?

More laughter as Gary and Sarah enter the room. Gary gets a look from Jacob. Nods in his direction.

JACOB Lookout, here comes the white knight.

Gary goes over to his desk, the phone rings a few moments before he gets a chance to sit down. He picks up the phone.

Sarah walks up to her fellow detectives.

SARAH I think he heard you, Jake.

JACOB Like it's news breaking. TOSS Still a choir boy.

SARAH He's alright.

TOSS

Sure.

BRANDY Why do you call him 'choir boy'?

TOSS

Three years ago he 'found Jesus'. But secretly watches the Playboy channel with his hand on the remote and with the other (trails off) You know.

SARAH Why, do you watch him do it?

TOSS Why, thank you. I am demented, proud of it and crazy as hell. (to Brandy) No, Gary's okay, He's blue; he's one of us.

Gary comes to his partner.

GARY Sarah, we got to roll.

TOSS Didn't you two just walk in the door?

INT. JACKAL'S BAR AND GRILL - DAY

The clock behind the BARTENDER is lit up in pale white neon. It reads 2:40.

Sarah comes up to the bartender, who nods over to his far right. Sarah and Gary go in that direction. Seated in a booth is MICK.

Mick sees them, throws a few dollars on the table for his beer and starts to leave. He isn't fast enough.

SARAH Going somewhere ?

Mick sits back down in the booth.

MICK What the hell you want from me? (to Gary) Why are you messing with me?

GARY Let's talk about you, the people you know.

MICK People I don't know.

GARY Well let's talk about those people you don't know.

Sarah slips into the booth across from Mick. She puts her elbows on the table and cracks her knuckles.

She folds her hands and lightly rests her chin on them.

MICK

Alright. Hypothetically speaking, I don't know Joe Faytes. I don't know about a prostitution ring or his deals in street guns.

SARAH See that clock above the bar?

Don't piss away the time, get on with it.

MICK Every now and then, he brings in strays off the street. Need a place to stay when you duck the cops, need some extra work but keep a low profile?

SARAH

So?

MICK

Drug guys, pimp guys, buyers, sellers, and then you get the psychopaths. Look, do everyone a big favor and get Alex Quinn off the street.

SARAH

Alex Quinn? He's there?

MICK

Why do you think I called you, and you bust my balls. I deal with professionals. Not escaped whacked out-

SARAH

We need you to be there.

EXT. CONRAD STREET - AFTERNOON

Gary and Sarah pull up in the car alongside the street in front of a club called SPARKS next to HEATHER'S HEALTH FOOD STORE. In between is a stairway to an apartment complex.

Two other unmarked police cars drive up, one with Toss and Jacob, the other with Brandy and PARSON.

One more unmarked joins them - MEROYA.

All cops get out, group together.

MEROYA Jake, Frank, take the back. Everyone else, with me. Let's roll.

Meroya, Gary, Sarah, Parson and Brandy go in the front of SPARKS and go inside the apartment building entrance.

Toss and Jacob split off to go around a side alley.

INT. STAIRWAY. CONRAD STREET APARTMENTS - CONTINUOUS

The cops as they go up the stairs, guns out.

A LOOKOUT (early 20s) sees the cops coming up the stairs and bolts down the hallway.

LOOKOUT Five- O! Five- O!

The Lookout shouts it at the top of his voice, so much so it is almost shrill.

HALLWAY - CONTINUOUS

The Lookout gets behind two THUGS (20s) who do not hesitate to pull the triggers of their guns. All they shoot is wall.

The cops return fire.

The thug with the .45 gets shot in the shoulder. Before the thug with the shotgun can get off another round, he has guns in his face.

> MEROYA Police! Drop your weapon! Get your ass down!

The 45 Thug puts the gun down, arms up, he gets on his knees.

Brandy handcuffs him. Quickly, the other cops make way down the hall.

They stop at room 105, the door already open. They go in. The Lookout reaches for a handgun.

ROOM 105

Meroya and Gary come in.

LOOKOUT I give up! I give up!

He raises his hands. Meroya is right on him in a second.

MEROYA Hands behind your head! Get on the floor!

The Lookout does so.

Another THUG comes out from a room, with a baseball bat.

He swings at Gary, knocks the gun out of Gary's hand.

The thug swings again.

The Lookout jumps at Meroya, who pushes him back in the corner.

Bat Thug over swings. Gary disarms the bad guy, flips him. Gary holds the Bat Thug down moments later.

BAT THUG Get off me motherfucking pig!

GARY

Under arrest, moron.

BAT THUG Suck my motherfucking dick!

Bat Thug puts up a struggle. Gary lays a punch into his face, knocks him out.

MEROYA

(to Lookout) What was that! You trying to get past me? You think you can rush me?

LOOKOUT

I'm cool.

MEROYA You aren't shit. Where is he?

LOOKOUT

Who?

MEROYA

Alex Quinn. I want his ass. I want it now. If I can't take him, I'll take your boss.

EXT. CONRAD STREET/ALLEY - CONTINUOUS

JOE FAYTES (30s) comes down the fire escape. As soon as he lands, he turns and finds Toss and Jacob waiting for him.

TOSS

Howdy.

INT. ROOM 105 - CONTINUOUS

Meroya holds a police radio. Jacob speaks on the other end.

JACOB (on radio) We got Faytes. But we got another problem.

Sarah puts the handcuffs on the Lookout.

Gary and Parson go into the adjoining room.

BEDROOM - CONTINUOUS

On the bed is a sheet that is covers up something. Gary nods to Parson, who does the honors.

Parson takes away the bed sheet.

Underneath the sheet is an arsenal of illegal street guns and heroin, needles.

Trashed, wearing dominatrix S&M like leather, CANDY, (late teens) dried vomit lightly on her lips.

The cops find her Slumped down near the closet she looks either dead or unconscious until she opens her mouth.

> CANDY Those are mine. Those are my drugs.

Joe Faytes seated in a chair, smiles as Toss does the interview, with Jacob present.

FAYTES

Her drugs, not mine. She shot up, not me. Smack's her sister, State's her momma.

JACOB

Fuck you.

FAYTES Fuck you back. Why should I give a fuck?

JACOB

Alex Quinn.

FAYTES What about him?

JACOB He was seen in your building yesterday.

FAYTES

No shit. I don't know the guy. Never met him. If I did, I wouldn't know. He's a psycho nut, right? Fugitive nut? How'd that fuck get loose? Guard slept on the job?

JACOB

How do you think we found you? Someone gave you up. Least you can do is give up Quinn.

FAYTES

"Someone"? I don't know 'someone'. Does 'someone' know me? And like I fucking said, I never met the motherfucker. The door opens. JACK GILL, (30's) a slick lawyer with a nice leather briefcase, comes in the room.

Faytes relaxes.

FAYTES

Well, there you have it. I wish to talk to my counsel alone. It's been wonderful talking to you two gentlemen, have a nice day.

OBSERVATION ROOM. POLICE STATION - CONTINUOUS

Meroya watches through the one way mirror. Gary and Sarah are also present with him.

He presses the intercom.

MEROYA Let him talk to the shark.

Meroya and the other detectives cannot watch is being discussed in the interview room. Jack Gill hands Faytes a cigarette, lights him up.

MEROYA

Cocky son of a bitch is, smoking in my interview room.

TOSS He isn't going anywhere. We have enough on him.

MEROYA But our snitch was supposed to be there, he wasn't.

INT.TAINTED APARTMENT - NIGHT

Only the neon signs and the moon illuminates the room from outside.

Lumped in a corner, Alex reaches over, gets the TELEPHONE and dials a number. While he waits, he admires his knife, and a newly acquired .45.

After the sixth ring-

DJ WAKE radio, home of classic rock and roll!

ALEX Like to place a suggestion.

He aims the gun at a DEAD BODY of BALES (20's) who lies on the floor across from him.

Alex acts like he is shooting the body.

ALEX I want to hear The Kinks.

DJ What song?

ALEX Destroyer.

DJ Who are you, where are you calling from?

ALEX Alex from Flint.

DJ Having a party?

ALEX

About to.

He puts the phone down.

Plays with the gun.

Sets it aside.

Takes the HORNET SPRAY.

He takes off the cap, holds the canister close to his face.

Turns the front of the spray towards his mouth.

He smells the scent of the spray.

Presses down.

Inhales.

After the quick fix, he puts down the spray.

Picks up his knife.

Rubs it against his chin.

Stares at the body in front of him.

INT.MICK'S APARTMENT. LIVING ROOM - EVENING

CUTTER, a young street tough, checks out a Baretta nine millimeter.

He hears the sharp click of the unloaded gun.

Taj looks on.

CUTTER Like the sound of that.

Mick is unimpressed.

The music is loud.

Mick watches Cutter's buddy D-1, (17) who dances with a young black woman, NADIA (20's) who is in blue jeans and a white tank top with no bra.

Mick's girls :

ATHENA (20's) Asian, tall, sports a Goth look;

CASSIE, (also 20's), a white girl with bone white bleached hair, also into Goth;

Both women flank Mick, hands all over him.

MICK My gun. Ain't selling. Put it away.

CUTTER It ain't loaded. MICK We are here to party, not checking my stock. Besides, after what I been through today, I need to lay low for awhile. (changing subject) Hey, check this out. (to his girlfriends) Do your thing, I'll give you some candy.

He waves a small bag filled with coke in front of the girls.

The women get off him and the couch, and, in turns, dance provocatively in front of him.

The music pulsates.

He nods, and they give Cutter the same treatment.

Nadia chugs down bottle of Southern Comfort, She gives Cutter a good sip.

MICK

You like those two? That's Athena on the left and Cassie on the right.

All Cutter sees in front of him is a bottom in tight leather.

MICK See that? You like that?

CUTTER

It's nice.

MICK Those are my goddesses.

They move towards D-1 and his dancing partner.

Athena comes from behind D-1 and sandwiches him between her and Nadia. Athena reaches over and kisses Nadia full on the mouth.

D-1 is makes a face towards Mick and Cutter.

Mick and Cutter laugh.

Cassie comes towards Taj. Taj looks uncomfortable.

CASSIE What's wrong, baby?

She caresses his knee.

TAJ I'm not into this.

D-1 Don't have to be. Just go with the flow.

CUTTER Well, just chill out. Starting to sound like your stupid brother.

TAJ

Oh, chill. I saw that bag. I don't hang around drugs, man. You know that. And I don't hang around guys who almost got busted by the cops. (to Mick) Aren't they looking for you?

MICK They aren't looking for me because they don't know me. And they won't because -

What the hell is your problem? You don't have to take any drugs.

TAJ Yeah. Right.

CASSIE Lighten up, baby.

Given the whiskey, she takes a big sip- some of it goes down her chin to her throat and soaks her party dress.

She acts stupid.

She offers the whiskey to Taj who ignores her. She puts it in his face, he turns his head. Taj gets up, heads to the bathroom. D-1 breaks the sandwich dance, blocks him, smiles. Hey, my brother, if it ain't your thing, try this.

He stuffs a rolled up drag of weed in his friend's pocket.

CASSIE

CASSIE

Just a sip. Come on.

D-1

Oh, look at that.

Pats it.

Taj looks at him.

Taj walks into the bathroom. Closes the door.

MICK What is the deal with the cherry?

CUTTER He's alright.

MICK I got wine, pussy, drugs and song and your friend is an

asshole.

Athena comes up behind Mick, puts her tattooed arms around him.

> ATHENA I got your cherry.

He leans back, they kiss full on the mouth.

MICK

Damn skippy you do.

Cutter sees a .38 Snubnose that catches his eye.

CUTTER

Hey, Mick. What about this thirty-eight?

MICK

Yeah. I always have it out when I party. Has a history behind it. I like telling stories. Ever hear of Alex Quinn?

CUTTER

No.

MICK

It's all over the news. Escaped from custody. Even made Crimewatch.

CUTTER

Don't watch TV.

MICK

Fucking kidding. The Grim Reaper himself. When the cops first picked him up, he started killing people in a roller rink a few years back. Even killed a kid in a wheelchair. Cops are closing in on the jerk, crazy son of a bitch will be back in the padded cell and straightjacket where he belongs. Or shot between the eyes, whichever comes first.

CUTTER

He killed a guy in a wheelchair?

D-1 What did the kid do?

MICK Nothing. Anyway, time to change the subject. Mick then nods to Athena. She reaches back under the sofa. Hands Mick a GRENADE.

D-1 looks over, sees the grenade, scares the crap out of him. Mick laughs.

MICK

Yes, it's real.

Mick takes it, tosses it to Cutter. Cutter bobbles it like he was given a hot potato. He drops it, and jumps back.

Mick, Athena, Cassie, and Nadia laugh. D-1 joins in late.

CUTTER That ain't funny, man.

MICK

Yeah it is. I didn't pull the pin, neither did you. It's a smoke grenade.

Mick glances to the bathroom, walks up to the bathroom door, knocks twice.

TAJ (0.S.)

Yeah?

MICK I can smell that way out here.

TAJ (O.S.) I ain't smoking nothing. I'm Just taking a break.

MICK You see that plastic egg like thing on the shelf above the towels?

TAJ (0.S.)

Yeah.

MICK That's an air freshener. It gives off a scent of vanilla. Do you smell it? A knock at the front door.

TAJ (O.S.) I'm not smoking the bud.

MICK

I'm just messing with you. Hey- do everyone a big favor. Get with the fucking program.

Mick laughs, as does everyone else.

MICK

(to D-1) You want to get that? It's probably Bales, m'man out in the hall.

D-1 opens the door. The first thing he sees is a knife with something small and round on its tip.

INSERT CLOSE EXTREME-- HORNET SPRAY

A second later he sees a cylinder can, and it's HISSING SPRAY that blinds him.

BACK TO SCENE

D-1 screams and turns around, rubs his eyes as Alex grabs him from behind.

Quickly, Alex holds D-1 with his right arm and the hornet spray.

Alex puts the tip of the knife in his mouth, as if he were eating a grape.

A second later, he plunges the same knife-the hunting knife he got from the store-into D-1's back.

He shoves him forward, pulls out a .45 Desert Eagle handgun.

He fires it directly at the person in his line of sight.

The SHOT rings out, hits Cutter, who spirals backward, over the chair and knocks it down with him.

The Women are next, who fall just as quickly under gunfire.

Mick lunges over to grab the Beretta in the briefcase.

BAM! - his right hand explodes in blood!

Alex enters the apartment, and drops the hornet spray.

Kicks the door behind him shut-lightly. Twists the knife in D-1's back. Tears into the spine.

Aims the .45 At D-1's head.

MICK Wait just -

Alex pulls the trigger. Brains and bone explode.

Yanks out the knife. Blood ejaculates.

Mick, stands up at the moment of the violence, backs up in shock.

He looks back at Athena, who lies in a pool of her own blood.

ALEX Have a seat, Mick.

Mick sits down in a chair with some of D-1's blood on it. Mick does not notice this as he sits down, as he holds his hand.

Alex cocks the .45 , which smokes lightly at the barrel.

MICK Quinn. You could have let them go.

INSERT-- EXTREME CLOSE ON ALEX'S MOUTH.

Alex rolls the grape sized thing in his mouth. He taps it lightly with his teeth.

He speaks carefully, as if Mick were a three year old child hard of comprehension.

ALEX I did let them go. I wanted to see you Mick.

BACK TO SCENE

Alex lets the grape sized ball rest on the left side of the mouth and sucks on it like a gumball.

> MICK You shot some kids-

ALEX Aren't you the holy priest.

BATHROOM.

TAJ slowly opens the door, just a crack.

He can see Mick and Alex's extended hand that holds the gun pointed at Mick.

Cutter is nowhere to be seen from his viewpoint, but D-1 is dead on the floor, toppled over on another chair near Mick.

ALEX When I stabbed your buddy before I put him next door and took his gun, I overheard a little bit of the conversation in here.

LIVING ROOM

Alex stops talking to roll the 'gumball' a bit in his mouth. He stops, and holds it on the right side of his mouth. Smiles.

Alex spits the white and pink gumball out of his mouth at Mick.

Alex lowers the gun, tucks it in his right coat pocket.

Holds the knife upright. He is eager, ready to go.

ALEX I am the God Of The God Damned.

He plunges the knife right into Mick's chest, fast and hard. He takes it out, stabs him again.

On the third stab, he jams the knife inward to the hilt.

MICK'S APARTMENT.KITCHEN - MOMENTS LATER

Alex turns off the CD player, and substitutes a cassette, pushing the play button. Seventies rock.

BATHROOM. - MOMENTS LATER

Taj looks back out into the room. He can't get a good look at Quinn. But he gets a glimpse of him in the Kitchen.

KITCHEN - SAME

Alex raids the refrigerator, makes himself a quick sandwich.

INSERT - COUNTER

Alex makes a sandwich.

He looks for something to cut it. He can't find a kitchen knife-

Alex hesitates.

He finds his bloody knife on the counter. He cuts the sandwich diagonally and puts the knife down. Takes one of the sandwich halves and takes a few bites.

BACK TO SCENE

Alex goes back to the refrigerator.

He hears a noise from Mick's bathroom.

He turns to see Taj run out of the apartment. Alex drops the milk, lets it splatter all over the floor.

He grabs his knife, then -at a moment's notice, his trusty old .38. The Beretta Nine millimeter is gone.

He sees something on the floor. It warrants his attention.

INT. HALLWAY - MOMENTS LATER

Taj nearly trips over himself, as he bolts down the hallway to the elevator.

Halfway down, fear grips him more as he quickly notices that he is alone.

Taj runs with the Beretta nine millimeter in his hand as fast as he can.

Taj looks back down the hall. Alex is down at the other end, a shadow among shadows.

Taj enters the stairway.

STAIRWAY - MOMENTS LATER

Taj runs down the stairs as fast as he can. He is goes down so fast he nearly trips and hits the wall at one point. EXT.FIRST STREET - MOMENTS LATER

Taj makes it out of the building and onto the side of the street. He puts the gun under his coat; walks away quickly.

INT. JIMMIE'S PARTY STORE - MINUTES LATER

Taj bolts in and heads right down an aisle.

The CLERK (30's) startled by Taj's entrance, gives him a brief dirty look

The RADIO is on behind the clerk. The DJ on the radio is giving weather updates.

PARTY STORE CLERK Hey-what's the matter with you? I heard a gunshot. You shot?

TAJ Some psycho's after me! I need your phone! Lock up!

PARTY STORE CLERK Say what?

Two others besides the Clerk in the store: a YOUNG MAN in his early twenties, bleached blond hair; a YOUNG WOMAN. Brunette, same age.

Taj goes right to the pay phone. Quickly taps the number.

TAJ Hello? I want to speak to a cop!

Looks around, in panic.

TAJ I don't care! Any Cop! My name is Taj Azure! There's some crazy bastard after me, I saw a murder-

He sees the customers look his way.

TAJ He's crazy!

PARTY STORE CLERK Hey! You hear me?

It starts to rain outside.

TAJ (yelling to Clerk) Yes I heard you ! And I'm telling you Alex Quinn is after me!

Taj turns his back, trying to hear what the voice is saying on the other end.

PARTY STORE CLERK Who is Alex Quinn?

Party Store Clerk turns his attention to a new customer, who steps in front of the counter.

Alex, from behind his sunglasses, looks at the small monitor behind the clerk. Then to his right.

He is just outside of the security camera's field of vision.

ALEX Can I get a pack of Camels, soft, please?

PARTY STORE CLERK Hard or soft?

Alex frowns in contempt for the man.

ALEX

Soft.

He looks around :

Mirror in the back of the store.

Taj : on the pay phone.

The couple : who consider what chips and soda to get.

PARTY STORE CLERK Dollar forty.

ALEX

Thank you.

Alex shoots him at point blank range with the .38.

Alex shoots the security mirror. It Shatters.

He aims then at the young man with his girlfriend, who react to the shots.

BAM! The Young man falls over into a rack of BBQ chips. The young woman SCREAMS.

Taj off the phone, aims the Beretta at Quinn.

Taj pulls the trigger. Click. Click. Click. He can't believe it.

He aims the gun at Taj, fires, misses him intentionally by a few inches. The BULLET TEARS into the pay phone instead. Taj drops the gun he took, scared.

P.O.V SECURITY MONITOR

Alex gives a Cheshire cat smile, his arm extended with the .38 in his hand. He lowers his gun and walks to the woman customer.

Alex stands over the woman.

YOUNG WOMAN Please don't hurt me.

Alex puts the gun in his pocket.

Gets out his knife. Picks up a HAPPY FACE apple pie "Oven Baked FRESH".

He peels back the wrapper.

He looks at the pie as he peels back the wrapper. He speaks in a playful, sadistic tone.

ALEX Apple Pie. Oven baked flesh. He uses his knife, cuts into the apple pie. He lets the sugary chunks and paste drip out onto the woman's back.

Alex laughs as he then bends low, force feeds the woman the rest of the pie.

ALEX Ain't it sweet? Sweet, not sour like your rotten pussy.

YOUNG WOMAN Our father who art in heaven...

ALEX What are you doing?

YOUNG WOMAN (quickly) Hollowed be thy name thy kingdom come thy will be done on earth as it is in Heaven.

Alex drops the pie.

Alex grabs the woman's hair, pauses for a moment, looks in Taj's direction.

YOUNG WOMAN Give us this day our daily bread as we forgive our trespasses -

ALEX Hail Mary Full Of Waste!

YOUNG WOMAN As we forgive those who trespass against us and deliver us from -

Alex playfully acts like he is going to scalp the crying woman.

He puts away his knife, takes out the .38 -

BANG!

The impact tears her away from her killer, smashes her bloody face into the Plexiglas.

Alex holds a clump of her hair.

Taj bolts for the door.

Alex gets both the .45 as well, shoots away at the fleeing Taj. He misses on purpose. He gives off four shots each. Two from each gun.

Checks the .45, Empty, he leaves it. He goes back to the phone picks up the Beretta nine millimeter, unlocks the safety and smiles.

He hears police sirens.

He put the .38 In his left pocket, Beretta the right.

He picks up his knife.

Shoots the Clerk one more time-and takes the cigarettes. He hesitates, looks at the floor.

His broken sunglasses.

He takes another pair just like them right off a nearby rack.

EXT. JIMMIE'S PARTY STORE - CONTINUOUS

Alex looks towards Taj, goes in the other direction. He looks ahead, sees TWO CARS. One is a black Buick Century, and the other, a parked black Dodge Viper with someone in it.

DRIVER's throat : cut from ear to ear.

Alex heads to the VIPER.

INT. POLICE STATION. MEROYA'S OFFICE - EVENING

Meroya at his desk, his fingers runs through his thick dark hair. It rains heavily outside. Wind picks up.

Detective Al Parson taps his hand on Meroy's desk.
PARSON

Store Clerk was D.O.A. Same with the woman. But the kid from the store made it. He's in stable condition at McLaren Hospital. Still trying to find Azure.

MEROYA

Any sign of the killer?

PARSON

As soon as he left the store, witnesses say he stole a car, dumped it a few blocks away, with the next vic still in the car. No one knows anything after that.

Meroya gets up, and goes to the window. Looks outside of the window. Watches cars go by.

PARSON You do know there's a thunderstorm and a tornado watch.

MEROYA We work through the storm.

INT.MICK'S APARTMENT - EVENING

A POLICE PHOTOGRAPHER's camera as he takes snapshots of the crime scene.

Toss, Gary and Sarah look on.

SERIES OF QUICK STILL SHOTS

Mick, Cutter, Cassie.

The hornet spray. The half eaten sandwich.

BACK TO SCENE

Toss looks over to Gary, who gets a close inspection of something on the carpet, going over it with a pen. He motions for an evidence bag.

> TOSS What's he looking at? (to Venders) What did you find?

> > GARY

A Gum ball.

Toss gives him a small baggie. Gary carefully uses his pen to push the small round thing in the baggie. Toss leans over. His face turns pale.

Gary looks at the white and pink round thing with red blood all dotted around it. A chewed up human eye.

Toss walks out into the hallway. Makes an 'o' gesture near his face, as if he were looking through a peephole.

TOSS

Hey, Jake-!

JACOB (O.S.) You guys found something?

TOSS

Yeah, we got a Gum ball.

A few moments of silence.

Jacob comes up, takes the bag from Toss.

GARY

Just one.

JACOB One's enough.

INT. HALLWAY.

Greg comes out of the apartment with an ID. Looks at it carefully. Sarah comes up beside him.

Greg walks quickly down the hall, checks the numbers on the doors. He does not have to go far.

INT. TAINTED APARTMENT - MOMENTS LATER

Gary and Sarah kick open the door. Shock and disbelief comes over them.

SARAH

Two bodies in here!

Gary looks down to the bodies, and moves past them. He goes to an open window.

Looks out.

The PARTY STORE is a short way down the street. Two police cars there, sirens flash.

Jacob enters the bloodbath - he turns to what is written on the wall in blood-

PELLEM PRO PELLE

GARY

Latin. Skin For Skin. (looks at them) Job chapter two verse four: "Skin For Skin" Satan replied. "A man will give all he has for his life".

JACOB Is that what it says?

GARY

(shrugs) First part anyway.

JACOB Who's the body belong to?

GARY His name is Tony Bales. He worked for Mick.

JACOB Not anymore. INT. TERRY CARRDNAL'S HOUSE. KITCHEN - EVENING

Terry makes up coffee for the morning. His wife, BOBBI, is in the next room, watching TV. She has the TV up loud.

He can see her in the next room.

BOBBI

Hailstorms. Tornado watch in effect. Can't you hear that outside? It's crazy. That's why I got the TV turned up so I can hear it.

TERRY

What?

BOBBI

(louder) I said weather's getting bad. Hailstorms. There's a tornado watch.

TERRY I still can hardly hear a

word you're saying, get off your lazy duff and come out here and talk to me.

The phone RINGS.

BOBBI

The phone.

TERRY

I hear it.

Terry answers the phone.

This phone call has him troubled. All his laughter, fun and games just went downhill.

LIVING ROOM Bobbi cranes her neck to see Terry on the phone. She takes the remote, turns down the TV a few notches.

TERRY

Slow down. I don't care about the weather. What do you mean someone's after you? You saw this guy kill somebody? What do you mean you're shot!

BOBBI What is it? Who got shot?

TERRY

Where are you?

I/E. PHONE BOOTH. FIFTH STREET - NIGHT

Taj, out in the rain, hangs up the pay phone.

The wind picks up. The streets are empty with the exception of the glowing white neon sign that flashes to his left:

FOXES AND HOUNDS SHOW BAR GIRLS! GIRLS! GIRLS!

There are a few prostitutes on that side of the street -women and men.

INT. TAINTED ROOM - EVENING

The cell phone rings. Sarah answers. She goes over to Gary.

SARAH Taj's called his Uncle, Uncle called us. We know where Taj is. On Fifth.

GARY Where on Fifth?

SARAH Near Foxes And Hounds. Your favorite place.

GARY

Inside?

SARAH Don't think so. His brother told him to wait by the phone booth.

GARY Let's rock and roll.

SARAH

My man.

TOSS (overhearing) You guys be careful.

SARAH (coming back) Not in our territory.

EXT.FIFTH STREET - NIGHT

Taj, seated on a nearby bench, waits near the pay phone.

At Foxes and Hounds, there are a few prostitutes hanging around. The wind picks up.

One of them, a prostitute going by the name of STEVIE, (20s) comes up to Taj.

STEVIE Hey you got any blow? I could use some right now.

The rain and wind messes up Stevie's wig and mascara. She looks less like a hooker and more like a zombie from Dawn Of The Dead. She's a mess.

Taj ignores her at first, looks at her.

STEVIE Hey, it's raining piss I'm not getting any luck tonight, I thought a nice young strong buck like yourself could do a lady a favor and spare a joint. I ain't got no smokes on me.

As they talk, a black Viper drives up slowly, the driver looks at the pair with a brief glance, drives away.

Taj breathes a sigh of relief. It wasn't Quinn. He turns his attention back to Stevie.

STEVIE Look, why don't you come on in to the club? It's out of the rain, you can call people. Better than this dinosaur you're next to. Must be the last booth in the entire city.

TAJ

I'm fine right where I am. I'm not going into no titty bar right now I got some other shit to deal with. Some crazy guy is looking to kill me.

STEVIE

You serious? All the more reason to come inside. Getting nasty out here.

Taj waves her off, ignores her.

STEVIE (CONT'D) Suit yourself. Looks like I got other engagements anyway.

A CAR pulls up. Stevie looks down the street, with a smile. She comes to the car as it's passenger side window slowly rolls down.

The driver is unconcerned about the rain.

Taj pays attention. The driver isn't Quinn.

Taj relaxes.

As Stevie solicits, Taj hears the VIPER come out of nowhere!

Viper SMACKS right into the John's car, which topples on its side and over half of Stevie's body.

The Viper slightly steams of hot antifreeze as Alex gets out. Taj alert, stands and backs up.

THE JOHN You crazy son of a bitch!

Alex squats down, aims the gun in the guy's face. The John suddenly changes his tune.

THE JOHN Please man. I got a wife, a kid, four months o-

ALEX What are you doing here?

THE JOHN

I'm -

ALEX

Dying here.

BANG! A flash of light from the muzzle and it's over.

Stevie screams. The MUSIC from the strip joint is not that loud. Two BOUNCERS (late 20's) who look like the twins of King Kong, rush out to see what happened.

Alex shoots at them.

One of them gets shot in the leg and the other spins as he's winged in the right shoulder

The bouncer with the leg injury dashes back in the strip club.

His friend is not as lucky as two more bullets from both guns get him in the back and put him down.

There is panic inside the club. The music stops.

EXT. FIFTH STREET - CONTINUOUS

Alex stops shy of going in the bar.

He sees Taj in the phone booth, watches him. Taj goes out of the phone booth and runs off.

Alex runs to the stolen car he crashed and gets in the car. He starts it quickly.

He backs up, wheels squeal.

Bits of glass and loose metal fall off.

Alex chases Taj with the banged up car.

He hits a parked motorcycle on the side, which causes it to flip in the air and over the car.

I/E. STOLEN CAR - CONTINUOUS

The instrument panel indicates that the radiator is overheating. The ENGINE light comes on. The BRAKE light is also on. The seat belt icon is also flashes.

Alex pushes the car harder.

Smashed glass litters the interior of the car. Some blood on Alex's right hand.

His guns are right beside him, smoking.

EXT. FIFTH STREET - CONTINUOUS

The rain causes Taj's shirt to stick to his chest. The wind blows in his face. He hears the car behind him.

The car behind gets louder as it makes hisses and screeches.

I/E. POLICE CAR - CONTINUOUS

The windshield wipers are go full speed with a light squeak.

Gary speeds up.

He slams on the brakes. Taj runs in front of the police car.

The car spins around three times before it comes to a stop.

As Taj runs, the Viper gives the police car a bath as it tears through a puddle of water.

The time on the clock reads 12:45.

Gary looks at the clock, back through the rain and the Viper, which passes them.

Sarah sees it, scrambles for and finds her notepad.

Gary reads the plate without a glance at the notepad.

GARY Black Buick Century. Karen Horse Show-6-8-7.

Gary steps on the gas.

I/E. VIPER - CONTINUOUS

Alex looks in the rear view mirror.

The Viper, overheated, slows down. There is a POP as the car throws a rod.

Alex goes as far as he can, swerves, stops the car.

Quickly, he feels in his right jacket pocket. He picks up the guns.

Alex gets out of the car-and aims at the oncoming police car.

He grabs a small duffle bag and slings it around his shoulder.

He opens fire. First with the .38.

Empties it.

Now the Beretta.

The windshield receives two bullet holes. Some of the shots lodge into the front grill.

The engine steams.

The headlight on Sarah's side shatters.

Alex throws the empty .38 at the windshield of the police car.

The gun smacks against the windshield, spider webs it on impact.

The police car stops just shy of smacking into Alex, as he reaches back in the Viper, grabs his handy knife.

He runs after his quarry, in the rain.

I/E. POLICE CAR - CONTINUOUS

Gary sees torn cotton and leather around him. He looks over to his partner.

Sarah. glares at the cracked windshield. She motions for Gary to get out and go after Quinn. No blood on her.

SARAH I'm fine! I'll call it in. Go!

Gary gets out of the car and gives chase on foot.

EXT. FREEMAN WAREHOUSE - CONTINUOUS

Taj is at the door of a storage warehouse. The door is locked.

He kicks the door. On the third try it brakes open. He ducks in.

Moments later, Alex goes inside.

Gary in the rain, after him. Sarah on foot, a short distance behind Gary.

The sky flashes with lightning.

INT.FREEMAN WAREHOUSE - MOMENTS LATER

Alex goes further inside. He runs down one of the aisles of boxes and wood pallets.

EXT. FREEMAN WAREHOUSE - MOMENTS LATER

Gary stops at the entrance, draws his .45 out of his holster and carefully goes in.

SARAH Wait, Gary! I'm right behind you-!

INT.FREEMAN WAREHOUSE - CONTINUOUS

Gary, gun in front of him, moves inside. LOUD MUSIC on a radio.

The station plays nothing but STATIC.

The static echoes throughout the entire place.

Gary heads towards the sound.

Gary finds the radio, turns it off.

SECURITY OFFICE - CONTINUOUS

A series of video monitors from security cameras.

- Gary on one screen
- One outside that shows rain and the cars
- Taj runs towards a corner of the warehouse.
- A series of boxes and related storage.

Alex smashes the screens with the butt of the gun, one by one.

The wind outside.

Thunder.

The wind going Chug-chug-chug, like a train.

Louder each second. Closer.

He leaves his bag, filled with his goodies, next to the out cold SECURITY GUARD (50s).

FREEMAN WAREHOUSE.

Gary goes down the aisles. He finds the small security station.

The wind outside is picks up, gets louder.

SECURITY OFFICE.

Gary feels for a pulse on the Security Guard.

GARY Hang in there, friend.

FREEMAN WAREHOUSE. EAST END - MOMENTS LATER

Gary continues on, makes his way further into the warehouse.

A grenade rolls down at his feet.

Gary backs up fast, it does not go off. He breathes a sigh of relief.

Alex jumps him from behind, tackles him like a linebacker on a football field.

Gary's gun falls out of his hand. It spins around on the floor five feet away from him.

Alex, on top of Gary, hits him in the back.

ALEX Looking for me? You found me!

Alex takes out his knife, raises it to stab Gary in the back.

Gary rolls over, knocks Alex over as well.

They wrestle for control of the knife.

INT. POLICE CAR - CONTINUOUS

Sarah, back in the car now, on the POLICE RADIO to dispatch.

As she makes the call on the radio, her call is incomplete.

Down the street, a funnel cloud touches down.

Viper in front topples over.

The police car does the same.

Sarah gets out of her seat belt and falls to the "roof" of the police car.

The wind pushes the car as well as the Viper.

Both cars spin backward.

Sarah braces herself.

INT. FREEMAN WAREHOUSE - CONTINUOUS
The roof of the building rips off.
Wood splits, splinters.
Insulation and fiberglass tears, flies everywhere.
Rocks and asphalt pile downward.
Rain pours in as boxes and other items whirl about.

The power of the intruding wind blows Alex backwards.

Gary moves forward, grabs his gun as the dust kicks up.

Gary sees Alex smack against a wood rack, which falls back with him.

Things fall in between the two.

Visibility goes low.

Some object slams into Gary. He falls down, passes out.

Lights above break, shatter to the floor.

EXT. FOURTH STREET - MOMENTS LATER

The police car stops in the spin but the Viper now comes straight at Sarah, on the street, upside down.

At thirty miles an hour, it skids on wet pavement, divides the puddle it comes across.

Smacks into the rear bumper of the police car.

The police car swerves.

Goes into a puddle of water.

I/E. POLICE CAR - MOMENTS LATER

The water pours in the car, submerges Sarah almost as if she were taking a bath.

The rain drizzles on her neck and chest from various directions.

The broken Viper door lands in a big SPLASH a few feet from the sliding car.

Moments later, the police car comes to a complete stop.

Sarah waits for the next event.

She takes a breath.

Finds herself floating out of the car, through an open window, and out into the street.

The tornado passes.

Surprised.

Stand on her feet.

She looks towards the Freeman Warehouse.

Despite the light rain, she could see the mess in front of the building.

Downed power lines hiss electricity.

The Warehouse, roof caved in, smokes.

She goes to the door, careful not to go near the power lines.

She cannot open the door.

INT. FREEMAN WAREHOUSE - CONTINUOUS

Loose stone and wood blocks the door. It is a successful barricade.

DISSOLVE TO:

INT. FREEMAN WAREHOUSE - NIGHT

Gary gets up.

Light drizzle, falls on him as he aims his gun in the direction where he assumes Quinn would be.

He carefully steps around fallen debris, metal boxes and loads of shattered thin glass.

Gary hears movement to his far right.

He heads in that direction.

The gaping hole in the roof gets his attention. It is huge and jagged, he is overwhelmed by the sight.

As he moves on, the rain pours in with the occasional flash of lightning.

Most of the ultraviolet light bulbs broken; those intact flicker on and off.

The locations of these lights vary; some attached to what remained of the ceiling. Others hang, swing like chimes.

Gary finds a flashlight on the floor.

Picks it up.

Wiggles it a little.

The light - dim, good enough given the circumstances.

Away from the damaged roof, past various shelves and aisles toppled over, Gary moves on.

Gary notices on the floor many papers are littered about, wood splinters, electronic equipment smashed.

Extension wires are draped over some of the fallen shelves.

There is no sign of Alex Quinn.

Gary backtracks towards where the security office would be. Like the rest of the place, it's a pile of wood and stone.

Gary steps around what he can.

He trips.

Lands on one knee. Dust kicks up around him.

The demolished remains of the video monitors.

Gary puts the flashlight aside carefully, digs away some debris. The security guard's body exposes with some junk cleared away.

Blood over the dirt caked shirt. Gary picks up his efforts.

The Security Officer. Without a head.

Gary stumbles back.

Examines over the mess before him.

FREEMAN WAREHOUSE. SOUTH END - CONTINUOUS

Taj slowly pulls himself out from under a few fallen boxes and wood pallets. He howls as his leg wound is worse than before.

INT. FREEMAN WAREHOUSE. EAST END - CONTINUOUS

A big knife, wet with rain drops, embedded in a wood grate.

Alex reaches, pulls it loose slowly from the wood. The light CREAK echoes through the warehouse.

He holds the knife close to his face, and marvels at his own distorted reflection.

He sees his gun.

He walks over the mess of broken stone and tarp, puts the knife casually under his armpit.

Alex squats down and picks up the gun.

Lightning flashes on blood, sweat, and scraped knuckles, as Alex's hand loves the Nine millimeter.

A trickle of blood, mixed with water from above. Flows down the hand, then the wrist.

Puts the gun to the side of his head.

Pulls the trigger.

The CLICK sounds off throughout the building.

He smiles he opens his mouth to say something.

All that comes out is a scratchy moan.

He lets out a quicker moan, as if it were an alien language. He puts away the gun quickly and takes his knife, back out.

He puts the knife near his neck and watches for any reflection.

To his initial horror, he cannot speak due to a jagged small toothpick size piece of wood which sticks out of his throat.

He carefully takes out the wood from his neck, and bits of blood drips down to his chest.

He zips up his jacket, buttons the collar.

Awestruck at the sight before him, he looks around:

The ceiling's new look. The hanging UV lights.

The light rain comes through the gaping shark mouth shape above him.

Fights to say something, all that comes out is a muffled moan. He braces himself, and does something else.

The moans become short closed mouth laughs, which echoes with each forced breath.

Finally, success:

ALEX (hoarse) Here, piggy, piggy.

Alex goes to his left.

He sees, not too far away, no more than a yard, a flashlight that moves and dances. In his direction at first, then further back.

He hurries his pace.

FREEMAN WAREHOUSE. SOUTH END - CONTINUOUS

Taj almost free, when Gary comes forward. Taj freezes.

TAJ Alright, damn it. So you got that gun, you better shoot my ass. Because when I get my chance I'm going to jack you up. A low beam flashlight comes on and shines on Taj's face. Gary puts his gun in his holster, takes out his badge. He shines the flashlight on it. Taj can't see him clearly. GARY You were saying? TAJ So you killed a cop. GARY I am a cop. Gary puts his badge away, comes towards Taj. He helps get Taj free, helps him to his feet. GARY I'm Detective Gary Venders. I assume you are Taj? TAJ Yeah. You put him down? GARY The tornado that caved in the roof threw him back, he could be alive, injured, dead, I don't know. TAJ If he's dead, good. If he's buried alive, that's better. Is there a way out of here? Alex comes out of the darkness, points the gun directly to Gary and Taj.

They see him. Alex motions with his gun for Gary to put his on the floor.

Alex forces words out of his mouth :

ALEX Way out right here.

TAJ I got your way out.

ALEX

Aren't we tough.

Alex steps closer, aims the gun right at Taj. Looks to Gary.

ALEX

On the floor.

Gary slowly gets his gun out of his holster, and is about to put it on the floor.

Gary then pushes Taj out of the way as he aims the gun low and fires. The bullet misses Alex.

He ducks out of the way himself, Gary and Taj puts some distance and cover between them and the killer.

Alex stands up, moves back slowly a few steps.

The wind dies down, the rain thins out. The storm passes.

He holds his gun at a high angle. Pulls the trigger. There is a sharp click.

He repeats the action. Same result. The noise echoes over everything else.

He puts the gun away in his pants.

Retreats into the darkness.

ALEX

(laughing faintly) Coming to get you. Piggy-Piggy. You too, meat. See, I can do things. Do things. Things I can do.

Gary and Taj : behind fallen crates.

TAJ

He's empty?

GARY No. He's playing with us, or he doesn't know his gun's jammed.

ALEX

(off, echoes) The things...I can do!

TAJ How do you know it's jammed?

GARY

Listen to me. You do as I say, you'll stay alive. We have find a way out or wait for backup. In any case, where I tell you to go, you go.

TAJ

Yeah, right. You can't tell me what to do. I'm a man, and you got to respect that.

GARY

Come again?

TAJ Ain't no cop telling me where to go and what to do.

GARY

You will do as I say, or you will probably get yourself killed. But if you don't trust me, then we are both dead, or pretty much near it. Am I getting through to you now?

TAJ

I feel you.

GARY Good. Now let's find a way out.

SHORT DISTANCE AWAY

A lightning bolt flashes outside.

Lights up Alex's entire face for a moment.

One eye is crazy.

The other stares into an endless world.

Once more, darkness conceals half of his face.

He lets the blade dance around in his hand, as if he is ready to carve up a roast turkey.

He sees double, his face reflected in the blade of the knife, exaggerated. Beads of blood and water cover the reflection into an elongated face.

ALEX So bad- mister banana face-

FREEMAN WAREHOUSE.

Gary and Taj walk around the mess, step on, around and over various fallen items, shattered glass, litter, fallen shelves etc.

> TAJ Can I have the flashlight? I'd like to see where I'm going.

Gary hands Taj the flashlight, which fades in and out.

TAJ Thanks, man. Don't work too good, does it?

GARY

It'll do.

TAJ I know that's right.

They come to a massive puddle of water on the floor. Taj shines the beam of light around. He sees an electric cable, under the water.

> TAJ Oh, man. I don't believe it.

> > GARY

Stand back.

The broken cable resurfaces.

Sparks dance and reflect off the small puddle, and gives a brief moment of ambiance.

Gary walks around the water, as does Taj.

The cable sparks.

Jitters around the surface of the puddle.

The red light of an EXIT sign shines on clear soup, big enough to be all the way down the warehouse.

Two small aisles of shelves toppled over each other, facing towards the wall.

A door, which leads to another part of the building.

Taj goes over there. He flashes the light on the shelves. There are metal frames on both toppled aisles.

He looks around. He sees what he needs to see.

TAJ

Yes!

He picks up: rubber mats.

MOMENTS LATER

They drape them over the toppled aisles.

They climb.

Careful in going 'over' the toppled aisles, not to touch the metal frames. The metal frames are in the shallow water.

The electrical wire, sparks in and out of the shallow water gives the duo extra caution.

They avoid two dangling UV lights.

Taj reaches out to the door. As he touches it, it slowly opens with a CREAK.

A loud noise distracts him and Gary.

Alex rushes up the makeshift bridge.

He kicks Taj off the aisle shelf and into the hall on the other side of the door.

The flashlight falls into the puddle with a light splash. goes out.

Alex pushes Gary, who almost loses his balance into the shallow puddle with the sparking cable.

Gary avoids Alex. Alex swings his knife at Gary.

It brushes Gary in the right hand. Gary drops his gun. Gary stands on the rubber mats, draped over metal aisles.

A live electrical wire that spits sparks less than ten feet away.

Besides the sparks, the only light source is a nearby UV light.

Quinn swings again, his lunge quick, not overextended.

Gary blocks. Grabs Alex's wrist and pulls.

Alex goes forward, right into a punch to the abdomen.

Alex and Gary wrestle with the knife.

INT.FREEMAN WAREHOUSE. HALLWAY - CONTINUOUS

Taj stands up and looks back where he came. He sees and hears Alex and Gary fighting. He looks around the hallway.

He looks right at what he wants to see. It gets his undivided attention.

FREEMAN WAREHOUSE. SOUTH END - CONTINUOUS

Alex and Gary still struggle with the knife. Alex has Gary on the defensive.

Gary's head is inches away from an active electrical wire. The knife comes closer to his throat.

Gary manages to push back Quinn a little.

TAJ

Hey-!

Alex looks up. Taj climbs up a little, points a FIRE extinguisher directly at the villain.

Taj presses down.

The hiss of the extinguisher covers Alex with a good dose of white liquid in his face.

Gary forces Alex towards the back left.

BASH! The dangling UV light smashes in the back on Alex's head.

Gary pushes the villain to the right. Alex loses his balance, falls into the puddle of water with a splash and a light buzz.

Lights go out pitch black. The only light is what comes from outside the bad roof.

TAJ Think he got zapped?

GARY

Maybe.

Taj turns on a flashlight. A better, full powered one.

TAJ Will this one do? Found it in the hall.

Taj reaches over after putting the extinguisher down. He hands Gary the flashlight.

He looks around him.

He sees :

His gun.

Alex face down on the floor.

Taj darts the light back to where his gun is. It rests on a board, in between two beams of the rack.

With the flashlight in one hand, he reaches down and stretches just a slight bit.

He points the light down to where his hand and his gun are. He touches the gun with his fingertips.

He moves, shifts his weight and his position.

He gets a hold of his gun. After he does so, he cocks it, and then shines the light towards Alex.

Alex isn't there anymore.

Gary looks around to where Alex was, to his left, the right, but Alex seems to have vanished.

GARY

He's gone.

TAJ Good. He can stay gone. Let's get out of here.

Gary hands Taj the flashlight. Taj takes it.

INT.FREEMAN WAREHOUSE. HALLWAY - MOMENTS LATER Gary falls down to the floor. Gary gets up, looks around. It is dark in the hallway. Taj sits on the floor, exhausted flashlight in hand, extinguisher is beside him. He offers a hand, Taj takes it, Gary pulls him up. INT.FREEMAN WAREHOUSE - CONTINUOUS Alex fumbles around in the dark until he finds his bag. He digs in and get out a box of matches. He strikes a match, looks around. He looks down, frowns. He opens his soaked bag. He looks up. The roof above him leaks badly. He looks back in his baq. The sticks of dynamite and other plastic explosives are badly damaged by the water. He looks closer. One plastic explosive. Pipe bombs ready to go. INT.FREEMAN WAREHOUSE. HALLWAY - MOMENTS LATER Taj shines the light around the narrow hallway. The walls have a light texture to them, they are painted ghost white and reflect the light back to them. The light darts to the floor, and they see a discarded

Gary picks it up.

black cigarette lighter.

63

Flicks it. Lights up.

He looks momentarily at the lighter's emblem.

Skull and crossbones.

The duo walk down the hallway, and there were three doors. One is a bathroom, revealed as Taj opens that door.

The second is a sign of hope.

A flashlight moves across that sign above the second door.

EXIT.

Taj turns the handle and pushes.

TAJ Door's jammed.

He and Gary ram into it.

The door does not budge.

Gary moves to the third door. Taj opens it.

An office with blinds over a window.

INT. FREEMAN WAREHOUSE. OFFICE - MOMENTS LATER

The office is dark. Two stained, worn and used chairs in the back with the stuffing torn out lightly.

The desk is standard, average looking.

On it: A pickle jar that has a number of pens and pencils. An open soda can.

On the wall, framed photos and documents.

Gary leans in, sees the phone not in the cradle.

TAJ Piece of junk!

He hangs up the phone.

The phone RINGS. Taj jumps.

TAJ

Fuck!

Gary picks up the phone, and puts it to his ear.

GARY

Hello?

BRIGHT LIGHTS from outside ZAP on.

The LIGHTS intrude on the darkness herein; the high watt bulbs and spotlights fill the office like Yankee Stadium.

The lights blind both Gary and Taj for a few seconds.

GARY This is Detective Gary Venders of-

A familiar voice breaks in on the phone.

SARAH (FILTERED) Hey, Partner.

GARY Now that's a voice I don't mind hearing.

TAJ

Hey, Venders-

GARY Look, I'm with the witness, Taj Azure. We are a little banged up, but we'll be all right.

TAJ

Gary-

GARY What was that? I didn't hear you. (waves off Taj for a second) Say again?

SARAH

I said we have been out here for at least an hour and a half. We been trying to get through, but the phones were either dead or busy.

GARY

An hour and a half? I just left you less than fifteen minutes ago.

SARAH The storm's passed. The whole team is here, we are across the street at Jeremiah's Diner.

TAJ

Detective-!

Gary finally looks over to Taj, and sees what got him all hot and spooked.

On the far wall of the office:

In a magic marker, the large scripting says SKIN FOR SKIN.

Signed with a skull and crossbones.

Right under it: the head of the Security Guard.

INSERT Gary looks at the lighter in his hand. Skull and Crossbones.

INT.FREEMAN WAREHOUSE - CONTINUOUS

Alex cautiously picks up the phone that is located near the video monitors he smashed earlier. He listens in on the conversation.

Below, rolled up newspaper and candy bar wrappers burn to ash. Smoke rises up, hand in hand with an evil flame. EXT. ABANDONED BUILDING - SAME

A police car parked outside of the building.

INT. ABANDONED BUILDING. - CONTINUOUS

Parson and Brandy look around.

The place is run down, dirty, stinking of every foul smell imaginable.

They frown at the stench.

They step past a carcass of a rat, maggots crawl about its mildly decomposed body.

Discarded porn magazines. Wrinkled. Torn. Stained.

INT. ABANDONED BUILDING. ALEX'S ROOM - CONTINUOUS

They open a door, and go in. It used to be an office within the decaying building.

Flashlights reveal:

Futon in the corner.

Small table with an assortment of half-eaten pop tarts, an empty bottle of apple juice.

Steak knives.

Three wallets.

Parson takes one of the wallets, looks through it.

It is the wallet of the old man who Alex killed in the alley earlier in the day.

Brandy turns her attention to the second table. Her flashlight shines on a few boxes and plastic bottles: bleach, cleaners, other chemicals.

Small metal cylinders.

Empty shell casings from bullets and slugs.

Parson finds a black duffle bag. Unzips it to reveal several thousand dollars.

INT. JEREMIAH'S DINER - NIGHT

The interior and the outside UV lights of the Diner shine on the warehouse across the street.

Sarah is on the phone with Gary on the other end. Meroya, Jacob, and Toss are also inside the diner.

Toss talks to Terry, Bobbi and another GENTLEMAN in a nearby booth (b.g.); Jacob talks to a member of the SWAT unit, a sniper nicknamed "EAGLE". (40's)

SARAH I'm going to put you on the intercom so everyone can hear.

Sarah nods as she hits a few buttons on the phone.

INTERCUT

MEROYA

We couldn't get to you sooner for a few reasons. One is the storm, of course. The other is that the building you are in, it's messed up enough where there's only one way in right now. That's the roof.

SARAH

Problem with the roof is we don't know how stable it is.

GARY

Listen. I was knocked out, Quinn wasn't. He's had at least an hour to have a look around. There was a night security guard, he's dead. I don't know if Quinn killed him or it was the cave in. But Quinn took his head, left it in this office. Gary looks out of the blinds, raises them up.

Gary sees something near the window. Gary squints because of the light, but he can see tripwires.

MEROYA How's the kid?

INT. FREEMAN WAREHOUSE. OFFICE - CONTINUOUS

Gary glances towards Taj.

GARY (to Taj) How are you?

TAJ Are you cops or comedians?

GARY

(talking on phone) Well, I stand by my previous statement. Looks like Quinn did do some extra credit.

MEROYA (FILTERED) You see something.

GARY Yeah. Looking right at it.

He looks closer at the booby trap. So does Taj.

GARY

I'm looking at a grenade. If you open or break the window it will go off. He's got it rigged pretty good. Strange though. It seems like if you were outside looking in, you'd see it.

TAJ What's odd about that?

GARY He wants you to know it's there. TAJ

I wouldn't put it past him. Oh man! I knew where he got it. It's a smoke grenade from Mick's place.

Gary's eyes light up. He holds Taj back from the window.

GARY

No. Hang on.

TAJ

No? What do you mean, no? It's just a smoke grenade. We get out through the window.

GARY No, He already used the smoke grenade on me earlier.

TAJ Trust me. That's all it is.

GARY Trust me. He already used it. He has at least two hours to walk around back here. You want to go through that window now?

Taj reads the cop's expression. It dawns on the young man as look of dread comes over his face.

Gary points a finger to his temple and taps his head as if to say "now you are thinking".

Gary looks around, grabs a chair, stands on it and looks above the window shade. A home made bomb rigged up to the edge of the blinds. Small but effective.

TAJ

Well?

GARY Some kind of Explosive.

TAJ

Say what?

Gary steps down from the chair. Puts it back where he found it.

GARY

Nice.

INT. JEREMIAH'S DINER - MINUTES LATER

In the corner, talking with Detective Toss, is Taj's brother Terry and Terry's wife, Bobbi.

Meroya signals to his cops, who nod to Terry and Bobbi. There is PASTOR ROWE with Terry and his wife.

> TAJ (on speaker phone) Yeah.

Terry comes up to the speaker phone.

TERRY

Yeah.

TAJ

Terry?

TERRY I'm just glad you're alright. Just be cool, we'll get you out.

TAJ Can't be soon enough.

INT.FREEMAN WAREHOUSE. EAST SIDE - NIGHT

Alex listens, holds the phone tight against his shoulder and ear.

Crumbles up a piece of paper.

Lights it with fire, watches it burn.

Drops it in the trashcan.
Gary looks at the blinds, and sees, in the light, a rigged up grenade that if the blinds were pulled up that it would pull the pin. He motions to Taj. TAJ Yeah. I'll see you when I see you. Taj hands the phone to Gary. Gary looks at him, smiles. GARY Did you just call my partner Salts? TAJ Sounds more cool. Gary picks up the phone. GARY Lieutenant? He's rigged it up real good. I don't think I can defuse it. He could have this whole place wired up, so

INT. FREEMAN WAREHOUSE. OFFICE - MOMENTS LATER

be careful when you come in. I have an idea.

TAJ You have a plan?

GARY Yes. It'll work because we are a team. And as a team, we will make the plan work.

TAJ We're a team?

GARY

Only if we work together. You one of the good guys?

TAJ Yeah. I'm straight.

GARY Then you're on the winning team. And as wild and crazy as this idea is, the main goal is getting you out of here. Taj nods. Gary's cell phone rings. Gary answers it. TAJ What is the plan? GARY Let's just say you're going for a ride. (now responding to caller) Yeah, Lieutenant, I'm surprised my cell still works too EXT. FREEMAN WAREHOUSE - MINUTES LATER

Meroya is outside near a police car, its warning lights flash. He talks on the police band radio.

MEROYA (to person on radioother end) Yeah, I know he's crazy. You got a better idea?

The helicopter flies overhead.

INT.FREEMAN WAREHOUSE. HALLWAY - MOMENTS LATER

Gary and Taj go back in the hallway, they leave the door open, the light source shines through.

Gary has the flashlight and his gun ready. He leads the way.

They reach the door that led to the main floor.

Taj goes first, as they go under the racks, past the downed wire. They both move as fast as they can.

They hear the helicopter overhead. It makes passes, as it shines a spotlight through the gaping hole in the roof.

GARY

That's one. Keep moving.

Gary covers Taj, now in front of him, aims his gun around. No sign of the killer.

The helicopter passes again. Goes away.

GARY That's two. Move!

Alex stands up in the shadows.

Gary sees him, fires.

Alex takes cover, cocks his gun, aims. Fires.

The shot causes a nearby wood cabinet to shatter in small splinters. It nearly hits Gary.

Gary and Taj move out towards the center of the warehouse. Gary fires again.

The helicopter passes again.

GARY That's the third pass! Get ready!

TAJ This is insane!!

GARY

Get ready!

Taj takes cover, as more shots ring out. The helicopter comes back.

GARY Go! Go! Go! Taj runs to the center, underneath the gaping hole. The helicopter hovers.

A rope ladder comes down.

Taj grabs it tight.

Lifts up.

Alex aims, fires.

The rope ladder SNAPS and Taj falls a good ten feet back to the floor.

The helicopter goes up, and the rope ladder, what remains of it, disappears.

Gary ducks low for cover.

Checks his gun.

He reaches for his belt, and finds a new clip.

He unloads the old one, and slams the new clip in.

Alex fires again. The shot is ten feet away.

Alex fires again. Same result.

Gary looks in the direction where the madman was shooting.

A homemade pipe bomb, taped up to a nearby rack laying in the rubble.

A bullet whizzes by the wick of the pipe bomb.

The short fuse is lit.

Gary runs away from his position as it blows up, it's explosion echoes throughout the building.

Gary dives.

BOOM!

Dust flies around, smoke behind him.

Alex puts down his gun. He takes out a small pipe bomb.

He holds it over the trash fire he started a short while ago.

The wick touches the flame, and sparks.

Alex holds it for a moment.

Alex throws it. Gary moves as it comes near him.

It is underthrown, and various objects, racks and boxes give Gary some cover as it explodes in a big BOOM of smoke and fire.

Dust and debris float over Gary's head.

A light gash just under his right eyebrow. It bleeds.

His right wrist is scraped.

Left hand just below the back of the thumb is cut.

Alex picks up the trash basket with the papers and rags still on fire. He throws it towards the wall behind him.

He watches as the entire wall spreads in a blazing fire in a curved line, as if it were contacting with a sprayed on chemical.

Alex turns in a blood curling scream, raises his gun, fires it in Gary's direction.

He moves forward with each shot. In the other hand he carries his last pipe bomb.

A good half of the warehouse remains: on fire.

Alex's bullets get more accurate.

Gary ducks.

Gary finds a moment, aims his gun.

Where Alex should be, he isn't.

Silence.

Gary looks around. All he sees is the place on fire. He hears the helicopter.

It gets LOUDER.

The spotlight shimmers through the gaping opening of the ceiling.

Alex returns, and kicks Gary's gun out of his hands. Alex then uses the butt of his gun to swap against Gary's face.

Alex aims the gun down at Gary. Alex feels around in Gary's shirt.

Gary's blood oozes out from a cut above his right eyebrow.

Looks down on Gary.

ALEX Hey, cop-man. Got a treat for you. Open... wide.

Alex digs in his pocket, produces a small baggie which contains several pills.

Dumps the contents in his blood scraped hand. Forces the pills down Gary's mouth.

ALEX Take it and swallow, pig-pig.

Alex pushes Gary to the floor.

Alex finds his lighter, takes it.

ALEX

There it is.

He flicks his lighter, lights the pipe bomb.

ALEX Death has to continue. Death is the escape. Life is the release.

Gary coughs. White spit oozes from the corner of his mouth.

The helicopter hovers outside over the gaping hole in the roof. Gary rolls around, gasps for air. Taj stands up, looks around. He sees the struggle. Looks around, finds a piece of pipe. Comes up, Alex sees him. Taj sees Alex raise the pipe bomb. The fuse gets short, Alex gives a wicked, insane smile. Taj backs up fast. Alex tosses the pipe bomb, Taj jumps for cover. The bomb shatters more rock and wood, sound deafening. Taj slowly stands back up. Alex in front of him. Alex rabbit punches him. ALEX Think it's that easy, meat? Knees him in the balls. Taj goes down. Alex shows Taj the knife. ALEX I'm the messenger of death and blood. Gary blindly charges, pushes him, saves Taj's life in that instant. Taj gets a scratch on his neck from the knife. Alex swings his knife at Gary. Cuts Gary in the left arm.

Alex tackles Gary to the ground.

Alex's entire face reveals in the light. Beaten, disoriented.

He spits blood in Gary's face.

Gary, drugged, joins Alex's ghastly appearance.

Alex shoves his knife into Gary and pulls it out. Quinn smiles as he admires his knife.

Fresh blood on the knife.

Quinn looks to Gary, and holds the knife in front of the cop's face.

Wipes the extra blood on Gary's cheek.

Gary passes out.

Alex laughs, and walks away, heads to the 'bridge' and the EXIT.

Taj feels his neck, shocked. He comes up to Gary.

TAJ No way. Not like this. This ain't right.

Taj kneels down and holds Gary's hand. Gary is not responding.

TAJ You can't do this to me! Get up!

No reaction from Gary.

TAJ

What gives you the right?

Alex, about ready to crawl on the 'bridge' stops, looks back. He comes back down off the toppled shelves, intending to finish it once and for all.

> TAJ What gives you the right?

Screams. Alex stops. The scream is over. Alex laughs. ALEX Is that all there is? Waves him forward. ALEX This is what you want, this is what you get. What were you doing at Mickey's place? Having a good old time? Taj looks down, nodding. He picks up Gary's gun. Cocks it. ALEX That's the right idea, little shit-kicker. Empty that mother...fucker. Taj's hand shakes. Alex steps closer. Knife shines in the passing light. ALEX Rape your sister, I'll gut your mother...fucker like a pig. Closer. ALEX I am the Reaper. I am fear. I exist, you do not. Crazy eyes. With each step, Alex pumps himself for the kill. ALEX Evil in the eye, shit-eater. Up close. Taj screams, fires away. Alex laughs, retreats.

Taj then sees Alex come back for him. Taj loses it.

Goes back up the toppled shelves through the EXIT and into the hallway.

Taj follows and screams.

INT. FREEMAN WAREHOUSE. HALLWAY - CONTINUOUS
Alex lightly jogs down the hallway, and Taj comes in.
Alex laughs. Motions Taj to go for it.

ALEX Come and get me, bitch.

Alex laughs harder as he runs and Taj after him down the hallway, firing away.

Taj is not a good shot, as bullets fly around Alex.

Quinn still laughs as he stops at a door that was blocked off and seems to be booby trapped.

He undoes a few wires quickly.

Opens the door that leads outside.

ALEX Dumb kid can't shoot worth a damn.

EXT.FREEMAN WAREHOUSE. ALLEY - CONTINUOUS

A hail of bullets erupt on Alex the second his grin leaves.

Alex, the man of many shadows, dances in the swarm of lead bees, in front of lights and sirens, as the cops fire the bullets.

EXT. BUILDING ROOF - CONTINUOUS

Eagle checks his rifle after he fires it.

EXT.FREEMAN WAREHOUSE.ALLEY - CONTINUOUS

Alex falls backward, hits pavement.

MEROYA Hold your fire!

Meroya looks down at Alex.

Alex cracks a final wicked smile. He reaches up with his arm and hand as if wanting to be helped up.

> ALEX Thank you, son. Can you give me a hand, help me up?

He tries to laugh, it fails.

The arm lowers and the wicked smile fades into a death-like stare. Followed by a sigh, a groan.

Then nothing more.

EXT. FREEMAN WAREHOUSE - MOMENTS LATER

Taj comes out, hands Gary's gun over to Meroya, and walks away, down the street, where Terry, Bobbi and Pastor Rowe see him and wait.

Taj embraces his brother.

EXT. FREEMAN WAREHOUSE - NIGHT

Documentary style footage of the standoff at the warehouse is captured by an unseen crew.

Dressed in plain clothes, Sarah walks along the police cars and she faces front to a CAMERA. The theme music to CRIMEWATCH plays out.

A stretcher comes out, ACTOR ALEX lies down as an ACTOR COP zips up the bag and carts him away.

SARAH

It is unknown if there ever was a clerical error, but several victim's families have currently pending lawsuits against the mental hospital Alex Quinn escaped from.

INT. HURLEY HOSPITAL. ROOM 401 - DAY

Gary, seated up in bed, his chest and abdomen bandaged up, looks to the visitor, Sarah, who brings him a tray of coffee and juice.

He reaches for the coffee. She slaps his hand.

GARY

Hey-!

She gives him the juice.

SARAH I get the coffee. You're in the hospital for having your liver almost caved out. You get the juice. Drink up. Cheers.

GARY I noticed your informercial doesn't say about my recovery, my brilliance or my good looks.

SARAH Didn't need to.

GARY

Thanks.

SARAH You have none of those two last qualities.

GARY

And you do?

SARAH Heck ya. How else could I land that gig?

GARY God still watches out for me at least.

SARAH I suppose so. Gonna eat that?

Points to his sandwich and pickle slices on the tray.

GARY

One pickle.

SARAH

Come on.

GARY

Tell you want, we pick up where we left off day before last. Don't want to, take the pickle.

She takes one the pickles and takes a bite.

GARY That's what I thought.

She leans over and kisses him.

SARAH (TV) This is Sarah Saltillo, for "Crimewatch".

Gary flicks the remote to the WEATHER CHANNEL. Sarah stops the make out session and looks to the TV nationwide weather report.

SARAH Give me that thing.

He refuses to give up the remote.

GARY

You ought to see my mother with one of these things.

She gets it from him after a brief wrestle.

GARY Hey, I'm sick.

She turns off the TV.

FADE OUT.