

HELL TO PAY

by

Tim Coulter

and

Michael Balendra

[tim.coulter1809@gmail.com](mailto:tim.coulter1809@gmail.com)

**TITLE OVER:**

"People are neither black nor white, they're only varying shades of grey"

**TITLE OVER:**

14 April

**INT. UPPER CLASS APARTMENT BUILDING HALLWAY - NIGHT**

Elevator doors open to a plush hallway of an upper class apartment block in the expensive part of the city.

From the elevator steps two men, DETECTIVE MIKE WEST and DETECTIVE JOHN RYKER.

They walk down the hallway.

DET. WEST

Are you sure she has some information on the killings?

DET. RYKER

No, I'm not sure because we haven't interviewed her yet, but that's what she said on the phone.

(pauses, looking at  
Apartment numbers)

She seemed to know a bit about the case. She said to come and meet her here as she had some information that could put an end to these killings. If some random calls me and tells me this with the level of detail they did, then why the fuck wouldn't I believe them?

DET. WEST

What number is she?

DET. RYKER

304.

Det. Ryker motions to a sign at an intersection of the corridor.

DET. RYKER

There. Should be around the corner.

The two detectives arrive at apartment 304.

Det. Ryker knocks on the door and the two wait for a response. Nothing. Det. Ryker knocks a little louder.

A loud crash comes from within the apartment.

DET. RYKER  
(loudly)  
Miss Reading? This is Det. Ryker with the Seattle Homicide Division. I spoke to you earlier on the phone.

There is silence for a few more seconds, and then suddenly a scream emanates from inside the apartment.

DET. WEST  
(to Det. Ryker)  
What the fuck is going on in there?

DET. RYKER  
(loudly)  
Miss Reading! Are you alright? Please open the door.

Another scream comes from the apartment. Det. West and Det. Ryker stand back from the door, drawing their pistols. Det. Ryker raises his pistol and fires several rounds into the lock. Det. Ryker then kicks through the weakened door.

The two detectives storm through the doorway into:

**INT. UPPER CLASS APARTMENT - CONTINUOUS**

Det. West and Det. Ryker stand in a long corridor that has several doors coming off both wings. They split to start searching for the source of the scream. The camera follows Det. West's path. Det. West enters a:

**INT. PLUSH BEDROOM - CONTINUOUS**

The bedroom is very well appointed with expensive furniture. Whoever owns this apartment is loaded.

DET. WEST  
(loudly)  
Miss Reading! Miss Reading!

Det. West leaves the plush bedroom and enters:

**INT. OPULENT STUDY - CONTINUOUS**

Study has large desk and heavy leather studded couches.  
With the room empty, Det. West moves to the next room:

**INT. LAVISH BEDROOM - CONTINUOUS**

Where he finds a body of a female lying strewn on the floor  
in a pool of blood. Det. West quickly squats down to take  
the woman's pulse and doesn't find one.

DET. WEST  
Shit!  
(loudly)  
Ryker...get in here.

Det. West starts looking around the room and notices an  
open window that leads to some fire stairs on the exterior  
of the building.

Det. Ryker enters the room and looks down at the victim.

DET. RYKER  
Ah shit!

Det. West springs from where he squats to the open window  
and spots a FIGURE running away from the building in the  
alley below.

Det. West starts going through the window.

DET. WEST  
Call for back-up.

**EXT. APARTMENT BUILDING FIRE STAIRS - CONTINUOUS**

Through the window, Det. West makes his way down the  
external fire stairs in pursuit of the figure to the alley  
below. The figure climbs a metal wire fence and jumps to  
the other side. Det. West doing the same only a few seconds  
later.

Det. West is gaining ground on the figure.

The figure turns and noticing that he's slower than his pursuer, approaches the nearest door that adjoins the alley and turns the handle. The door opens and the figure steps through.

Shortly after, Det. West reaches the same door and steps through.

**INT. LAVISH BEDROOM - NIGHT**

Det. Ryker is speaking into his cell phone standing over the victim.

DET. RYKER  
...and make it quick!

Det. Ryker puts away his cell phone and rushes towards the open window where he climbs through into:

**EXT. APARTMENT BUILDING FIRE STAIRS - CONTINUOUS**

Det. Ryker makes his way down the fire stairs in pursuit of his partner. As he reaches the ladder that connects the fire stairs with the ground, he slips and falls backwards to the ground, landing on and breaking his shoulder.

DET. RYKER  
(wincing in pain)  
Ah fuck!

**INT. LARGE COVERED CAR PARK - NIGHT**

Squatting, Det. West is slowly moving through a large covered car park, where the majority of spaces are occupied. After moving through several rows, he sees a figure open and go through another door on the far side of the car park.

Det. West stands and starts sprinting towards the door.

Det. West reaches the door and steps through into:

**INT. STAIR WELL - CONTINUOUS**

Det. West starts running up the dimly lit fire stairs. Det. West looks up to see the figure roughly two flights above him.

After a few more flights, the figure exits the fire stairs through another door. Det. West reaches the door and does the same, entering into:

**INT. HALLWAY OF APARTMENT BUILDING - CONTINUOUS**

The hallway is dimly lit, and with signs of construction and renovation work evident throughout the hallway, clearly unoccupied.

Det. West moves slowly down the hall, and notices one of the doors slightly ajar. Det. West raises his pistol in readiness for use, and slowly opens the door.

He steps through the door into:

**INT. EMPTY APARTMENT - CONTINUOUS**

Det. West takes a few steps inside the apartment, when suddenly a figure appears from behind, raises a piece of piping, and hits Det. West over the head, rendering him unconscious.

**TITLE OVER:**

6 Days earlier, 9 April

**INT. KITCHEN OF DET. WEST HOUSE - NIGHT**

SALLY WEST, slim, "girl next door" looks, is standing in the kitchen prepping dinner. Kitchen is modern but not over the top expensive. Sally West hears the front door open.

SALLY WEST  
Honey...is that you?

**INT. FRONT ENTRANT DET. WEST HOUSE - CONTINUOUS**

Det. West hangs his waistcoat on the hallway hooks and takes off his shoes.

DET. WEST  
Yeah babe...just me. Picked up that  
prescription for you. I'll just leave  
it here on the bureau.

Det. West walks through to:

**INT. KITCHEN OF DET. WEST HOUSE - CONTINUOUS**

Where he gives Sally affectionate hugs and kisses.

SALLY WEST  
Ooo, well that was nice.  
(more kisses)  
I missed you today.

DET. WEST  
Mmmm I missed you to. Dinner smells  
good...is that my favorite?

SALLY WEST  
Could be. How was your day?

DET. WEST  
I don't wanna talk about my day.

Det. West pulls flowers from behind his back and gives them  
to Sally.

SALLY WEST  
Oh, they're gorgeous...and it's not even  
my birthday.

She puts the flowers on the kitchen bench and pulls Det.  
West close for more hugs and kisses. They separate and he  
walks to the fridge and grabs a beer. He opens the beer and  
takes a sip.

DET. WEST  
Do I have time for a quick bath before  
dinner...I gotta get out of these  
clothes?  
(takes another sip)

SALLY WEST  
Sure honey. Dinner will be about 30  
minutes.

**INT. BATHROOM DET. WEST HOUSE - NIGHT**

Det. West is lying in hot steamy bath tub, fully reclined with his eyes closed.

**INT. DINING ROOM DET. WEST HOUSE - NIGHT**

Det. West and Sally West are sitting at the dining room table, enjoying dinner. The two are looking at each other cheekily from across the table. Exchanging wry smiles.

He puts his cutlery down and wipes his mouth with a napkin.

SALLY WEST

Do you feel like desert?

DET. WEST

Not really.

**INT. BEDROOM DET. WEST HOUSE - NIGHT**

Det. West and Sally West are making slow, tender love.

**INT. BEDROOM DET. WEST HOUSE - NIGHT**

Det. West is holding Sally West whilst they both sleep.

**TITLE OVER:**

10 APRIL

**INT. BEDROOM DET. WEST HOUSE - EARLY MORNING**

It's still dark. A cell phone rings beside the bed.

DET. WEST

(sleepily)

West here.

(pause)

Ah, not again

(pause)

OK, send me through the address, I'm on my way.



SALLY WEST  
(sleepily)  
What's wrong?

Det. West gets out of bed and starts getting dressed.

DET. WEST  
Our serial killer has struck again.  
Sounds pretty bad...I'll call you  
later.

**INT. DET. WEST CAR - EARLY MORNING**

Det. West is driving to the crime scene to which he's just been called.

It's raining and the sound of wipers and rain can be heard.

**EXT. CRIME SCENE HOUSE - EARLY MORNING**

Det. West parks his car in front of a very large house in an expensive neighbourhood. There are many police officers on site investigating.

Det. West gets out of the car and approaches a uniformed police officer.

DET. WEST  
Where's Ryker?

The uniformed officer starts to open his mouth to respond, but is interrupted by...

DET. RYKER  
Mike!

Det. Ryker motions Det. West to join him at the front door of the house.

DET. WEST  
What have we got?

Det. West and Det. Ryker start walking through the front door and into:

**INT. CRIME SCENE HOUSE FRONT ENTRANCE - CONTINUOUS**

The two detectives start to walk through the house.

DET. RYKER

Victim's a one James Richard Sutherland. 43 year old Caucasian male. Married with no kids. Made a lot of money in the dot com boom in the late 90s by getting out at the right time.

(pause)

Pity we can't say the same about what happened here.

DET. WEST

Where's the wife?

**INT. CRIME SCENE HOUSE FRONT ENTRANCE - CONTINUOUS**

The two detectives continue to walk through the house whilst talking.

DET. RYKER

Neighbours have said she's overseas in Australia seeing relatives.

DET. WEST

Who found the body?

DET. RYKER

Neighbours heard screaming at approximately 2am, called 911. A couple of uniforms arrived on the scene 10 minutes later. After no response from inside, uniforms forced their way in and found Sutherland sprawled out on the bed in a pretty fucking terrible way. Forensics are in there now.

**INT. BEDROOM CRIME SCENE HOUSE - CONTINUOUS**

Det. West and Det. Ryker arrive at a bedroom door where a male body lies naked on the bed. Two forensic officers are working the room.

Det. West approaches one of the forensic officers, JANE PULLER.

DET. WEST  
(grimaces with the sight and smell)  
Shit! Puller, what do you have for me?

FORENSICS OFFICER (FO) JANE PULLER  
(stops working and  
faces Det. West)  
Hey West. It's a mess here. Like the  
others, but worse. The killer seems to  
be spending more time with each victim.

Camera starts panning over body as description of victim goes on.

FO JANE PULLER  
Victim was bound to the bed. We've got  
some nasty rope burns on both wrists  
and ankles, indicating that he was  
conscious when this went down.

DET. WEST  
So the poor guy would've felt  
everything?

Jane moves closer to the victim, pointing at rope burn marks.

FO JANE PULLER  
I'd say so. Rope burns were obviously  
caused by struggling when the killer  
applied the acid wash. Victim  
ultimately died from severe blood loss  
caused by a severed carotid artery.  
Killer left no prints and no knife, as  
always. He did leave the bucket of acid  
and steel wool which was used to apply  
the acid wash. Back at the lab, we'll  
run some analysis on the brand of acid  
and steel wool, see if they tie in with  
previous murders and I'll also have a  
toxicology report for you ASAP.

DET. WEST

Good. These killings have to stop. Keep me updated with info as soon as you get it.

FO JANE PULLER

Will do Mike.

DET. WEST

(turns to face Det.  
Ryker)

C'mon John, let's get a statement from the neighbours.

**TITLE OVER:**

11 APRIL

**INT. POLICE STATION HALLWAY - DAY**

Det. West walks out of an elevator, down the hall, and into:

**INT. POLICE STATION MEETING ROOM - CONTINUOUS**

The room has white-boards, photos of killings, etc. and other officers, including Det. Ryker are sitting on chairs facing the front of the room.

LIEUTENANT SMITH, a tall, broad shouldered grey-haired man is standing at the front of the room, about to address all the officers.

LT. SMITH

Right, we're all here, so let's begin. I'm going to be totally fucking honest with you people. The Captain, along with the Mayor, have made it perfectly clear that we need to catch this lunatic before he does any more damage to either more innocent civilians, or this department's and the Mayor's reputation. To add to this, I'm being hounded by the press for more information on what we have.

(MORE)

LT. SMITH (CONT'D)

This means more of your time on this case, and I'm assigning you additional uniformed officers to assist with any questioning of witnesses and information gathering that you may have. Now, to get the press off my back, West, what is it that we have after the mess we found at Sutherland's house. Please, make it good.

Det. West moves to the front of the room where Lt. Smith is standing.

DET. WEST

As most of you may know by now, the latest victim was James Sutherland. 43, loaded, married, wife out of town when the killing happened and no kids. Killed in the same way as the other victims; bound, washed in acid, and then throat cut. We're still waiting on more information from forensics, but I think it's safe to assume that it's the work of the same sicko serial killer.

ANOTHER OFFICER at the back of the room pipes up.

ANOTHER OFFICER 1

Any connection with the other victims?

DET. WEST

Not that we can see! It still seems the killer is selecting his targets in no logical order, which makes our lives that much more difficult. Ryker and I have spoken with some of Sutherland's neighbors, and yep, you guessed it, none of them saw or heard anything, other than the screaming which prompted the 911 call. No cars, no signs of forced entry. There are still a few neighbors we need to speak with, but let's not hold our breath on anything coming back. This guy, as brutal as he is, is a goddamn ghost! Lieutenant.

Lieutenant Smith again resumes control of the room.

LT. SMITH

So, that makes it 3 killings now with no connection between victims.

Lieutenant Smith points at two male officers who are standing towards the rear of the room.

LT. SMITH

Howard, Bender, I want you two to go and interview the rest of the neighbors. Get the list of names from Detective Ryker. Someone must have seen something that we can use. The rest of you, back to it!

The room starts to clear. Det. West and Det. Ryker also leave the room and enter:

**INT. POLICE STATION HALLWAY - CONTINUOUS**

The two detectives walk down the corridor.

DET. WEST

We need to speak with Puller to see if she's got anything new for us.

DET. RYKER

I hope so. This case is getting a little messed up...even for me.

DET. WEST

We'll get this bastard.

(pause)

Look, Sally called earlier and said she needs to meet with me urgently. Not sure how important it could be, but she insisted. I'll go and meet her and will be back in a couple of hours. I'll see you at Puller's lab then?

DET. RYKER

Sure. Say hi to Sally for me. Hope everything is okay.

The two detectives split and start walking in opposite directions.

**INT. DARKENED BASEMENT - DAY**

A MALE FIGURE is genuflecting towards a picture of Jesus, and a crucifix. There are newspaper clippings and photos

stuck on the wall. The camera is at rear of figure, slowly moving toward the figure.

MALE FIGURE

(praying in Latin)

EN EGO, o bone et dulcissime Iesu, ante  
 conspectum tuum genibus me provolvo, ac maximo  
 animi ardore te oro atque obtestor, ut meum in  
 cor vividos fidei, spei et caritatis sensus,  
 atque veram peccatorum meorum poenitentiam.

The camera continues to move towards the figure, and slowly rises above the figure's shoulder and pans down, revealing several photos laid out on a table. One of the photos shows Det. West in it.

**INT. QUIET CAFÉ IN THE CITY - DAY**

Sally West, seated at a table in a not so busy cafe is waiting for Det. West to join her. It is raining outside.

Det. West enters the restaurant, shakes off his umbrella, and goes to join his wife at the table.

DET. WEST

Hi babe. Sorry I'm a little late. This weather doesn't help any.

(leans in to give  
 her a kiss)

So, what did I miss?

SALLY WEST

Sit down and get comfortable. I have something to tell you.

DET. WEST

(said in a joking but  
 nervous way as he sits)

Oh no...your folks aren't coming to town to stay with us are they?

SALLY WEST

No. But they will be soon. Someone will have to help us look after the baby for the first few months.

(a smile arrives on  
 Sally West's face)

DET. WEST  
(pause - and then eyes  
become watery)  
You're pregnant?

SALLY WEST  
(smiling)  
Yes.

Det. West leans across the table and kisses Sally West tenderly on the mouth.

DET. WEST  
(lowering to his own  
seat)  
I can't believe it. I really don't know what to  
say. I'm so...so...

SALLY WEST  
(interrupting)  
Happy?

DET. WEST  
That really only goes a part of the way to  
describe what I'm feeling. When?

SALLY WEST  
Well, according to the doctor and the scan, I'm 9  
weeks. So, in about 7 months.  
(pauses)  
I know you're very busy at the moment with  
"things", but my next scan will be in a few  
weeks, and I'd really love for you to be there.  
Now, remember you won't actually see much...other  
than a blob on the screen...if you're lucky!

Det. West's cell phone starts vibrating on the table. He  
picks it up to see who is calling. Displayed on the screen  
is "RYKER". He ignores the call.

DET. WEST  
Of course. Of course I'll be there. Nothing could  
stop me from being there. A blob hey? I'm falling  
in love already!



Sally West and Det. West stretch out their hands across the table to hold, looking lovingly into each other's eyes.

**EXT. HOUSE - DAY**

Still raining, Det. Ryker parks his car in front of a moderate house in a middle-class neighbourhood. In front of the house are lots of police cars and uniformed officers.

Det. Ryker gets out of his car, opens an umbrella and approaches the house.

**EXT. QUIET CAFÉ IN THE CITY - DAY**

Det. West and Sally West are standing under the awning of the café in the city. It is still pouring with rain.

DET. WEST  
(facing Sally West)  
Babe, I'm just so happy.

SALLY WEST  
So am I. Now, off you go back to crime and killings.

The two part ways. Camera follows Det. West as he starts to walk back to his car. He pulls out his cell phone and calls Det. Ryker.

DET. WEST  
Sorry I didn't pick up. I was kind of in the middle of something important.

DET. RYKER (V.O.)  
(filtered)  
Well, this is important. I'm standing over the body of our latest victim. You'd better get your ass over here. I'll text you the address.

DET. WEST  
Ok. Am on my way.

**INT. BATHROOM OF HOUSE - DAY**

Det. West and Det. Ryker are standing in the bathroom of a house with FO Puller. The bathroom is large and modern.

Camera is underwater in bathtub, looking up at surface and the face of a male.

His body lies over the side of the bath, naked with his head in the water. He is bound with rope around wrists, and at the end of each piece of rope, is a small broken piece of wood.

In the background is a typical crime scene with forensic officers and other police.

DET. WEST

Has anything been touched or moved?

DET. RYKER

No, the first uniforms here did a fucking stellar job in not disturbing anything...for once. This is how he was found. Not a terribly flattering position.

DET. WEST

(to Puller)

Good. Puller, tell us what happened here.

FO JANE PULLER

Well, from the outset, I'd say we're dealing with the same serial killer again. The victim was bound and tied to the bed via his wrists and ankles.

(points to the adjoining  
bedroom)

From minor acid burns on the victim's body, it looks like our killer had just started on things when the victim managed to get free.

Interestingly, the victim also had some acid burning on his face.

DET. RYKER

His face...holy shit! How did he get free when he was tied to a bed?

DET. WEST

(pointing at the victim)

Well, he's a big guy...over 250 pounds I'd say. He still has the rope around him, so my guess is the bed wasn't up to holding this guy down when

(MORE)

DET. WEST (CONT'D)

he started thrashing about. Each small bed post his arms were tied to shattered. Our first mistake by the killer.

DET. RYKER

Hoo-fucking-rah!

FO JANE PULLER

(nodding her head)

Spot on West. After this, a struggle ensued that lead them to the bathroom. I also think this is how the acid got onto his face.

DET. RYKER

The bathroom? Strange choice for the home owner as he would've known there was no escape through this way.

DET. WEST

Let's assume the killer was blocking the bedroom door, forcing our victim in here. Also..

(closes the bathroom door  
and locks it)

He could've barricaded himself in here for a time, hoping the killer would flee or help would arrive. I don't care how big you are, when you've been hog-tied by a psycho wielding a big knife, and somehow manage to free yourself, you run...anywhere!

(turns to the victim's body  
and then turns back to Puller)

Also, could the acid on his face affected his sight, and he didn't know where in hell he was going?

FO JANE PULLER

(squats down next to  
the victim's body)

Possibly. The victim didn't have the time to lock the door, even if he thought of doing so and could see it. The victim entered here first, with the killer closely behind. Now, this is where it gets a little fuzzy, as it's hard to tell exactly

(MORE)

FO JANE PULLER (CONT'D)

what happened without doing further tests on the body back at the lab. But, the bath was already full of water, unluckily for our victim. The killer managed to get the upper-hand, held the victim's head underwater, and he drowned.

DET. WEST

How about an educated guess on what happened?

FO JANE PULLER

(acting out description)

The victim was most likely hit over the head with something blunt and heavy, as there are droplets of blood on the tiles over there,

(points to the tiles)

and a nasty head wound here.

(points to the victim's head)

This would've rendered him pretty immobile, allowing the killer to do what he pleased. But as I said, we'll know more back at the lab.

DET. WEST

Have we found the blunt weapon yet? We might get lucky with a fingerprint.

FO JANE PULLER

Not yet. But we'll keep looking.

DET. WEST

Okay. Let us know as soon as you find anything.

Det. West and Det. Ryker exit the bathroom and start to walk back through the house.

**INT. UPSTAIRS HALLWAY OF HOUSE - CONTINUOUS**

DET. WEST

John, who was this guy?

DET. RYKER

A Russian Nationalist, Victor Yuri, 37 years old, no kids, not married. That's all we have so far.

DET. WEST

Who found the body?

**INT. STAIRWAY OF HOUSE - CONTINUOUS**

DET. RYKER

The cleaner. Must have been a pretty normal day for her until she reached the bedroom and bathroom, as the rest of the place is spotless. I should think about hiring someone like her.

**INT. FRONT ENTRANCE OF HOUSE - CONTINUOUS**

DET. WEST

With what we make? Good luck with that!  
(squats down and runs  
his finger across  
the tiled floor)  
You're right, spotless. We can kiss any possibility of evidence in this area goodbye!

DET. WEST

Okay, let's get a statement from her. Anyone else that may know something about this mess?

DET. RYKER

Unsure. Let's go and speak with the neighbors and try in get in contact with friends and family to try and build a profile on this guy.

**INT. KITCHEN OF DET. WEST HOUSE - DAY**

Sally West is standing at the sink and finishing off washing the dishes.

Upon finishing, she dries her hands and reaches for the telephone. She calls "dial assist".

OPERATOR (V.O.)

(filtered)

Dial assist, how may I direct your call?

SALLY WEST

The Hilton Seattle please.

OPERATOR (V.O.)

(filtered)

Connecting you now.

RECEPTION CLERK OF HILTON (V.O.)  
(filtered)  
The Hilton Seattle, this is Nicholas, how may I help you?

SALLY WEST  
Yes, hi. I'd like to book a room for this coming Saturday night.

RECEPTION CLERK OF HILTON (V.O.)  
(filtered)  
Certainly ma'am. Any particular style of room you're after.

SALLY WEST  
Something modest, but nice...

**TITLE OVER:**

12 APRIL

**INT. POLICE STATION MEETING ROOM - DAY**

Det. West and Det. Ryker are conversing in the same police station meeting room. Additional photos of the new killings adorn the walls.

Det. Ryker stands in front of a range of the photos, whilst Det. West sits in a chair looking at the photos.

DET. RYKER  
This doesn't make any sense. There is nothing connecting these victims. They all come from different backgrounds, have different family lives, different social classes...different cultures.  
(angrily yells)  
Fuck!

Frustrated, Det. Ryker starts walking away from the photo display.

Det. West, deep in thought, finally breaks his concentration, stands up and moves to the photo display.

DET. WEST

Let's go over what we have again. We must be missing something.

(points to photos of  
first victim)

Our first victim, 24 year old female, Rebecca Adams. Waitress, single. Bound and bathed in acid, murdered in her own flat. No clear motive, no enemies...that we know about anyway.

(moves along the  
photo display)

Second victim, 74 year old male, George Bacon. Ex-military, wife deceased, kids live in another state, and from the coroner's report, in the very late stages of lung cancer. Again, the same acid treatment.

(moves along the  
photo display)

Victim number three, 43 year old male, James Sutherland. Independently wealthy and very generous with both his time and money, making large annual donations to charity, married, no kids, wife out of town when the murder took place...

Det. Ryker interrupts Det. West.

DET. RYKER

Acid!

DET. WEST

(moves along the  
photo display to  
the final photos)

And our most recent victim, Victor Yuri. 37 year old Russian Nationalist. Emigrated 15 years ago. Works for a furniture manufacturing business that seems legit and above board. Drowned after a struggle with our killer.

DET. RYKER

Like I said...no connections, no patterns, fucking nada!

Lt. Smith enters the room and approaches the two detectives with a newspaper in his hand.

LT. SMITH

(loud and angry)

This is a total fucking shitstorm. Have you read today's papers? They're tearing shreds off this department, and in turn the Mayor is tearing shreds off of me. You boys better have some good news for me...because soon, I won't be able to protect this investigation anymore from the feds and it'll be all of our asses.

DET. WEST

Lieutenant, we're just reviewing the case and trying to connect the victims.

Lt. Smith throws the newspaper onto a desk towards the front of the room. He turns and faces Det. West, still flustered from the outburst.

LT. SMITH

And?

DET. WEST

We've looked over the case again and again and there's nothing there. We must be missing something. We just need a little more time before you let the feds in on this.

LT. SMITH

Time is one thing we're running out of fast.

(pauses to look at the  
board of photos, and then  
back at Det. West)

48 hours. I'll try and convince the Mayor that we're onto something. You boys really need to work your asses off on this.

Lt. Smith starts walking to the door of the room. Standing at the door, he turns back to face the two detectives.

LT. SMITH

I want updates on your progress every few hours.

DET. RYKER

Yes Lieutenant.

Lt. Smith slams the door shut as he leaves the room. Det. Ryker stands up and moves towards the photo board and starts perusing over it.



DET. RYKER  
Ok. What have we got?

**INT. CATHOLIC CHURCH - NIGHT**

FATHER BLAKE is standing at the pulpit of a large and opulent church in front of an almost full congregation midway through his sermon.

The priest is in his late 40's, tall and broad shouldered.

Sally West sits towards the rear of the church next to the center aisle.

Det. West enters from the rear of the church, spots Sally and moves to take a seat next to her.

DET. WEST  
(whispers)  
Sorry I'm late.

She smiles and nods a reply, aware not to make any further noise as a small part of the CONGREGATION near them turn and stare.

**INT. CATHOLIC CHURCH - NIGHT**

The mass is now finished and the majority of people having left the church.

Those remaining slowly making their way out, Det. West, Sally West and Father Blake are standing in a small circle towards the front of the church.

FATHER BLAKE  
Ah, such joyous news to learn of your pregnancy Mrs. West. I'm certain the Lord, in his infinite wisdom will bestow kindness and love over the three of you during the pregnancy to ensure safe passage of baby into this world.

Father Blake reaches out and holds her hands in his.

FATHER BLAKE (CONT'D)  
Do you know the gender of the child?

SALLY WEST

Not yet Father, but we do intend on finding out before the birth. I don't need any more surprises;

(a smile starts forming  
on her mouth)

learning of the pregnancy was surprise enough!

Det. West pulls Sally West close to his body via a one-armed hug.

FATHER BLAKE

And Mr. West, I have been following the news on these terrible atrocities that have occurred recently in our city. You must be very busy of late trying to catch those who have acted in such a savage and evil way. You have been in my prayers.

Father Blake reaches out to clasp Det. West's hands.

Det. West is aware that the clasp is a little too firm, even for Father Blake's large frame.

Det. West stares into Father Blake's eyes for a brief moment before speaking.

DET. WEST

Thank you Father.

FATHER BLAKE

Well, if you'll excuse me I really must get going. I volunteer at a soup kitchen on Thursday nights. Good night.

Father Blake turns and walks away from the Wests.

**TITLE OVER:**

15 APRIL

**INT. POLICE STATION OFFICE - DAY**

Det. West and Det. Ryker are sitting on separate chairs in front of a large wooden desk in Lt. Smith's office. Det. Ryker has his arm in a sling.

Lt. Smith sit's opposite them, fiddling with a pen in his hand. To the right of Lt. Smith stands CAPTAIN LISA MCLAREN, a moderately attractive woman in her mid-40's, well dressed in a power suit.

LT. SMITH

You boys have to understand that we did everything that we could to hold onto this case for as long as possible. But with a fifth victim on our hands, and no perceivable progress made, we had no choice but to hand this over to the feds.

Det. West and Det. Ryker are sitting in total silence, and it's unclear as to whether they're actually listening to what's being said.

CAPTAIN MCLAREN

You both should be proud of the work you've done on this case. I'm sure it will assist in catching this low-life. I expect you to give nothing but your full co-operation to the federal agents in handing over your case notes, files and knowledge about this. As Lieutenant Smith said, we did everything we could to keep this within our control, however circumstances dictate that we can't always remain in control. The fifth victim was the tipping point you understand. Busting in on the killer whilst he was still in her apartment, and then letting him get away was...

(slight pause)

less than ideal. Detective Ryker, how is your arm by the way?

DET. RYKER

(curtly)

I'll live.

LT. SMITH

We're glad to hear it. Now, you boys are to spend the next day or so getting the feds up to speed, and then I'm granting you five days away from this place. Go away, get out of town, spend some time with family, recharge the batteries, whatever. I want you back refreshed and focused.

God knows it's only a matter of time before you're onto something new in this city.

DET. RYKER

(curtly)

Is that it?

CAPTAIN MCLAREN

Enough with the attitude Ryker. Please remember that catching this person and the safety of our community is more important than your fragile ego.

(pause)

And yes, that is it.

Det. West and Det. Ryker rise from their chairs and leave the office.

**INT. BAR - NIGHT**

Det. West is sitting by himself at a dimly lit, quiet bar watching a news report on a television mounted behind the bar.

**T.V. - NEWS PROGRAM**

A middle-aged man wearing a suit sits behind a news desk.

ANCHORMAN

...police say there are no links between the recent increase of drug gang related violence and the spate of murders associated with Seattle's serial killer. Police have issued an official statement that denies such links, and in doing so, name suspected drug cartel boss PABLO CORTEZ

(photo of Pablo Cortez displayed on screen)

as the key to stopping the drug gang violence...

Det. Ryker appears, slapping Det. West on the back and sitting back down on his bar stool.

DET. RYKER

Man, did I need to take a piss.

DET. WEST

Yep, that's what old age does to you. Gives you the bladder control of a 1 year old.

DET. RYKER  
(smiling)  
Smart ass.  
(pauses)  
What a fucking bitch McLaren is! Taking a shot at  
me like that.

DET. WEST  
Well, she is right. Catching this person is more  
important than either of us. If she believes that  
others can do a better job, then good luck to  
them.

Det. West grabs the attention of the BARMAN and holds up  
his nearly empty glass.

DET. WEST  
(to barman)  
Two more of the same please.  
(to Det. Ryker)  
Anyway, let's change the subject. I have some  
news.

DET. RYKER  
(consuming what's  
left of his beer)  
Oh yeah...and what's that?

DET. WEST  
Sally's pregnant.

DET. RYKER  
(smile forming on  
lips)  
Ah shit man, that is great news!

Det. Ryker grabs Det. West's hand for a solid handshake  
pats Det. West on the back.

DET. RYKER  
(smile forming on  
lips)  
I'm so happy for you Mike. Best thing I ever did  
was having kids.

Two new beers are placed in front of the two detectives.

DET. WEST

(to the barman)

Thanks.

(to Det. Ryker)

What's it like? I mean, hearing that Sally is pregnant to me just means that she's pregnant you know. I can't really imagine what actually having a kid is like.

DET. RYKER

It's hard to put into words.

(long pause)

Do remember how you felt when you first started seeing someone really special and then falling in love with them. The intensity, and that unrelenting desire to see them, touch them...hold them. It's like that, but only the feelings are a shitload stronger.

DET. WEST

Jesus. You can be pretty poetic after a few.

DET. RYKER

Yeah, well you caught me off guard. My old man tried to explain this very same thing to me when Sam was expecting our first. And do you know what he told me...he said, "son, they're truly special, and they grow up way too fast...so make sure you don't fuck it up".

(sips beer)

That's how my old man was, as blunt as a sledgehammer. He meant well, and it stuck didn't it...25 years later I still remember it.

Det. Ryker raises his glass to cheers Det. West. The two clink glasses.

DET. RYKER

Congratulations man. It's nice to hear some good news after such a shitty day.

**TITLE OVER:**

16 APRIL, 7.56AM

**INT. BEDROOM DET. WEST HOUSE - MORNING**

Det. West is woken by the alarm clock sounding on his bedside table. He reaches over to turn it off.

**INT. KITCHEN OF DET. WEST HOUSE - MORNING**

Det. West and Sally West are prepping breakfast, with Sally cutting fruit, and Det. West standing at the stove watching over eggs and bacon.

SALLY WEST

So, what did they say?

DET. WEST

That they were getting too much heat from above and we had a chance to catch the killer, but let him escape.

SALLY WEST

Well, whilst it'll be nice having you around more often for a few days, I think it sux that you've been taken off the case after all the hard work you put in. How are the eggs and bacon coming on?

He takes the fry-pan off the stove, and walks it over to two plates on the kitchen bench.

DET. WEST

They're ready!

(starts plating the  
food)

While the lieutenant doesn't want me working on the case anymore, there are still a few things I need to get done over the next few days and a mountain of paper-work that I should be catching up on.

She moves closer to him and puts her arms on his shoulders.

SALLY WEST

Awww honey, can't all that stuff wait? We have our anniversary dinner tonight remember. That reminds me, I have to call to confirm our reservation at the hotel...I want tonight to be perfect.

DET. WEST

Of course I remember, and I wouldn't miss it for the world. Don't worry, I'll still be around a lot more than I usually am, it's just that I need to get this stuff done. Ok?

He kisses her on the lips.

**TITLE OVER:**

11.43am

**INT. MIDAS JEWELRY STORE - DAY**

Det. West enters the MIDAS JEWELRY store and approaches the counter where the STORE OWNER, a very well dressed man in his early 50's stands on the other side of the counter.

STORE OWNER

(very well spoken)

Good morning sir. How may I help you?

DET. WEST

(looking down  
into the cabinet)

Hi. I'm after something special for someone special.

STORE OWNER

(smiling)

Ah. I've been in this business for thirty-five years, and hearing phrases like that still makes me smile. Did you have anything in particular in mind sir? A ring, a necklace, silver, gold, white gold?

DET. WEST

(looking down  
into the cabinet)

Yes. A necklace, in white gold, with no stones or fancy stuff.

STORE OWNER

We have some beautiful classically styled white-gold necklaces in this counter over here.



Det. West and the store owner move to an adjoining counter and cabinet.

STORE OWNER

Did you have a budget in mind?

DET. WEST

(still looking  
down in cabinet)

Not really. If I like it, I'll buy it. The cost is irrelevant.

STORE OWNER

If only all of my clients were like you sir.

Det. West points to a particular necklace in the glass cabinet.

DET. WEST

That one; I'll take that one.

The store owner opens the cabinet, reaches in and grabs the necklace that Det. West had pointed to.

STORE OWNER

Ah. An excellent choice sir. This particular necklace is \$4,300. However, I'm sure we can do better than that. How does an even \$4,000 sound?

DET. WEST

(facing owner  
and smiling)

What was your name?

STORE OWNER

Richard.

DET. WEST

(facing owner  
and smiling)

That sounds fine Richard; that sounds fine.

**EXT. MIDAS JEWELRY STORE - CONTINUOUS**

Det. West exits the Midas Jewelry store. His phone rings. He pulls his phone from his pocket, looks at the caller ID and sees the name "SALLY WEST". He answers the call.

DET. WEST

Hi babe.

(pauses to listen)

Sure, I can get that for you.

(pauses to listen)

Okay. I love you too.

Det. West hangs up and starts walking.

**TITLE OVER:**

1.12pm

**INT. DET. WEST HOUSE KITCHEN - DAY**

Sally West stands in the kitchen holding the phone to her ear.

SALLY WEST

Yes, that's right...we have a room and dinner at the restaurant booked in.

(pauses to listen)

Great. We'll see you tonight then. Thanks so much for your help.

She hangs up the phone and places it back on the kitchen bench.

Suddenly, a noise of something falling over outside can be heard.

Sally West, slightly startled, moves to the back door to peer out onto the porch. She sees nothing.

The phone on the kitchen bench rings, again startling her. She picks up the phone and answers.

SALLY WEST

Hello.

(pauses to listen)

Oh high Holly. Yes, it's all booked and I can't wait. Mike has been so busy of late...

**TITLE OVER:**

4.35pm

**EXT. CATHOLIC CHURCH - DAY**

Det. West parks his car in front of his church. He exits his car, and as it's still raining, runs to the front of the church, going in through the main entrance and entering:

**INT. CATHOLIC CHURCH - CONTINUOUS**

Det. West walks down the aisle and enters a confessional box.

The camera lingers outside the confessional for a short time.

**TITLE OVER:**

4.59pm

**EXT. CATHOLIC CHURCH - DAY**

Det. West stands in front of the church under cover, shielded from the rain. He opens his cell phone and dials Sally West.

DET. WEST

Hi babe. Look, I've been held up a little so it'd make sense if I just met you at the hotel.

(pause to listen)

Yeah, if you could pack my things and I'll see you in an hour or so.

(pause to listen)

I love you too.

Det. West hangs up and puts his cell phone back in his pocket and runs back to his car.

**TITLE OVER:**

6.03PM

**INT. HILTON HOTEL LOBBY - NIGHT**

Sally West, dragging a small overnight bag, approaches the reception desk of the Hilton Seattle hotel where a RECEPTION CLERK greets her with a smile.

RECEPTION CLERK

Good evening ma'am. How may I help you?

SALLY WEST

Hello. I made a reservation a few days ago under the name of Sally West. Just checking in.

RECEPTION CLERK

Certainly. I'll just bring up your details.

(entering info  
into computer)

Yes, here we are. You'll be pleased to know Ms. West that we've upgraded you to one of our suites at no extra cost.

SALLY WEST

(smiling)

Oh, that's so nice of you. Thank you.

RECEPTION CLERK

You'll be in room 714. Take the elevators to the 7<sup>th</sup> floor, and turn right coming out of the elevators. Would you like me to arrange for your bag to be brought to your room?

SALLY WEST

No thank you. I can manage. It's only small. One last thing, my husband will be joining me in a little while. Are you able to leave a swipe card for him here at reception in case I'm in the shower and don't hear his knock?

RECEPTION CLERK

Of course ma'am. Enjoy your stay with us.

She turns and walks away from the reception desk and heads towards the lobby elevators.

She presses the "up" call button, and as she's waiting she pulls her cell phone from her handbag and texts Det. West the instructions on where to pick-up the swipe card for the room.

**TITLE OVER:**

6.08pm

**INT. ROOM 714 OF HILTON HOTEL - NIGHT**

Sally West opens the door to room 714 of the Hilton Seattle hotel.

She enters with the door starting to close behind her. She walks into the bedroom and towards the bed prior to the door actually closing. She puts her bag on the bag stand, and falls back onto the bed.

A smile arrives on Sally West's face as she lies on the bed.

After a brief pause, she turns over and reaches for the phone on the side table and dials the hotel's restaurant.

SALLY WEST

Hello. I'd like to confirm a reservation for two tonight under West.

(pause)

In the background, a FIGURE dressed in black appears behind Sally West and slowly starts to move towards her lying on the bed.

SALLY WEST

8.15pm; yes, that's it. We'll see you then.

She returns the phone to the receiver. As she is doing this, the figure in black jumps onto her and injects her with a strong sedative directly into her neck, yielding her unconscious.

**TITLE OVER:**

6.35pm

**INT. HILTON HOTEL LOBBY - NIGHT**

Det. West is standing at the reception desk speaking with the Reception Clerk who is having difficulties in making the swipe card.

RECEPTION CLERK

I'm sorry about this Mr. West. These machines are usually very reliable. Let me try another card.

DET. WEST

(agitated)

Can you please hurry up. I'm trying to enjoy a nice evening with my wife, and you're not helping.

RECEPTION CLERK

Again, I apologise for the delay. Hopefully this will work.

(pause as he fiddles  
with machine)

Ah yes, that's done the trick.

(hands swipe card  
to Det. West)

Here you are Mr West.

He snatches the swipe card from the Reception Clerk.

DET. WEST

(agitated)

Thank you.

**INT. ROOM 714 OF HILTON HOTEL - NIGHT**

Det. West opens the door to room 714 of the Hilton Seattle hotel and enters.

DET. WEST

(calls out)

Babe, it's just me!

There is no response. He starts to move into the bedroom.

DET. WEST

(calls out)

Babe!

Det. West enters the bedroom to see Sally West bound and tied to the bed.

DET. WEST  
 (moving towards  
 the bed)  
 Sally!

Det. West starts to untie Sally West from the bed.

As he is doing so, the figure in black rushes out from the closet with a knife in hand and tackles Det. West to the ground.

The two struggle for a period on the ground, with the figure finally getting the upper-hand, lying on top of Det. West.

The figure slowly starts to push the knife into Det. West's chest, with Det. West trying to stop this.

DET. WEST  
 (in desperation)  
 No...please...no...

The figure starts to win the struggle, with the knife penetrating Det. West's chest.

Det. West starts spitting up blood. Finally, Det. West can struggle no more, and the knife plunges deep into his chest, killing him.

**TITLE OVER:**

HELL

**TITLE OVER:**

9 April

**INT. BOARD ROOM OF OFFICE BUILDING - DAY**

Several well-dressed EXECUTIVES sit around a large table in a plush meeting room of an inner city office tower.

At one end of the table stands one of the executives presenting graphs to the other executives around the table.

One of the executives has his head down and is seemingly asleep.

PRESENTING EXECUTIVE

(pointing at graphs)

So, as you can see from these projections, if we remain in direct assets for much longer, the yield from this will damage revenues considerably...and...

The presenting executive stops as he notices the sleeping executive at the table.

PRESENTING EXECUTIVE

(pointing at sleeping figure)

Um...is James asleep?

SEATED EXEC 1

It looks that way.

(smiling)

Must've been a big one last night!

PRESENTING EXECUTIVE

Would someone please give him a gentle prod?

The executive seated next to the sleeping figure pokes the sleeping executive on the arm.

SEATED EXEC 2

(continues prodding)

James. James. Are you okay?

The sleeping executive starts to come out of his sleep and looks around the table.

The sleeping executive is Det. Mike West.

PRESENTING EXECUTIVE

(at the sleeping figure)

James, what is wrong with you man? I know sometimes this shit can be boring, but to fall asleep whilst I'm presenting...c'mon!



James (Det. West) looks at the presenting executive and around the table, totally confused by what is taking place in front of him.

JAMES (DET. WEST)

Um...ah...sorry about that. Look, I'm really not feeling myself today so might just step out for a few. Please continue without me.

James (Det. West) stands and starts to move towards the meeting room door.

The presenting executive continues with his presentation. James (Det. West) opens the door and walks into:

**INT. HALLWAY OF OFFICE BUILDING - CONTINUOUS**

James (Det. West) walks down the hall trying to take in his surroundings and is approached by a SECRETARY.

SECRETARY

James, did the meeting finish early?

James (Det. West) stares off into the distance, not really paying attention to what the secretary is saying.

SECRETARY

(waving hand  
in front of face)

James...James. Hello. Are you there?

James (Det. West) snaps out of his trance and looks at the secretary. He starts to smile and warms his tone to cover up the fact he is totally confused.

JAMES (DET. WEST)

Of course I'm here. Where would I be if not here?

(pause)

No, the meeting is still going on. I just needed to step out to use the bathroom.

SECRETARY

Well, if you're out, are you able to sign-off on those reports that Phil has been chasing up for the past few days. I've left them in your office.

JAMES (DET. WEST)  
Reports. My office. Sure.

He starts to walk away from the secretary.

SECRETARY  
Ah...James, where are you going?  
(pointing in  
opposite direction)  
The bathroom is that way.

JAMES (DET. WEST)  
(laughs)  
Just testing you!

He walks in the opposite direction, finds the men's bathroom and walks through the door into:

**INT. MEN'S BATHROOM OF OFFICE BUILDING - CONTINUOUS**

James (Det. West) walks to the vanity and looks in the mirror, where he sees the face of another man.

He starts to feel his face with his hands.

JAMES (DET. WEST)  
(to the mirror)  
What is going on? Who the fuck am I?

James (Det. West) turns on the taps, cups his hands under the water and splashes water on his face, hoping the water will wash the bad dream away.

No such luck. He stares back at the mirror in disbelief.

**INT. HALLWAY OF OFFICE BUILDING - CONTINUOUS**

James (Det. West) exits the bathroom, fixing his tie in a weak attempt to compose himself.

He walks down the hall, looking at cubicles where EMPLOYEES are sitting and working.

He eventually arrives at the secretary's cubicle and observes she sits in front of an office where the name display on the window reads "JAMES SUTHERLAND".

Remembering people are referring to him as "JAMES", he walks past the secretary's cubicle and enters:

**INT. JAMES SUTHERLAND'S OFFICE - CONTINUOUS**

James (Det. West) closes the office door and draws the blinds to provide privacy.

He begins searching for clues as to who he might be.

JAMES (DET. WEST)  
(frustrated)  
C'mon, c'mon, there must be something here.

Having found nothing, he notices a jacket hanging on the back of the office door.

He searches through it and finds a wallet and set of keys. One of the keys has the logo of a popular and prestigious car company.

He opens the wallet to find a drivers license of James Sutherland which has his home address.

JAMES (DET. WEST)  
James Sutherland...who the fuck are you?  
(pause)  
At least I'm in the right state!

Satisfied with his find, James (Det. West) opens the office door and steps into:

**INT. HALLWAY OF OFFICE BUILDING - CONTINUOUS**

James (Det. West) approaches the secretary's desk and leans over.

JAMES (DET. WEST)  
Look, I'm not feeling the best. Upset stomach. So I'm going to take off for the day.

Suddenly, the Secretary's face distorts into something that looks demonic.

SECRETARY

(sounding demonic)

Oh, that's no good James. Was it something you ate?

James (Det. West) recoils back in shock at the sight, but just as quickly as the Secretary's face transformed into the demon, it transforms back to a normal face.

SECRETARY

James, did you hear me? Was it something you ate?

JAMES (DET. WEST)

(a bit startled)

Could've been. Who knows with these things!

SECRETARY

Well, go home and get some rest. Oh, did you sign-off those reports for Phil?

JAMES (DET. WEST)

No, but I will tomorrow...I promise!

James (Det. West) turns to leave and starts walking away.

SECRETARY

(playfully)

I'm going to hold you to that promise! Feel better James.

**INT. ELEVATOR OF OFFICE BUILDING - DAY**

Jams (Det. West) stands alone in the elevator as it descends.

The doors finally open, and standing on the other side of the doors is a tall FIGURE dressed in black holding a sharp, blood drenched knife down by their side.

JAMES (DET. WEST)

(staggering back)

Fuck me!

The figure suddenly vanishes into thin air.

James (Det. West) assumes it was a figment of his imagination and steps out of the elevator and into:

**INT. CAR PARK OF OFFICE BUILDING - CONTINUOUS**

James (Det. West) starts walking amongst the row of cars pressing the "unlock" button on the car keys from the office.

JAMES (DET. WEST)  
C'mon you bastard...be here!

After walking for a short time and continually pressing the button, a car near-by beeps into life and unlocks.

He moves to the car, opens the door and steps into the driver's side of:

**INT. CAR - CONTINUOUS**

He reaches over and opens the glove compartment and searches for more clues.

Finding nothing, he starts the car and drives out of the car park.

**EXT. JAMES SUTHERLAND'S HOUSE - DAY**

A car pulls into the driveway of a large house in an expensive suburb.

The car stops and out of the car steps James (Det. West).

He walks to the front door, tries several keys from the set found in the office, and eventually finds one that unlocks the door.

**INT. GRAND FOYER OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

James (Det. West) stands in the grand foyer of the house.

JAMES (DET. WEST)  
Whoever I am, I'm loaded!!

After standing there for several seconds:

**FLASHBACK TO:**

**JAME'S SUTHERLAND CRIME SCENE**

Police officers and forensics officers working the crime scene.

**BACK TO PRESENT**

Surprised by the flashback, he staggers a little and collapses to the floor unconscious.

**INT. GRAND FOYER OF JAMES SUTHERLAND'S HOUSE - DAY**

Sometime later, James (Det. West) slowly wakes up on the floor of the foyer and slowly gets to his feet.

JAMES (DET. WEST)  
What just happened?

He starts ascending the stairs that come off the grand foyer.

**INT. MASTER BEDROOM OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

James (Det. West) is searching through draws and wardrobes looking for clues.

Whilst searching:

**FLASHBACK TO:**

**JAME'S SUTHERLAND CRIME SCENE**

The body of James Sutherland lies still and naked on the bed.

**BACK TO PRESENT**

**INT. STUDY OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

Again startled, he does his best to compose himself.

JAMES (DET. WEST)  
Christ, what is happening?

He takes a few deep breaths and recommences searching through the desk and cupboards looking for clues.

**INT. DINNING ROOM OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

He is searching through the display cases looking for clues.

**INT. KITCHEN OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

James (Det. West) finds the telephone and sees the red light flashing indicating a message on the answering machine.

He presses a button and a message starts playing:

CATHY SUTHERLAND (V.O.)

(filtered)

Hi honey, it's just me. I tried you on your cell and work phone but couldn't get you. Just a call to say hello and that I'm enjoying things down here in Sydney. Lots of family gatherings and catch-ups. It's been really nice. Everyone sends their love and says hello.

(pause)

Okay...that was about it. I love you and I'll see you next Tuesday. Bye.

The message ends.

James (Det. West) cell beeps and vibrates. He pulls the phone from his pocket and sees a message that reads "CONFIRMATION OF APPOINTMENT, 25829412R. 11PM, 210 MAIDEN LANE, SEATTLE".

James (Det. West) starts dialing a number and then puts the cell to his ear.

SALLY WEST (V.O.)

(filtered)

Hello.

JAMES (DET. WEST)

(excitedly)

Sally!!

SALLY WEST (V.O.)  
 (filtered)  
 Yes.

JAMES (DET. WEST)  
 Oh, thank god! Where are you?

SALLY WEST (V.O.)  
 (filtered)  
 Who is this?

JAMES (DET. WEST)  
 It's me babe.

SALLY WEST (V.O.)  
 (filtered)  
 Sorry, but that's not really helping me.

JAMES (DET. WEST)  
 It's me, Mike.

The call ends, and all James (Det. West) can hear is a dial tone. Frustrated, he dials the same number again.

SALLY WEST (V.O.)  
 (filtered)  
 Look, I don't know who you are, but please stop calling me. I have nothing to say to you.

JAMES (DET. WEST)  
 No, please don't hang-up.  
 (paused silence)  
 Hello. Are you still there?

SALLY WEST (V.O.)  
 (filtered - desperate)  
 Yes. But please tell me who you are and why you're calling me.

James (Det. West) realizes that Sally West has no idea who he is so tries a different approach.

JAMES (DET. WEST)  
 You don't know me. But I know your husband very well.

There is a slight pause and silence before she responds.



SALLY WEST (V.O.)  
 (filtered)  
 You knew Mike?

JAMES (DET. WEST)  
 "Knew Mike"?

SALLY WEST (V.O.)  
 (filtered - angry)  
 Look, I don't know who you are and what type of  
 game you're playing, but please don't call me  
 again.

The call ends, and all he can hear is a dial tone.

JAMES (DET. WEST)  
 (angry)  
 Shit!

He puts the cell down and stands at the counter-top  
 thinking.

**INT. STUDY OF JAMES SUTHERLAND'S HOUSE - CONTINUOUS**

James (Det. West) sits at a desk with a laptop open in  
 front of him.

He types "Detective Mike West Seattle Homicide Division"  
 into a search engine. Many results are displayed and he  
 clicks on the first one.

He is now looking at an online newspaper article that has  
 the headline "Murdered Homicide Detective With Drug Ring  
 Links". He stares at the screen in disbelief.

JAMES (DET. WEST)  
 Fuck me...I'm dead!

James (Det. West) starts to read the article aloud.

JAMES (DET. WEST)  
 "Detective Mike West, an officer with the Seattle  
 Homicide Division who was brutally murdered late  
 last month has been linked to one of the largest  
 drug syndicates in North West America.  
 (MORE)

JAMES (DET. WEST) (CONT'D)

The information was uncovered on Tuesday of this week when an anonymous phone call was made to the Drug Enforcement Agency...In 2008, Detective West married into the Bell family fortune, worth an estimated \$900M..."

He stands up from the desk and hits the desk with his fists in rage.

JAMES (DET. WEST)

Fucking assholes! What does my marriage have to do with anything?

He starts searching through the draws of the desk.

**INT. MASTER BEDROOM OF JAMES SUTHERLAND'S HOUSE -  
CONTINUOUS**

James (Det. West) searching through draws and wardrobes.

He pulls down a shoe box from the top of the wardrobe, squats down and opens it.

Inside the box is a pistol. He takes the pistol, stands up and puts it down the back of his pants, covered by the jacket he's wearing.

**INT. CAR - NIGHT**

James (Det. West) sits in a car looking out the window at the front gates of a mansion.

He looks down at his cell phone where the message from earlier is displayed; "CONFIRMATION OF APPOINTMENT, 25829412R. 11PM, 210 MAIDEN LANE, SEATTLE".

He checks his watch, and drives the car to the gate entrance.

A voice speaks from an intercom system.

VOICE (V.O.)

(filtered)

May I help you sir?

JAMES (DET. WEST)

Yes, I have an appointment here tonight at 11pm.  
Apologies if I'm a little early.

VOICE (V.O.)

(filtered)

Please enter your confirmation number into the  
keypad.

Reading the message on the phone, he reaches out of the  
window and enters the code onto a keypad located next to  
the intercom.

The gates start to open.

VOICE (V.O.)

(filtered)

Thank you sir. Please make your way to the  
entrance of the house.

He drives the car for a short time up a long driveway where  
it turns into a large circle with a plush water fountain in  
the center.

He notices a MAN IN A TUXEDO standing on the driveway in  
front of the mansion's main entrance.

James (Det. West) stops the car where the man in tuxedo  
stands. The man in tuxedo opens the car door.

MAN IN TUXEDO (O.S)

Good evening sir. If you'd like to make your way  
into the house via this entrance where someone  
will assist you further.

James (Det. West) steps out of the car into:

**EXT. MANSION - CONTINUOUS**

James (Det. West) walks up to the mansion entrance, opens  
the door and steps into:

**INT. MANSION FOYER - CONTINUOUS**

The foyer is elegantly appointed and leads to a large set  
of stairs.

The foyer also contains a desk similar to that of a concierge's of a hotel.

Behind the desk sits another MAN IN TUXEDO 2 with a laptop in front of him.

There are several other visitors sitting in plush leather sofas.

James (Det. West) approaches the desk.

MAN IN TUXEDO 2  
Welcome sir. May I have your confirmation number please?

James (Det. West) pulls his cell phone from his pocket, finds the confirmation message and shows it to the man in tuxedo 2.

The man in tuxedo 2 enters the information into the laptop.

Suddenly, the man in tuxedo 2's face distorts into something that looks demonic.

MAN IN TUXEDO 2  
(sounding demonic)  
Ah yes, here we are sir. Tonight you will be in room 101. The room is ready.

Just as quickly as the man in tuxedo 2's face transformed into the demon, it transforms back to a normal face.

MAN IN TUXEDO 2  
If you'd care to take this key and you'll find the room up the main stairs and around to the left.

James (Det. West) takes the key and starts ascending the stairs.

**INT. TOP HALLWAY OF MANSION - CONTINUOUS**

Once James (Det. West) reaches the top, he notices a SECURITY GUARD standing against a wall.

James (Det. West) turns left and walks to room 101. He inserts the key, opens the door, and steps into:

**INT. LIVING AREA OF ROOM 101 - CONTINUOUS**

The door closes behind him as he moves further into the living area of a very well appointed suite that has a fireplace with a fire lit.

He takes time to look around the room.

After a while, he walks to a closed door coming off the living room and opens the door, stepping into:

**INT. BEDROOM OF ROOM 101 - CONTINUOUS**

Presented in front of him is a young BOY (BEN) dressed in only underpants. The young boy (Ben) is tied to the bed and unconscious.

JAMES (DET. WEST)

What the fuck!

James (Det. West) rushes over to the bed and starts to untie the boy (Ben). The boy (Ben) starts to wake and freaks out.

BEN

No...no...no...

JAMES (DET. WEST)

Hey, hey, it's okay. I'm here to help you. I'm a police officer and I'm here to take you back home.

(looks around room)

We need to get you some clothes.

James (Det. West) gets up from the bed and starts searching through the suite for some clothes for the young boy (Ben).

He finds an adult t-shirt, goes back to the young boy (Ben) and squats down so the two are eye level.

JAMES (DET. WEST)

What's your name?

BEN

Ben.

JAMES (DET. WEST)

Hi Ben. I'm Mike. Ben, I'm going to get you out of here, but for me to do that, you need to listen to exactly what I say. Does that sound okay?

Ben nods in understanding.

JAMES (DET. WEST)

Good. Now put this t-shirt on and stay on this bed. I'm going to look for a way out. Can you do that for me Ben?

BEN

Yes.

JAMES (DET. WEST)

Good boy.

James (Det. West) stands up and walks towards the window where he pulls the curtain just enough to allow him a view of outside.

JAMES (DET. WEST) POV: he sees several guards walking around a lush lawn.

Letting go of the curtain, he moves into:

**INT. LIVING AREA OF ROOM 101 - CONTINUOUS**

He slowly opens the entrance door a mere crack

JAMES (DET. WEST) POV: he sees the security guard still standing at the top of the stairs.

An idea suddenly comes to him. He moves back into:

**INT. BEDROOM OF ROOM 101 - CONTINUOUS**

James (Det. West) grabs Ben by the hand.

JAMES (DET. WEST)

Come with me Ben and stay close. This might get a little out of control.

James (Det. West) walks Ben out to the:

**INT. LIVING AREA OF ROOM 101 - CONTINUOUS**

James (Det. West) picks up a fire poker from beside the fireplace and pokes it into the fireplace, clawing out some lit wood.

Slowly, the carpet starts to burn, and plumes of smoke form.

He leads Ben over towards the suite entrance and stands and waits for the fire and smoke to get a little larger.

**INT. TOP HALLWAY OF MANSION - CONTINUOUS**

The door bursts open with plumes of smoke bellowing out. From the smoke runs James (Det. West) with Ben close behind.

JAMES (DET. WEST)  
(loud)  
Fire! Fire!

SECURITY GUARD 1 from the top of the stairs runs towards James (Det. West) and Ben.

SECURITY GUARD 1  
Sir, please get to safety. I'll take the boy.

James (Det. West) swings the fire poker in the direction of Security Guard 1 and connects a crushing blow to the man's head.

Security Guard 1 falls to the floor.

They continue to move down the hallway in the opposite direction to which James (Det. West) originally came.

At the end of the hallway is a fire door. James (Det. West) opens the fire door and the two step into:

**INT. FIRE STAIRS OF MANSION - CONTINUOUS**

They walk down the fire stairs and reach the bottom where they come to another door.

James (Det. West) opens the door slightly and looks out.

JAMES (DET. WEST)  
(to Ben)  
This way looks safe. Come on, let's go.

James (Det. West) leads Ben through the fire door and into:

**INT. ACCESS HALL OF MANSION - CONTINUOUS**

The access hall is unlike the rest of the mansion, with concrete floor and walls.

James (Det. West) leads Ben down the hall and into:

**INT. KITCHENS OF MANSION - CONTINUOUS**

James (Det. West) leads Ben through the kitchens, and after several steps a voice is heard in the distance of SECURITY GUARD 2.

SECURITY GUARD 2 (O.S)  
Go and check the kitchens, they may have gone in there.

JAMES (DET. WEST)  
(quietly)  
Shit!

James (Det. West) turns back and leads Ben the way they came.

Another voice is heard in the distance of SECURITY GUARD 3.

SECURITY GUARD 3 (O.S)  
They must have gone this way.

Security guard 3 and SECURITY GUARD 4 appear at the entrance to the kitchens from the access hall entry with pistols raised.

SECURITY GUARD 3  
Sir, please release the boy and we'll pretend none of this happened.



James (Det. West) turns to head in the opposite direction, however SECURITY GUARD 5 and SECURITY GUARD 6 are blocking that way also.

The four security guards start to move in on James (Det. West) and Ben. James (Det. West) and Ben remain still, waiting for the onslaught.

BEN  
(crying)  
No...no...no...

With the four security guards in striking distance, James (Det. West) swings the fire poker in the direction of Security Guard 3 and connects a crushing blow to the man's head.

Security Guard 3 falls to the floor unconscious.

James (Det. West) tries to run with Ben in hand, however cannot as Security Guard 4 holds Ben by his other hand.

Security Guard 5 fires his pistol in James (Det. West) direction and misses as James (Det. West) jumps behind a kitchen bench and in doing so let's go of Ben's hand.

Security Guard 4 leads Ben out of the kitchens.

BEN  
(screaming)  
No...please no!

The security guards 5 and 6 open fire on James (Det. West) as he ducks and dodges between the various benches and cabinets in the kitchens avoiding the fire.

James (Det. West) exits the kitchens into:

**INT. ACCESS HALL OF MANSION - CONTINUOUS**

James (Det. West) sprints down the access hall with security guards 5 and 6 in pursuit.

At the end of the access hall is a fire door. He opens and steps into:

**EXT. OPEN CAR PARK OF MANSION - CONTINUOUS**

James (Det. West) sprints out into the open car park of the mansion.

He spots the car in which he arrived earlier and runs towards it.

Security guards 5 and 6 bust out of the fire door and recommence firing on James (Det. West).

James (Det. West) reaches the car and opens the door and gets into:

**INT. CAR - CONTINUOUS**

He sits in the driver's seat and reaches toward the ignition.

JAMES (DET. WEST)  
Please, please.  
    (finds key and  
    starts car)  
Yes!

He stomps on the accelerator and starts driving down the long driveway.

**EXT. OPEN CAR PARK OF MANSION - CONTINUOUS**

Security guards 5 and 6 continue to fire their guns at the fleeing car.

The car crashes through the closed gate to escape the mansion.

**INT. CAR - NIGHT**

A short time later and with the car stopped several blocks away from the mansion, James (Det. West) sits in the driver's seat, pulls out his cell phone and dials a number.

**INT. DET. RYKER'S BEDROOM - CONTINUOUS**

A cell phone rings in a darkened room.

Det. Ryker reaches over to the night light, turns it on and grabs the ringing cell phone.

DET. RYKER  
(sleepy)  
Hello.

JAMES (DET. WEST) (V.O.)  
(filtered)  
John! Please just listen. I know you, but chances  
are you won't have a fucking clue who I am or you  
wouldn't believe me if I told you.

**INT. CAR - CONTINUOUS**

JAMES (DET. WEST)  
There is a pedophile ring operating at 210 MAIDEN  
LANE, SEATTLE...

DET. RYKER (V.O.)  
(filtered)  
Who are you and how did you get my number?

JAMES (DET. WEST)  
That's not important. Right now, you need to  
mobilise SVU and SWAT as quickly as you can and  
go to 210 MAIDEN LANE, SEATTLE. You need to do  
this now as I've only just escaped from that  
house masquerading as a client and they most  
likely suspect that I'll be calling the police or  
something similar. The house is heavily guarded;  
I estimate ten to fifteen armed men; although,  
you shouldn't have too many problems getting  
passed the front gate. Do you understand what I'm  
telling you?

**INT. DET. RYKER'S BEDROOM - CONTINUOUS**

DET. RYKER  
Yes; and I have no reason to doubt such a bizarre  
request at this time of night. But you must  
realise, that I now have your number and can  
trace this call back to you if what you're  
telling me turns out to be a pile of shit.

JAMES (DET. WEST) (V.O.)  
(filtered)  
I realise.

The line goes dead and all Det. Ryker can hear is a dial tone.

**INT. CAR - NIGHT**

A short time later, James (Det. West) sits in his car parked several houses down from the mansion.

JAMES (DET. WEST)

C'mon John, where the hell are you? You should be here by now.

In the distance, sirens can be heard very faintly. They gradually become louder and louder.

Eventually, many police and SWAT cars scream passed James' (Det. West) parked car.

A smile appears on James' (Det. West) face, he starts his car and drives away.

**INT. STUDY OF JAMES SUTHERLAND'S HOUSE - NIGHT**

James (Det. West) sits at a desk with a laptop open in front of him trying to investigate further who he is and what is happening.

The room is dark, with the screen from the laptop the only source of light.

In the background, a FIGURE emerges from the shadows behind James (Det. West).

With a syringe in hand, the dark figure inches closer to James (Det. West), raises the syringe and plunges it into his neck, whilst at the same time covering James' (Det. West) mouth with a gloved hand.

James' (Det. West) collapses as he loses consciousness.

**INT. MASTER BEDROOM OF JAMES SUTHERLAND'S HOUSE - NIGHT**

James (Det. West) is gagged and lies bound to the four posts of the bed by his arms and legs, wearing only underpants.

The figure, who is masked, stands over James (Det. West) at the side of the bed. The figure slowly removes the mask from his face to reveal Father Blake.

A look of total surprise and amazement appears on James (Det. West) and he starts yelling under the gag.

FATHER BLAKE

Good evening Mr. Sutherland and welcome to the cleansing of your sins, and the start of your journey of infinite contentment by our Father's side in his kingdom of Heaven.

Father Blake starts to prepare his tools of acid and steel wool.

James (Det. West) starts to struggle in his binds and continues to yell under the gag.

FATHER BLAKE

(continues to prep)

You surely know why you are here Mr. Sutherland, and why your sins must be cleansed in order to find solace and redemption.

(continues to prep)

For years, you have preyed on children, taking advantage of their innocence and defiling their purity with your wicked sexual impulses. It is time for this sinning to end and for you to repent these sins before the eyes of our Father.

(pause)

I assure you Mr. Sutherland, your experience here tonight will be truly cathartic.

Father Blake starts to scrub James (Det. West) with an acid soaked clump of steel wool.

James (Det. West) writhes in pain and continues to yell through the gag.

**FADE OUT:**

**TITLE OVER:**

11 APRIL

**INT. OFFICE OF WAREHOUSE - DAY**

DAVID LLOYD, dressed in a suit sits at a desk in an office staring at a clock on the wall.

The clock displays 6.03am. Only the sound of the second hand ticking can be heard as all else is silent.

David Lloyd eventually gets up from his seat, moves to a coat stand, grabs a coat and puts it on.

He walks out of the room and into:

**INT. OFFICE HALLWAY OF WAREHOUSE - CONTINUOUS**

David Lloyd walks down a hallway. He has a calm and controlled expression on his face.

He reaches a door at the end of the hallway. He opens the door, and steps through into:

**INT. RECEPTION OFFICE OF WAREHOUSE - CONTINUOUS**

David Lloyd walks to a male DRIVER who is wearing a suit and sitting on a couch in the reception area reading a magazine.

The Driver looks up, and seeing David Lloyd approaching, puts the magazine down on a side table and stands up from the couch.

David Lloyd and the driver both exit out the front door of the reception office into:

**EXT. OPEN CAR PARK OF WAREHOUSE - CONTINUOUS**

David Lloyd and the driver walk to a black luxury car with heavily tinted windows.

The driver opens the rear car door for David Lloyd who enters the car with the driver closing the door behind him.

The driver then walks to the driver's door, opens it and gets into:

**INT. BLACK LUXURY CAR - CONTINUOUS**

David Lloyd sits in the rear of the car looking out the window.

After some time, he checks his watch briefly, and then returns to looking out the window.

**EXT. HOUSE - DAY**

The black luxury car arrives at a house and parks in the driveway.

**INT. BLACK LUXURY CAR - CONTINUOUS**

David Lloyd, still sitting in the rear of the car, removes his cell phone from his coat pocket, opens it and dials a number and starts to exit the car.

**INT. BEDROOM OF HOUSE - CONTINUOUS**

A cell phone rings next to a bed where a SLEEPING MAN lies with his back to the camera.

The man starts to stir and rolls over, revealing the face of Det. Mike West as VICTOR YURI.

Victor (Det. West) reaches for the cell phone next to the bed and presses the answer button.

VICTOR (DET. WEST)  
(sleepily)  
Hello.

DAVID LLOYD (V.O.)  
(filtered)  
Victor! Why the fuck aren't you where you're supposed to be? You should've been there over an hour ago!

VICTOR (DET. WEST)  
Listen buddy, you have the wrong number. There ain't nobody called Victor here.

The sound of the door bell ringing inside the house can be heard.

DAVID LLOYD (V.O.)

(filtered)

Victor, don't fucking lie to me. I'm standing at the front door of your house and just heard the doorbell ring through your phone. Now come down and open this fucking door!

He jumps out of bed and runs to the window of the bedroom where he

VICTOR (DET. WEST) POV: peers out and sees a black luxury car with heavily tinted windows parked in the driveway with a driver standing beside the door.

Victor (Det. West) puts the cell phone back to his face.

VICTOR (DET. WEST)

Okay. I'll come down. Give me a few minutes.

He ends the phone call before David Lloyd has a chance to say anything further.

He quickly scans the bedroom and then enters

**INT. BATHROOM - CONTINUOUS**

He looks in the mirror and sees the face of another man staring back at him.

**FLASHBACK TO:**

**VICTOR YURI CRIME SCENE**

Police officers and forensics officers are working the crime scene.

**BACK TO PRESENT**

Victor (Det. West), shaken with the flashback, walks out of the bathroom back into:

**INT. BEDROOM - CONTINUOUS**

In the bedroom he starts searching through draws and wardrobes. He finds some clothes, puts them on and exits the bedroom.



**EXT. FRONT DOOR OF HOUSE - DAY**

Victor (Det. West) opens the front door of the house where David Lloyd is standing waiting for him.

DAVID LLOYD

Victor, it frustrates me no end that you failed to arrive at work at the agreed and scheduled time. You realise what an important day this is for our organisation, yet you decide to sleep in. Our western ways have clearly had an effect on you.

VICTOR (DET. WEST)

I'm sorry. It won't happen again. I'm really just not feeling myself today.

DAVID LLOYD

Victor, please either leave your feelings inside of this house

(motions to house)

or keep them to yourself. In our line of work, there is no room for feelings. You know this. Now come, let's go. We have a lot to do today in readiness for tonight.

David Lloyd starts walking to the black luxury car and after closing the front door, Victor (Det. West) follows.

**EXT. OPEN CAR PARK OF WAREHOUSE - DAY**

The black luxury car arrives at the open car park of the warehouse and parks in the same spot from whence it came.

**INT. FURNITURE MANUFACTURING WAREHOUSE - DAY**

Several WORKERS are scattered around the factory and warehouse undertaking tasks that would be found in a furniture manufacturing business.

David Lloyd and Victor (Det. West) walk through the warehouse.

One of the workers looks at Victor (Det. West) and suddenly the worker's face distorts into something demonic, and quickly transforms back to that of a normal face.

A concerned look appears on Victor's (Det. West) face.

After walking for a short time, David Lloyd and Victor (Det. West) arrive at a large tool rack mounted on a wall.

The tool rack is tucked away in a corner of the warehouse where there are no workers.

David Lloyd pulls down on one of the screwdrivers that is seemingly hung on the wall.

The wall mounted tool rack splits slightly in the middle to reveal a small opening.

David Lloyd looks at Victor (Det. West) for a short while as Victor (Det. West) stands motionless.

DAVID LLOYD

Victor, please open the door.

Victor (Det. West) hesitates and then moves towards the split in the middle of the wall mounted tool rack. With one hand on each side of the split, he pushes both sides away from each other to reveal a locked door.

David Lloyd approaches the locked door and enters a code into an adjoining key pad. The sound of the door unlocking can be heard.

David Lloyd walks through the door and instinctively Victor (Det. West) follows.

**INT. LONG HALLWAY OF WAREHOUSE - CONTINUOUS**

Victor (Det. West) pulls the two sides of the wall mounted tool rack towards each other and closes the split. He then closes the door.

David Lloyd starts to descend some stairs and Victor (Det. West) follows.

The two men walk down a long and bare hallway and arrive at another locked door at the end of it.

David Lloyd enters a code into an adjoining keypad and the door unlocks. David Lloyd opens the door and walks through it. Victor (Det. West) follows.

**INT. UNDERGROUND BUNKER OF WAREHOUSE - CONTINUOUS**

The room is vast. With racks of cages along each wall. In each cage is a PERSON.

Walking around the room are several GUARDS holding assault rifles.

A stunned look appears on Victor (Det. West) face.

DAVID LLOYD

Victor, is something wrong? You look almost...ashamed and shocked.

Victor (Det. West) manages to compose himself.

VICTOR (DET. WEST)

No. Everything is fine.

DAVID LLOYD

Good, because this is the largest stock level we've ever had. And I'm sure I don't need to explain to you the monetary value of this.

VICTOR (DET. WEST)

Of course not.

DAVID LLOYD

Splendid. Let us find Mr. Smith and discuss the arrangements shall we.

**INT. BATHROOM OF HOUSE - NIGHT**

Victor (Det. West) is vomiting in the toilet, with the bath running in the background.

He stops vomiting, stands up and moves to the mirror, where he sees the face of Victor Yuri.

VICTOR (DET. WEST)

(to the mirror)

What sort of fucked up shit were you involved in?

(turns the faucet on

and splashes

face with water)

And what the fuck is happening to me!

Noticing the bath is full, Victor (Det. West) moves to the bath and turns the running water off.

He removes his clothes but leaves his boxer shorts on. A THUD can be heard from another room.

Startled, Victor (Det. West) goes to investigate.

**INT. BEDROOM OF HOUSE - CONTINUOUS**

Victor (Det. West) moves through the bedroom, looking for the source of the noise.

**INT. UPSTAIRS HALLWAY OF HOUSE - CONTINUOUS**

Victor (Det. West) moves through the hallway slowly. He arrives at a small table and notices a statuette is on the floor.

He crouches to pick up the statuette. Sensing someone is behind him, he holds the statuette, quickly rises and swings his arm holding the statuette at vacant space - no one is there.

Victor (Det. West) puts the statuette back on the table, and walks back into:

**INT. BEDROOM OF HOUSE - CONTINUOUS**

Victor (Det. West) moves through the bedroom, returning to the bathroom. Before he gets to the bathroom, a FIGURE creeps out of the shadows behind him, injects Victor (Det. West) with a strong sedative directly into his neck, yielding him unconscious.

**INT. BEDROOM OF HOUSE - NIGHT**

Victor (Det. West) is bound to the bed by his arms and legs. Father Blake stands over him.

FATHER BLAKE

Good evening Mr. Yuri and welcome to the cleansing of your sins, and the start of your journey of infinite contentment by our Father's side in his kingdom of Heaven.

Father Blake starts to prepare his tools of acid and steel wool. Victor (Det. West) starts to struggle in his binds and starts to yell under the gag.

FATHER BLAKE

You surely know why you are here Mr. Yuri, and why your sins must be cleansed in order to find solace and redemption.

(continues to prep)

For years, you have illegally procured and sold God's most divine creation as if they were mere consumable objects that are on sale at Walmart. It is time for this sinning to end and for you to repent these sins before the eyes of our Father.

(pause)

I assure you Mr. Yuri, your experience here tonight will be truly cathartic.

Father Blake starts to scrub Victor (Det. West) with an acid soaked clump of steel wool.

He writhes in pain and continues to yell through the gag.

He pulls hard on the bed posts his arms are tied to, and they start to give way. Father Blake is oblivious to this as he's so focused on the ritual cleansing.

After a short amount of struggling, the bed posts shatter, freeing Victor's (Det. West) arms. He punches Father Blake in the face. Father Blake falls back and down on the ground, and takes some time to get up on his feet.

Whilst Father Blake is getting up, Victor (Det. West) frees his feet from the binds and starts attacking Father Blake.

Father Blake puts his gloved hand in the bucket of acid and splashes it into Victor's (Det. West) face.

VICTOR (DET. WEST)

(clutching face)

Arrrrggghhhh!

Blinded, Victor (Det. West) stumbles into the bathroom. Father Blake picks up a heavy statuette sitting on a chest of draws and follows Victor (Det. West) into the bathroom.

**INT. BATHROOM OF HOUSE - CONTINUOUS**

Father Blake smashes the statuette over Victor's (Det. West) head, bringing him to his knees.

Father Blake grabs Victor (Det. West) and plunges his head into the full bath.

The camera looks up at the face of Victor (Det. West) under water, struggling with his breathing. Eventually, Victor (Det. West) is without breath and totally still.

**TITLE OVER:**

14 April

**INT. PLUSH BEDROOM OF SAMANTHA READING'S APARTMENT - NIGHT**

Det. West as SAMANTHA READING is in the midst of sexual intimacy with Samantha (Det. West) partner, BELINDA TRENT in bed in a very plush bedroom.

The camera pans up to reveal the two women intertwined in a mirror mounted on the ceiling.

The scene continues for a period, with Samantha (Det. West) becoming confused as to what is happening. Sensing this, Belinda Trent becomes agitated and breaks from the intimacy.

BELINDA TRENT

(frustrated)

What is wrong with you tonight?

SAMANTHA (DET. WEST)

Nothing.

BELINDA TRENT

(frustrated)

Bullshit. You've been distant all night. You've hardly said a word to me.

Belinda Trent gets off the bed and starts to dress.

SAMANTHA (DET. WEST)

You're right, I've been a little off for the whole day. To be honest, I really don't know what the fuck is going on with me.

(pause)

What are you doing? Where are you going?

BELINDA TRENT

(frustrated)

I'm leaving. It really shits me when you get like this. It's that fucking job of yours. I'll give you some time to feel normal again.

Belinda Trent walks out of the room and a few seconds later, we can hear the front door slamming shut.

A cell phone rings in the bedroom. Samantha (Det. West) jumps from the bed and starts searching for the ringing phone. She finds the phone and answers the call.

SAMANTHA (DET. WEST)

Hello?

SIMON PIKE (V.O.)

Ms. Reading, I'm glad you finally answered my call.

SAMANTHA (DET. WEST)

Yes. Who is this?

SIMON PIKE (V.O.)

(frustrated)

Ms. Reading, cut the shit, you know perfectly well who this is. This is the chump you're trying to screw over for my life, my family and my many employees. You see Ms. Reading, I've been giving this a lot of thought. My whole life I've fought for what I've earned and what I believe in, and my tenacity has paid dividends to me and my family. I've always come out the other side on top, but...

(pause)

...but in this situation, I've been beaten, by you and your vicious and deceitful practices. So, I have a proposition for you.

(pause)

Ms. Reading, are you still there?

SAMANTHA (DET. WEST)  
Yes. I'm listening.

SIMON PIKE (V.O.)  
I was saying, I have a proposition for you. You purchase a 49% equity share in Pike Holdings and all subsidiaries. I stay on as CEO, my employees keep their jobs, and you receive 75% of all future post-tax profits. I think this deal is fair, and it means that over 2,000 families will keep their source of income, and the company I've built over the last 30 years will not be dismantled and sold off.

(pause)

Please Ms. Reading, I implore you to consider this offer. You can do a very good deed...

**FLASHBACK TO:**

**INT. HOUSE OF JAMES SUTHERLAND**

Samantha (Det. West) has a flashback of the James Sutherland murder, and sees the face of Father Blake as the serial killer.

**BACK TO PRESENT**

SAMANTHA (DET. WEST)  
Father Blake?

SIMON PIKE (V.O.)  
What?

SAMANTHA (DET. WEST)  
Listen, I have to go...

SIMON PIKE (V.O.)  
(interrupting)  
But what about my proposition?

SAMANTHA (DET. WEST)  
The proposition sounds fine. Have your people call my people and sort it out. I have to go.

Samantha (Det. West) quickly springs from the bed and starts to dress.



**EXT. HOUSE OF FATHER BLAKE - NIGHT**

Samantha (Det. West) pulls the car that he is driving over to curb and stops.

She (he) looks out of the car across the street at the house of Father Blake. Seeing that no lights are in the house, Samantha (Det. West) exits the car and walks across the road to Father Blake's house.

A man is walking his dog outside Father Blake's house. The man looks at Samantha (Det. West), and suddenly the man's face distorts into something demon looking, and then quickly transforms back to a normal face.

Slightly startled, Samantha (Det. West) walks around the house to make sure no lights are on in the rear also.

Whilst doing this, she (he) notices a slightly ajar window and climbs through into:

**INT. BATHROOM OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha Reading (Det. West) is in a dark bathroom. Moves from the bathroom into:

**INT. HALLWAY OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha (Det. West) walks down the hallway, observing her (his) darkened surroundings with sufficient light being let in from the street.

She (he) moves from the hallway into:

**INT. KITCHEN OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha Reading (Det. West) moves around the kitchen and starts to open cupboards and draws looking for clues that could link Father Blake to the killings.

SAMANTHA (DET. WEST)

C'mon, give me something you bastard!

Finding nothing, she (he) moves to a closed door in the corner of the kitchen, opens the door and steps into:

**INT. BASEMENT OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha (Det. West) descends the basement stairs, and at the bottom trips and stumbles over some buckets, but manages to stay on her (his) feet.

She (he) feels the wall, looking for a light switch, finding it he turns it on.

The light reveals a wall at the far end of the basement with newspaper clippings and photos stuck to it. In front of the newspaper clippings and photos is a photo of Jesus and a crucifix.

Samantha (Det. West) moves towards the wall and looks at the photos and newspaper clippings, noticing that the theme and subject matter of all of them are victims of the serial killer Det. West and Det. Ryker were after.

Samantha (Det. West) pulls a cell phone from her (his) pocket and dials a number.

**INT. POLICE BUILDING - CONTINUOUS**

Det. Ryker is sitting at his desk, leafing through papers when his cell phone rings. He answers.

DET. RYKER

Detective Ryker speaking.

SAMANTHA (DET. WEST) (V.O.)

(filtered)

Detective Ryker, this is a concerned citizen who believes they know who is responsible for the recent spate of killings.

DET. RYKER

Listen lady, if you're a reporter looking for a lead, then you've called the wrong number. All media enquiries should be made through our media folk. You can get their number off the internet.

**INT. BASEMENT OF FATHER BLAKE'S HOUSE - CONTINUOUS**

SAMANTHA (DET. WEST)

Detective, please don't fob me off. I'm not with the press and I couldn't give a shit about getting a lead. I'm calling to give you a lead!

DET. RYKER (V.O.)

(filtered)

How do I know you're the real deal?

SAMANTHA (DET. WEST)

You won't, you just need to use your gut and exercise some trust.

(pause)

Look, meet me in 45 minutes at the address I'm about to message you and I'll tell you everything I know and even bring some evidence with me.

**INT. POLICE BUILDING - CONTINUOUS**

DET. RYKER

Okay, but you do know that...

SAMANTHA (DET. WEST) (V.O.)

(filtered - interrupting)

Yes, that you have my number and can trace this call back to me if what I'm telling you turns out to be a pile of shit.

DET. RYKER

Alright, I'll see you at that address in 45 minutes.

**INT. BASEMENT OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha (Det. West) ends the call, types the address and sends the message to John Ryker.

As she (he) puts the phone away, the noise of a door opening upstairs can be heard.

Samantha Reading (Det. West) starts looking for either a way out or a place to hide.

**INT. ENTRANCE HALLWAY OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Father Blake closes the front door behind him and walks down the hallway towards the kitchen.

**INT. BASEMENT OF FATHER BLAKE'S HOUSE - CONTINUOUS**

Samantha (Det. West) turns out the basement light and finds a corner where she (he) can hide behind some packing boxes.

Whilst doing so, the footsteps of Father Blake descending the stairs can be heard.

Father Blake arrives in the room and walks over to the area of the room with the newspaper clippings, photos, crucifix and Jesus painting.

He kneels, performs a cross gesture and starts speaking in Latin.

FATHER BLAKE

(praying in Latin)

EN EGO, o bone et dulcissime Iesu, ante  
 conspectum tuum genibus me provolvo, ac maximo  
 animi ardore te oro atque obtestor, ut meum in  
 cor vividos fidei, spei et caritatis sensus,  
 atque veram peccatorum meorum poenitentiam.

After the prayer is complete, Father Blake stands and moves toward a cupboard where he opens the door to reveal bottles of acid, packets of steel wool and rope.

He packs these items into a black bag and moves back over to the "shrine" where he takes one of the photos.

He then walks back up the stairs, and a short time later we can hear the front door open and close.

After waiting a short time, Samantha (Det. West) comes out of her (his) hiding place and walks up the stairs.

**INT. LIVING ROOM OF SAMANTHA READING'S APARTMENT - NIGHT**

Samantha (Det. West) is pacing in the plush apartment waiting for John Ryker.

The doorbell rings. Samantha (Det. West) walks down the hallway and starts to open the door.

When the door is open slightly, the door suddenly bursts open with tremendous force, knocking Samantha (Det. West) to the ground. Through the open door rushes Father Blake.

Before Samantha (Det. West) has a chance to do anything, Father Blake bends down and taser's Samantha (Det. West), rendering her (him) almost unconscious.

Father Blake drags Samantha (Det. West) down the hallway by the legs and moves into:

**INT. LAVISH BEDROOM OF SAMANTHA READING'S APARTMENT -  
CONTINUOUS**

Samantha (Det. West) is slowing coming to, and starts to struggle in a feeble attempt to become free.

A knock at the front door can be heard.

Samantha (Det. West) summons all her (his) strength to break free from Father Blake's grip. She (he) reaches over to a bedside table and pulls on one of its legs, bringing the table and lampshade sitting on top crashing to the floor.

Another knock can be heard from the front door.

DET. RYKER (V.O.)

Miss Reading? This is Det. Ryker with the Seattle Homicide Division. I spoke to you earlier on the phone.

Alarmed, Father Blake pulls a razor sharp knife from his bag and plunges it into the struggling Samantha (Det. West) repeatedly.

SAMANTHA (DET. WEST)

(loudly)

AAHHHHHHHHH!!!!

DET. RYKER (V.O.)

Miss Reading. Are you alright? Please open the door.

Samantha (Det. West) lies still, dead.

**INT. UPPER CLASS APARTMENT BUILDING HALLWAY - CONTINUOUS**

Another scream comes from the apartment. With Det. West frozen and stunned, Det. Ryker stands back from the door, drawing his pistol.

Det. Ryker raises his pistol and fires several rounds into the lock.

Det. Ryker then kicks through the weakened door. Det. Ryker storms through the doorway.

DET. WEST  
(to himself)  
What is happening to me?

DET. RYKER (V.O.)  
(loudly)  
Mike, what are you waiting for? Some red carpet! Get in here now!

**INT. OF SAMANTHA READING'S APARTMENT - CONTINUOUS**

Det. West and Det. Ryker stand in a long corridor that has several doors coming off both wings.

They split to start searching for the source of the scream. The camera follows Det. West's path. Det. West enters a:

**INT. PLUSH BEDROOM OF SAMANTHA READING'S APARTMENT - CONTINUOUS**

DET. WEST  
(loudly)  
Miss Reading! Miss Reading!

Det. West leaves the plush bedroom and enters:

**INT. OPULENT STUDY OF SAMANTHA READING'S APARTMENT - CONTINUOUS**

With large desk and heavy leather studded couches. With the room empty, Det. West moves to the next room.

**INT. LAVISH BEDROOM OF SAMANTHA READING'S APARTMENT -  
CONTINUOUS**

Where he finds Samantha Reading lies strewn on the floor in a pool of blood.

Det. West appears startled and very confused as he looks down on the body of the woman he was occupying only minutes ago.

DET. WEST  
(to himself)  
What is happening here...Jesus what is happening to me.

Having lived all this before, Det. West notices an open window that leads to some fire stairs on the exterior of the building.

Det. Ryker enters the room and looks down at the victim.

DET. RYKER  
Ah shit!

Det. West springs from where he squats to the open window and spots Father Blake running away from the building in the alley below.

Det. West starts going through the window.

DET. WEST  
Call for back-up.

**EXT. APARTMENT BUILDING FIRE STAIRS - CONTINUOUS**

Through the window, Det. West makes his way down the external fire stairs in pursuit of Father Blake to the alley below.

Father Blake climbs a metal wire fence and jumps to the other side, Det. West doing the same only a few seconds later.

Det. West is gaining ground on him.

Father Blake turns and noticing that he's slower than his pursuer, approaches the nearest door that adjoins the alley and turns the handle. The door opens and he steps through.

Shortly after, Det. West reaches the same door and steps through.

**INT. LAVISH BEDROOM OF SAMANTHA READING'S APARTMENT - CONTINUOUS**

Det. Ryker is speaking into his cell phone standing over the victim.

DET. RYKER  
...and make it quick!

Det. Ryker puts away his cell phone and rushes towards the open window where he climbs through into:

**EXT. APARTMENT BUILDING FIRE STAIRS - CONTINUOUS**

Through the window, Det. Ryker makes his way down the fire stairs in pursuit of his partner.

As he reaches the ladder that connects the fire stairs with the ground, he slips and falls backwards to the ground, landing on and breaking his shoulder.

DET. RYKER  
(wincing in pain)  
Ah shit!

**INT. LARGE COVERED CAR PARK - NIGHT**

Squatting, Det. West is slowly moving through a large covered car park, where the majority of spaces are occupied.

After moving through several rows, he sees Father Blake open and go through another door on the far side of the car park.

Det. West stands and starts sprinting towards the door.

He reaches the door and steps through into:



**INT. STAIR WELL - CONTINUOUS**

Det. West starts running up the dimly lit fire stairs.

He looks up to see Father Blake roughly two flights above him.

After a few more flights, Father Blake exits the fire stairs through another door.

Det. West reaches the door and does the same, entering into:

**INT. HALLWAY OF APARTMENT BUILDING - CONTINUOUS**

The hallway is dimly lit, and with signs of construction and renovation work evident throughout the hallway, clearly unoccupied.

Det. West moves slowly down the hall, and notices one of the doors slightly ajar.

He raises his pistol in readiness for use, and slowly opens the door. He steps through the door into:

**INT. EMPTY APARTMENT - CONTINUOUS**

Det. West takes a few steps inside the apartment, when suddenly a figure appears from behind, raises a piece of piping, and hits Det. West over the head, rendering him unconscious.

**TITLE OVER:**

16 APRIL, 7.56AM

**INT. BEDROOM DET. WEST HOUSE - MORNING**

Det. West is woken by the alarm clock sounding on his bedside table. He reaches over to turn it off.

**INT. BATHROOM DET. WEST HOUSE - MORNING**

Det. West is washing his face with water in the basin, standing in front of a mirror. He looks into the mirror.

DET. WEST

Was it all just a bad dream?

**INT. KITCHEN OF DET. WEST HOUSE - MORNING**

Det. West and Sally West are prepping breakfast, with Sally West cutting fruit, and Det. West standing at the stove watching over eggs and bacon. Det. West has a vacant stare on his face, not really sure what is happening.

SALLY WEST

So, what did they say?

DET. WEST

What did who say?

SALLY WEST

The captain and lieutenant.

(pauses as she sees

Det. West is not following)

About the case...are you feeling okay honey...you don't seem quite yourself today.

DET. WEST

What? The case...oh right. Yeah, that they were getting too much heat from above and we had a chance to catch the killer, but let him escape.

(pauses)

It's strange. I feel like I know who the killer is but I just can't think clearly to identify him.

SALLY WEST

Well, whilst it'll be nice having you around more often for a few days, I think it sux that you've been taken off the case after all the hard work you put in.

(pauses)

How are the eggs and bacon coming on?

Det. West is staring off in to the distance, not really listening to his wife.

SALLY WEST

Honey? Are you there?

DET. WEST  
 (snaps out of daze)  
 What?

SALLY WEST  
 The eggs and bacon...are they ready?

He takes the fry-pan off the stove and walks it over to two plates on the kitchen bench.

DET. WEST  
 Oh yeah, they're ready.  
 (starts plating the  
 food)

While the lieutenant doesn't want me working on the case anymore, there's still a few things I need to get done over the next few days and a mountain of paper-work that I should be catching up on.

Sally West moves closer to her husband and puts her arms on his shoulders.

SALLY WEST  
 Awww honey, can't all that stuff wait? We have our anniversary dinner tonight remember.

DET. WEST  
 Of course I remember, and I wouldn't miss it for the world. Don't worry, I'll still be around a hell of a lot more than I usually am, it's just that I need to get this stuff done. Okay?

Det. West kisses Sally West on the lips.

**TITLE OVER:**

9.03am

**EXT. DET. WEST HOUSE - MORNING**

Det. West exits his house and walks to his car parked in the driveway. He gets into the car.

**INT. DET. WEST CAR - CONTINUOUS**

He starts the car and starts driving.

**TITLE OVER:**

9.59am

**EXT. DOCKSIDE WAREHOUSE - DAY**

Det. West parks his car in front of a dockside warehouse and exits the car, walking to a nearby door that provides access to the dockside warehouse.

He opens the door and steps into:

**INT. DOCKSIDE WAREHOUSE - CONTINUOUS**

A large man, THUG #1, with a sub-machine gun is standing in the entrance hallway.

THUG #1  
You're late.

DET. WEST  
That wasn't my intention I assure you. I had some things to take care of and am here now.

THUG #1  
(motions to door with gun)  
They're in the third door on the left.

DET. WEST  
Thanks.

Det. West makes his way down the hall and stops at the third door on the left.

He raises his hand to knock, but before he does...

PABLO CORTEZ (V.O.)  
Enter.

Det. West opens the door and steps into:

**INT. OFFICE - CONTINUOUS**

The office is large, with desk, lounge, bookshelves etc.

Behind the desk is a wall of televisions providing CCTV footage of THUGS and WORKERS going about their business.

PABLO CORTEZ sits behind the desk, with THUG #2 and THUG #3 standing away from the desks, both armed with sub-machine guns.

PABLO CORTEZ

Welcome Detective West. I'm so glad you could make the time to pay us a visit. Please sit down.

Det. West sits in the chair on the other side of the desk to Pablo Cortez.

PABLO CORTEZ

May I offer you a refreshment? Tea, coffee. My personal assistant makes the most delicious chai latte.

DET. WEST

No...thank you. I'm fine.

PABLO CORTEZ

Now, Detective West...I assume you're here to collect the sum of money we owe you for particular services rendered in relation to my... little operation.

DET. WEST

You consider what you do to be little? I promise you Mr Cortez...it's not.

PABLO CORTEZ

Size is relative to the proximity of the individual determining the size Detective West. What you consider to be large, I consider to be small.

(pause)

An example Detective West.

Pablo Cortez pulls a silver cigarette case from his coat pocket, takes out a cigarette and lights it.

PABLO CORTEZ

My example requires some imagination Detective West. So please, if you'll indulge me.

(takes a drag from the cigarette)

Olympus Mons on Mars is the highest peak in our solar system...three times the size of our very own Everest. Do you know of it?

DET. WEST

No...not much of an astronomer.

PABLO CORTEZ

I see. Well, if I were to stand halfway from the bottom and halfway to the top of Olympus Mons, I could believe to be standing on many different hills of many different sizes.

(takes a drag from the cigarette)

However, if I stood several miles, perhaps 10 to 15, from the base looking towards it, I would consider the magnitude of Olympus Mons to be truly enormous...beyond comparison.

(takes a drag from the cigarette)

Now, as I am in the middle of my little operation, I cannot possibly hold the same perception of size to those outside my little operation. Thus, I find my little operation exactly that Detective West...little. There is always opportunity to do more. And with your assistance, I believe that to be even more true.

DET. WEST

Look, I really don't give a shit about Olympus Mons, Mount Everest or fucking Timbuctoo, all I really want is my money Mr Cortez.

Thug #2 seems offended by this outburst and moves in towards Det. West.

Pablo Cortez motions him to stop.

PABLO CORTEZ

Detective West, please don't mistake my kindness towards you as weakness. You do not want to get on the wrong side of me.

Pablo Cortez gets up from his chair and walks over to Thug #2.

PABLO CORTEZ  
(to Thug #2  
in Spanish)  
Ven conmigo  
(to Det. West)  
My associate and I will go and retrieve your  
service fee.

Pablo Cortez and Thug #2 exit the room.

Det. West and Thug #3 remain silent in the room.

A short time passes and Pablo Cortez and Thug #2 re-enter  
the room.

PABLO CORTEZ  
(hands over a  
sports bag to  
Det. West)  
Here you are Detective West. Your fee for  
services rendered.

Det. West takes the bag from Pablo Cortez.

PABLO CORTEZ  
My associates and I very much appreciate the  
assistance you have provided to us.  
(reaches out to  
shake hands)  
We do hope we can do business again when the time  
comes.

DET. WEST  
(shaking hands)  
Only too happy to help Mr Cortez...only too happy  
to help.

**TITLE OVER:**

11.54am

**DAY 7, EXT. MIDAS JEWELRY STORE - DAY**

Det. West exits the Midas Jewelry store. His phone rings.

He pulls his phone from his pocket, looks at the caller ID and sees the name "SALLY WEST". He answers the call.

DET. WEST

Hi babe.

(pauses to listen)

Sure, I can get that for you.

(pauses to listen)

Okay. Love you too.

Det. West hangs up and starts walking.

**TITLE OVER:**

1.12pm

**EXT. BACK PORCH DET. WEST HOUSE - DAY**

Father Blake is crouching below the rear window of Det. West's house.

Sally West can be heard from inside the kitchen. As Sally West is talking, Father Blake is moving slowly under the window across the porch.

SALLY WEST (O.S)

Yes, that's right...we have a room and dinner at the restaurant booked in.

(pauses to listen)

Great. We'll see you tonight then. Thanks so much for your help.

Father Blake, not seeing a mop and bucket resting against the back railing of the porch, moves into it and knocks it down.

He quickly moves around the house out of sight.

A telephone ringing from inside the house can then be heard.

Father Blake continues to move around the side of the house, and off the West's property.

**TITLE OVER:**

1.48pm



**INT. BEDROOM - DAY**

Det. West and KIM HART are having sex in the bed of a darkened bedroom.

On the bedside table sits an open jewellery box showing the same white gold necklace Det. West purchased only hours before.

**TITLE OVER:**

4.35pm

**EXT. CATHOLIC CHURCH - DAY**

Det. West parks his car in front of his church.

He exits his car and runs to the front of the church, going in through the main entrance and entering:

**INT. CATHOLIC CHURCH - CONTINUOUS**

Det. West walks down the aisle and enters a confessional box.

**INT. CONFESSIONAL BOX - CONTINUOUS**

Det. West sits down in the confessional box.

Father Blake sits as a darkened figure on the other side of the confessional box.

DET. WEST

Bless me Father for I have sinned. It's been 5 days since my last confession. These are my sins.

(pause)

I keep doing these terrible things Father.

FATHER BLAKE

Go on my son. Tell me what you've done and forgiveness and healing will begin.

There is a long drawn-out silence before Det. West speaks.

DET. WEST

Today, I went to see a very evil and dangerous man. I've been helping him distribute narcotics throughout the city. He pays me very well for this. I help him...stay out of trouble.

(pause)

With the money he gave me, I purchased a gift to give to the woman I care very much for. The problem is this woman I care for is not my pregnant wife...she's my lover.

There is another long silence between the two.

FATHER BLAKE

Please, go on my son. You will feel better for repenting the sins you've committed.

DET. WEST

Tonight I'm meeting my wife for our anniversary dinner. I still love her so much, but I love this other woman too.

(pause)

I just don't know what to do. How can I do this to the woman I love...the woman who is carrying my child?

FATHER BLAKE

Often relationships can be complicated my son. Are you excited about becoming a father?

DET. WEST

I've given that a lot of thought. I mean, I was excited and happy when I found out...but I'm a homicide detective, how could I give what a child needs.

(frustrated)

I've told you all these things before...tell me what to do.

(emotional)

I'm not sure if I can handle this anymore.

(pause - more

emotional)

I feel like...I feel like I'm in hell.

FATHER BLAKE

Do not worry my son. Your sins will soon be  
cleansed and you will be forgiven.

**TITLE OVER:**

6.03PM

**INT. HILTON HOTEL LOBBY - NIGHT**

Sally West, dragging a small overnight bag, approaches the reception desk of the Hilton hotel where the reception clerk greets her with a smile.

RECEPTION CLERK

Good evening ma'am. How may I help you?

SALLY WEST

Hello. I made a reservation a few days ago under the name of Sally West. Just checking in.

RECEPTION CLERK

Certainly. I'll just bring up your details.  
(entering info  
into computer)  
Yes, here we are. You'll be pleased to know Ms. West that we've upgraded you to one of our suites at no extra cost.

SALLY WEST

(smiling)

Oh, that's so nice of you. Thank you.

RECEPTION CLERK

You'll be in room 714. Take the elevators to the 7<sup>th</sup> floor, and turn right coming out of the elevators. Would you like me to arrange for your bag to be brought to your room?

SALLY WEST

No thank you. I can manage. It's only small. One last thing, my husband will be joining me in a little while. Are you able to leave a swipe card for him here at reception in case I'm in the shower and don't hear his knock?

## RECEPTION CLERK

Of course ma'am. Enjoy your stay with us.

She turns and walks away from the reception desk and heads towards the lobby elevators.

She presses the "up" call button. As she's waiting she pulls her cell phone from her handbag and texts Det. West the instructions on where to pick-up the swipe card for the room.

**TITLE OVER:**

6.08pm

**DAY 7, INT. ROOM 714 OF HILTON HOTEL - NIGHT**

Sally West opens the door to room 714 of the Hilton Seattle hotel.

She enters with the door starting to close behind her. She walks into the bedroom and towards the bed prior to the door actually closing. She puts her bag on the bag stand, and falls back onto the bed.

A smile arrives on Sally West's face as she lies on the bed.

After a brief pause, she turns over and reaches for the phone on the side table and dials the hotel's restaurant.

SALLY WEST

Hello. I'd like to confirm a reservation for two tonight under West.

In the background, Father Blake dressed in black appears from behind and slowly starts to move towards her lying on the bed.

SALLY WEST

8.15pm; yes, that's it. We'll see you then.

She returns the phone to the receiver.

As she is doing this, Father Blake jumps onto her and injects her with a strong sedative directly into her neck, yielding her unconscious.

**TITLE OVER:**

6.21pm

**INT. ROOM 714 OF HILTON HOTEL - NIGHT**

Father Blake stands over Sally West who is bound and gagged, sitting up on the bed with her back against the headboard.

Sally West has tears in her eyes and is moaning in anguish.

FATHER BLAKE

Sally...my dear Sally. Do you know why I'm doing this? Your husband is a sinner. He has done so many wrongs to so many people. Not least of which is you.

(pauses)

Did you know he cheats on you? He lies to you? He disrespects you and the sacredness of marriage! He is a stray lamb who has wondered too far away from his flock.

(pauses)

I will not have it...God will not have it. As his faithful servant, God has entrusted me to return these poor creatures back to him, so that he may watch over them and care for them in their time of absolute despair and abandonment...abandonment of the human spirit.

She continues to cry on the bed.

Father Blake moves closer to Sally West and places his hand on her belly.

FATHER BLAKE

Do not fear my child. God has not forgotten you. His loves runs through you. You will be cared for appropriately when this is over.

She tries to scream from behind the gag, but it's useless.

**TITLE OVER:**

6.39pm

**INT. ROOM 714 OF HILTON HOTEL - NIGHT**

Det. West opens the door to room 714 of the Hilton hotel and enters.

DET. WEST  
(calls out)  
Babe, it's just me!

There is no response from Sally West. He starts to move into the bedroom.

DET. WEST  
(calls out)  
Babe!

He enters the bedroom to find an empty bed. He draws his pistol from the back of his pants.

**FLASHBACK TO:****ROOM 714 HILTON HOTEL - PRE-HELL**

Sally West lies bound and tied to the bed. Det. West moves to help her.

A darkened figure rushes from the closet and rushes toward Det. West.

**BACK TO PRESENT**

Det. West turns to the closet and fires his pistol several times into the closed doors of the closet.

A loud thump can be heard inside.

The doors open, and a bloody body falls from the closet...the body of Sally West.

A look of horror appears on Det. West's face.

DET. WEST  
Oh shit...no...no...please no!

Det. West rushes over to his wife, bends down and tries to comfort her. She's dead.

DET. WEST (CONT'D)  
(crying and desperate)  
What have I done...what the fuck have I done!!

Det. West continues to cry in anguish.

Father Blake suddenly appears behind Det. West.

Father Blake's face distorts into something demon looking,  
grabs Det. West head and puts a knife to his throat.

FADE OUT:

THE END