

THE SUMMONER

Episode 1

by

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FADE IN:

INT RECTORY OFFICE - DAY

Eyes closed, EZRA CAINE, 40, appears perfectly at ease. He has an Everyman look, handsome, dressed casually. He could be anyone; he's serene. His eyes pop open, and he smiles.

SISTER MARY (O.S.)

Father John?

Across the desk sit SISTER MARY, 50, and SISTER JOSEPHINE, 60, your stereotypical nuns. They watch anxiously in this small office. Crucifix on the wall, picture of Jesus. On the desk stands a small, gold statue of the Virgin Mary.

EZRA

Sister Mary, how good to see you.
And Sister Josephine too, how nice.
What can I do for you?

SISTER JOSEPHINE

This is highly irregular.

SISTER MARY

Father, I...we have a delicate
question. It's
rather...disturbing.

EZRA

I won't lie to you, but I swear it
happened only once. If Jimmy
O'Brien says otherwise may his soul
rot in hell.

SISTER MARY

(taken aback)
Oh no, Father, not Jimmy.

EZRA

Did I say Jimmy? I meant Tony
Donelli. And I was under the
devil's influence, Satan himself.

SISTER JOSEPHINE

My god!

SISTER MARY

No, Father, not that, not that at
all. It's something we've lost.

Ezra leers at the nuns.

EZRA

We all lose things, Sister.

SISTER MARY

Oh my, yes, well--

EZRA

You'll find the good wine in the basement, behind the freezer.

SISTER JOSEPHINE

For God's sake, we found that already. What did you do with the chalice of St. Benedict?

EZRA

Oh, that, I used it.

SISTER MARY

Used it?

EZRA

Wine wasn't enough sometimes, so I dappled with other mind-expanding substances. I'm afraid my stipend wasn't enough to support my habit.

SISTER MARY

Oh my God!

SISTER JOSEPHINE

You were a regular bundle of vices, weren't you.

EZRA

Only God is perfect, Sister, only God.

EXT CHICAGO STREET - NIGHT

Small, black, 18, ANTAWN BROWN, caught in those years between adolescence and adulthood, walks toward a black pusher, SHAMIR, hanging on the corner. Antawn looks around before he sidles up to Shamir.

ANTAWN

Yo, bro, what happenin'?

SHAMIR

I ain't yo bro, but I got what be needed.

ANTAWN

How much?

SHAMIR
You not a cop?

ANTAWN
Do I look like a cop?
(beat)
Ain't no cop.

SHAMIR
Ten.

Antawn pulls out cash and peels off a bill even as Shamir produces a small bag of marijuana. They exchange as Shamir looks around, spotting a police cruiser rounding the corner.

SHAMIR
(pulling out a bigger bag)
Hold this.

Antawn takes the bag as the bubble lights on the cruiser pop on.

CRUISER
POLICE! FREEZE!

Shamir smiles and raises his hands. Antawn drops the bag and looks to run.

SHAMIR
Don't stupid. They shoot you.

Antawn slowly raises his hands as the cruiser squeals to the curb, and two police OFFICERS climb out.

OFFICER 1
On the ground, now!

Both fall to the ground as BILLY JOHNSON, 45, a round man with a ready smile emerges from an alley. He spots the arrest and comes over, drawing his badge from under his sports coat.

BILLY
What's going on?

Officer 2 looks up even as he cuffs Antawn. The big bag of weed on the sidewalk.

OFFICER 2
Who are you?

BILLY
Billy Johnson, homicide. Have you called it in?

OFFICER 1
Getting ready to, detective.

ANTAWN
I didn't do nothin'.

OFFICER 2
Save it for court.

ANTAWN
It was his bag.

SHAMIR
I don't know nothin'.

OFFICER 1
(to Antawn)
You were holding it.

ANTAWN
I was buyin', not sellin'.

OFFICER 2
That's against the law too.

ANTAWN
Can't you cut me a break? My uncle
is a cop.

BILLY
Who's your uncle?

ANTAWN
Rufus Field.

BILLY
You have someone to call. That's
good.

The Officers pull Shamir and Antawn to their feet and head
for the cruiser.

OFFICER 2
(to Billy)
What are you doing down here?

BILLY
Orphic.

OFFICER 2
Yeah, I can see why you're working
overtime.

INT COURT ROOM - DAY

Antawn, in overlarge orange jumpsuit and shackles, stands next to his PUBLIC DEFENDER and before a stern JUDGE. Antawn is scared as hell.

Behind Antawn sit his MOTHER, 43, AUNT, 45, and SISTER, 26, stoic and holding hands. The older women are as fat as most of America. The Sister is thin. As the Judge speaks, the women weep. This is bad news, very bad news.

As the gavel hammers down, Antawn glances over his shoulder, fear in his face, pleading with the women to do something.

INT ANTAWN'S MOTHER'S HOUSE- LIVING ROOM - NIGHT

Along with Mother, Aunt, and Sister, the room holds Antawn's BROTHER, 24, RUFUS FIELD, 47, MOTHER'S FRIEND. A black family in crisis, gathering forces. Rufus, a big detective, has a no-nonsense look.

ANTAWN'S MOTHER

We can't let Antawn rot in jail.
He's just a boy.

RUFUS

He was selling drugs.

ANTAWN'S MOTHER

He said he didn't sell nothin.
That other boy did.

RUFUS

He was there, and the patrolman was there, and now he's in jail.

ANTAWN'S SISTER

It don't matter what he done, we need to get bail money.

ANTAWN'S BROTHER

We ain't never gonna make bail.
This whole house ain't worth that.

ANTAWN'S SISTER

We gotta try.

ANTAWN'S BROTHER

That be fool trying.

Brother and Sister exchange rough looks before he breaks off and heads for the kitchen.

ANTAWN'S AUNT

I can help a little, but I ain't got much.

ANTAWN'S MOTHER

We appreciate every little bit, but it won't make no difference if we can't do more.

The room goes quiet as they realize that only a miracle will save them, and the world has run out of miracles.

ANTAWN'S SISTER

What about Grandma's treasure?

RUFUS

There ain't no treasure.

ANTAWN'S SISTER

Sure there is. She was always talkin' about it. She said she had a treasure that would make us all rich.

Brother returns with a beer in his hand and one for Rufus.

ANTAWN'S BROTHER

Old people always sayin' stuff that ain't righteous.

ANTAWN'S AUNT

Mother did say there was a treasure. It was gonna keep us happy as long as we live.

ANTAWN'S SISTER

See, I told you.

ANTAWN'S BROTHER

She be dead, and we sure as hell never found no treasure lying around.

ANTAWN'S SISTER

But if we could find it--

RUFUS

Don't talk stupid. If she had treasure, we'd have treasure.

ANTAWN'S MOTHER

Now ain't the time to argue. Antawn needs help.

(MORE)

ANTAWN'S MOTHER (CONT'D)

Do anyone remember if Mama say
something about where that treasure
might be?

They look from face to face, but no one says a word.

INT ANTAWN'S MOTHER'S HOUSE - LIVING ROOM - DAY

Mother and Rufus watch TV--Judge Judy.

Through the door comes Antawn's Sister, Sister Mary, and Ezra who has lived too much, too long. A weariness saddles him. He looks on the downside of wealth, someone who is neither rich nor can become rich.

ANTAWN'S SISTER

I brought him, mama.

ANTAWN'S MOTHER

Brought who?

ANTAWN'S SISTER

The summoner.

RUFUS

Summoner? What he summon?

SISTER MARY

Souls.

Ezra's glance says he has seen this before, and it is ever the same.

RUFUS

What're you talkin' about?

ANTAWN'S SISTER

This is the soul summoner. He
gonna call grandma so she can tell
us where the treasure is.

Rufus bursts out laughing.

ANTAWN'S MOTHER

I think this man sellin' you the
moon.

ANTAWN'S SISTER

Listen, mama, listen.

SISTER MARY

I know it sounds impossible, but
I've witnessed his work. It's
quite...impressive.

ANTAWN'S SISTER
Sister Mary don't lie.

RUFUS
She's just a fool for believin'
what can't be.
(moves toward Ezra)
We don't need no fakes or con
artists.

Ezra shrugs, fine with him.

ANTAWN'S SISTER
This ain't no con. This be real.
(to Ezra)
Tell them.

SISTER MARY
Yes, tell them how it works.

EZRA
They won't believe.

SISTER MARY
That doesn't matter. You have to
explain the rules.

Ezra looks around the room and shakes his head.

EZRA
I will summon any dead person you
want. But one and only one.

RUFUS
Why only one.

EZRA
Because that's all you can afford.

RUFUS
Now it comes. What you charge,
fool?

EZRA
That which is most dear to you.

ANTAWN'S MOTHER
What? What most dear?

RUFUS
He want it all, is that it?

SISTER MARY

Only the thing you value most.
What would you grab if the house
were on fire?

ANTAWN'S SISTER

It doesn't have to be money.

RUFUS

This is crazy. If it's not money,
what is it?

EZRA

You can ask any question, but I
cannot guarantee the soul will
answer. I have no control over
that.

RUFUS

Cause you can't summon jack shit,
right?

SISTER MARY

Please, I've seen him work.

RUFUS

I don't care what you seen, sister.
He's bogus.

Antawn's Mother stands and slowly walks out of the room.

ANTAWN'S SISTER

Now, look what you done.

RUFUS

It ain't me. It's this thief.

EZRA

I'll tell right now that you
shouldn't do it. These things
almost never work out. You're
better off not knowing.

ANTAWN'S SISTER

We have to know, for my brother.
We have to help him.

EZRA

It won't be what you think.

RUFUS

You can say that again.

Antawn's Mother reenters holding a framed photograph in her hand. She walks over to Ezra and holds out the photo.

ANTAWN'S MOTHER

I give up everything before I give up this.

Ezra accepts the frame and studies the photo.

ANTAWN'S MOTHER

That be Martin King, President Kennedy, and my father. You can see where they signed it. It was right before they started dyin'.

EZRA

I don't want this.

ANTAWN'S MOTHER

It's the dearest thing I got.

EZRA

Then use it to help your son.

ANTAWN'S SISTER

I tried. It not worth anything to no one but us.

ANTAWN'S MOTHER

If this help him, I'll let it go.

Ezra looks them up and down, and his face hardens.

EZRA

I've warned you. If it goes wrong, don't blame me. What is the full name and date of birth of the person you want to summon?

EXT CHICAGO ALLEY - DAY

Yellow crime tape separates a cluster of crime technicians from AUDREY GRIMES, 35, attractive, lead detective at this crime scene. She stands with her subordinate, Billy.

AUDREY

What is it?

BILLY

What you've seen before, boss.

AUDREY

Damn, are you sure? And don't call me boss.

BILLY

You can wait till the M.E. pronounces it, but that won't change anything. You are my boss, remember?

AUDREY

Don't go there, Billy. And the note?

Billy waves a baggy with a paper note inside.

BILLY

You have a fan. Orphic mentions you by name.

AUDREY

I'm flattered. Make any sense?

BILLY

As much as the other three.

AUDREY

Which means it makes no sense at all.

She turns and starts away.

BILLY

Don't you want to see the body?

AUDREY

I've seen it three times already.

Billy watches her go before he pulls a candy bar from his pocket.

INT ANTAWN'S MOTHER'S HOUSE - KITCHEN - DAY

Ezra sits at the kitchen table, facing Antawn's Mother, Sister, and Sister Mary. Rufus leans against the counter. Ezra's eyes pop open, and he smiles.

EZRA

Hello, honey-button.

ANTAWN'S MOTHER

Mama?

EZRA

Why you call me?

RUFUS

Wait, wait, don't ask nothin' till we know it's her. If you our mama, what was the name of our dog?

EZRA

Rufus, you know we never had no dog. But I did have a parakeet once. Pretty Green was her name.

Rufus is clearly surprised, but he's not yet convinced.

RUFUS

Correct, so what happened in fifth grade with Mrs. Crawford?

EZRA

We promised to never talk about that.

RUFUS

I'm giving you permission to tell everyone what happened.

EZRA

In fifth grade, Mrs. Crawford took you and two other boys to the museum. At the museum you had a...accident. Since your underwear and shorts was ruined, she gave you her panties and raincoat to wear until you got home. After she explained everything we all agreed to never mention it again.

Rufus is stunned.

RUFUS

How did you know that?

EZRA

I was there, roofer-boy. They was white lace panties that looked so cute--

RUFUS

That be enough, mama, that be enough.

Everyone looks at Rufus who shrugs. What can he do?

EZRA

Now, you all called me for a reason. What is it?

ANTAWN'S MOTHER

Mama, what is it like on the other side?

EZRA

That's a question I'm not allowed to answer, sweetie. You got to die before you learn that.

ANTAWN'S SISTER

We understand granmma. What we really need to know is where is the treasure.

EZRA

Treasure? What treasure you talkin' about?

ANTAWN'S MOTHER

Mama, you always talked about the family treasure, how it would make us rich.

ANTAWN'S SISTER

I always thought you had it hidden away some place. Then, you...died before you told anyone.

EZRA

Oh, chile, I wasn't talkin' about no real treasure.

RUFUS

No real treasure?

EZRA

Nothin' you can touch. I was talkin' about the love everyone have for each other. That be the real family treasure.

ANTAWN'S SISTER

So there ain't no money or such?

ANTAWN'S MOTHER

I shoul'da known there was nothin'.

EZRA

It's so good to see you all. What else you want to talk about?

He picks up the framed photo and smiles at it.

INT EZRA'S APARTMENT - DAY

Ezra places the framed photo on a table.

LAURA (O.S.)
Another something most dear?

He turns to LAURA STAMM, 30, pretty, his significant other, a woman who cares for him despite his gift. She would spare him this life if she could.

EZRA
Always the most dear. How was your day?

LAURA
Fifth grade is the worst of grades, isn't it?

They hug and kiss.

EZRA
I always thought it was eighth grade, all those hormones.

LAURA
By then, everything is already decided. Fifth is worst. Did you please them?

EZRA
They wanted something that didn't exist.

LAURA
Don't they all?

EZRA
People are funny about that. They think those who went before hid things.

LAURA
Didn't they?

EZRA
Don't you start with me.

LAURA
Do you have time to eat?

EZRA
No, but I have time for something.

She smiles.

LAURA
And that would be?

EZRA
Food for the soul.

LAURA
(laughing)
Is that what you call it?

EZRA
It sounds better than 'cure for
horniness'.

They laugh as they head for the bedroom.

INT CAPTAIN'S OFFICE - DAY

Audrey sits across the desk from CAPTAIN HOWARD MOORE, 50, a good cop turned bureaucrat. He keeps a jar full of candy on the desk. This is a small office full of bureaucracy, from police chief's photo to framed awards.

CAPTAIN
Tell me you have a lead.

AUDREY
Want me to lie?

CAPTAIN
If it will cool the heat.

AUDREY
Sorry, we're no closer than we were
yesterday.

He closes his eyes for a moment.

CAPTAIN
Before he died, my sainted father
told me that money made the world
go round. Money. I was a street
cop then, and I thought he was
wrong. After all, there were a lot
of good folks who didn't do
everything for money.

Audrey tries a smile, but it doesn't stop him.

CAPTAIN

Then, I got promoted, and promoted, and every time I got promoted the importance of money grew. Every politician believes money wins elections. To get money, every politician tries to manage the news. Good news means money, bad news, well, no one wants bad news.

AUDREY

I can't control the news.

CAPTAIN

Of course you can, because there is no such thing as bad news--unless it's permanent.

AUDREY

What?

CAPTAIN

We have a serial killer, four gay men are dead, and that's terrible. But it's only terrible as long as the killer runs free. Once we catch the killer, the news goes from bad to good, and good news is what the mayor wants. The police transform into heroes. The black cloud gives way to blue skies. No one remembers the terrible news, only the great news. Do you understand?

AUDREY

We're doing all we can.

CAPTAIN

I know that, and I think even the mayor knows that, but that doesn't change the news. Change the news.

She stands and turns before she turns back.

AUDREY

My mother used to tell me that women could lie about two things, children and sex. I don't have children, and we're not having sex. Don't blame me for terrible news.

She walks out even as he grabs candy.

INT POLICE STATION - DETECTIVE BULL PEN - DAY

The room is dominated by a large white board covered with photos, names, information, clues, and copies of the notes left behind by the killer. The room has no windows but half a dozen desks with computers and phones.

On a phone is CARLOS VENIDA, 30, a latino detective as handsome as his name. Sitting atop a desk, Billy studies the board. Behind, at another desk sits Rufus.

BILLY

There's no such thing as a psychic.

RUFUS

He's not a psychic, he's a summoner.

BILLY

What the hell is a summoner?

RUFUS

He summons souls. They come and speak through him.

BILLY

Right, for a little fee.

RUFUS

The fee ain't what you think, but yeah, it costs something.

BILLY

Exactly. He's a fake just like anyone who claims they can communicate with the dead.

RUFUS

Yeah, I thought that too--until I seen him in action.

BILLY

Come on, you got fooled by a fraud?

RUFUS

He knew stuff he couldn't know.

BILLY

That's what people always think. Then, they find out that someone spilled the beans to someone who whispered it to someone else, and pretty soon every man, woman, and child in the country knows the secret. It's a scam as old as death itself, as famous as Mina Crandom and Arthur Conan Doyle.

AUDREY (O.S.)

What about Doyle?

Audrey strides in even as Carlos ends his phone call.

BILLY

Rufus believes in psychics.

RUFUS

I don't believe in psychics, I believe in the summoner.

AUDREY

Psychics are fake. Someone tell me about victim number four.

CARLOS

That was the FBI. They sending over a profiler.

BILLY

Randy Gilmore, 24, found in the alley but not killed there. Naked and mutilated like the first three. Body washed and doused with bleach so there was no DNA. Bleach bottle left behind is common, sold everywhere, no help. Note on top the body came from the same stock as the others. Same handwriting, same gibberish, same signature-- Orphic.

RUFUS

Freaking Orphic.

AUDREY

You know the drill. Trace Gilmore's last movements. Let's put together a time line.

INT EZRA'S BAR - NIGHT

Ezra tends bar, a small neighborhood place with neighborhood patrons. At this time of night, the crowd is sparse, the diehards. On a stool, CHARLEY, 65, wizened, half drunk. Next to him, LENORE, 65, a woman who comes for company.

Ezra polishes glasses next to shelves of items he's been paid for summoning, including the gold statue of the Virgin Mary and the MLK photo, the stuff of dreams.

CHARLEY

So, I grabbed the steering wheel,
jerked it hard right--

LENORE

And missed the semi by an inch.

Charley frowns at Lenore who shrugs.

LENORE

If I had a nickel for every time
you've told that story--

CHARLEY

I'd buy my own mansion and the
servants to run it.

They glare at each other.

CHARLEY

What, can't swallow what you're
shovelin'?

LENORE

You'll be swallowing more than beer
in a moment.

Ezra slides fresh beers in front of them.

EZRA

You two should get married. Then,
you could fight at home.

CHARLEY

She started it.

EZRA

And I'm ending it. Drink your
freebie or I'll toss you.

They glare but grab their beers even as MONICA enters. Richly dressed, 45, striking, she doesn't belong in this place. She slides onto a stool at the end of the bar and smiles, a killer smile.

MONICA
Hello, Ezra.

EZRA
Hello, Monica.

MONICA
Bourbon and water, please.

He mixes the drink and places it in front of her.

MONICA
Thank you.
(sipping)
Perfect. You remembered.

EZRA
What are you doing here?

MONICA
I think you know.

EZRA
I've explained before--

She holds up a hand to stop him. She opens her purse and removes a long jewelry box and slides it across the bar.

MONICA
Open it.

Ezra ignores the box, so she opens it to reveal a diamond necklace, big sparkling diamonds, a king's ransom.

MONICA
It's the most precious thing I own.

EZRA
You already gave me the thing most dear.

MONICA
That was then, this is now.

EZRA
It doesn't work that way.

MONICA
You can do it, I know you can.

He doesn't answer, and her hands jump from drink to box to drink. Desperate.

MONICA

I need to talk to him, I really do.

EZRA

Go home, Monica. Go home and forget.

MONICA

I can't forget. That's just it, I remember it all. And I need to talk to him again. You can do it.

EZRA

I can't. Now--

MONICA

No, no, no, no, no! Don't tell me to forget or go home or do something else. I've tried that. I've tried it all, alcohol, yoga, confession, travel. Nothing works.

EZRA

I can't help that.

MONICA

(pushes box to him)

Take it, it's worth more than you can guess. Just take it and call him, call him so we can talk, so I...so I can be happy again.

Ezra folds his arms across his chest.

MONICA

Please?

He shrugs.

MONICA

Damn you, damn you, DAMN YOU!

She tosses her drink into his face. He does nothing. She recoils, horror stricken. Grabs her purse and flees the bar, leaving behind the necklace.

Ezra grabs a towel and mops his face even as Charley slides down the bar toward the necklace.

EZRA

Don't touch it.

CHARLEY
I was only going to look.

EZRA
Charley.

CHARLEY
(slinking back)
Ok, ok, but you can't blame a guy.

LENORE
What're you going to do with it?

Ezra closes the box and places it under the bar.

EZRA
See that she gets it back.

LENORE
You don't have to. She gave it to
you, I heard her.

CHARLEY
That's right, it's a gift.

Ezra stares at them.

CHARLEY
You're right, it goes back.
Anybody can see that's the right
thing to do. Anybody but Lenore.

LENORE
What are you talking about? You
were the one trying to grab it.

CHARLEY
Woman, I was merely curious.

LENORE
Curious, my ass.

INT POLICE STATION - DETECTIVE BULL PEN - DAY

Billy, Audrey, Rufus, and Carlos watch a female FBI PROFILER,
40, study the victim board and the notes.

FBI PROFILER
You have your hands full,
detectives. It's obvious from the
lack of evidence and the notes that
you're dealing with someone both
clever and ruthless.

RUFUS

Tell us something we don't know.

FBI PROFILER

Your killer is probably a white male between 20 and 50. He most likely works a blue collar job far below his actual abilities. This infuriates him, so he's out to prove just how smart he is.

CARLOS

Why gays?

FBI PROFILER

One, they're easy marks, like prostitutes. Casual hookups are the norm. The mutilation reveals a deep-seated anger or hatred for gay men. I'd look for someone abused as a boy. The anger and shame of those episodes is demonstrated.

AUDREY

We don't exactly have a database of abused boys.

FBI PROFILER

If you did, he probably wouldn't be in it. He suppressed that for years until something set him off. Perhaps his wife left him, or he lost his job or a parent died. Whatever it was, it pushed him to prove he's smarter than the police.

BILLY

And the notes?

FBI PROFILER

The notes are interesting. They appear to be gibberish, and they may well be. But I suspect there is some meaning hidden in the text. He's no doubt gleeful that you haven't been able to decipher them.

AUDREY

He can't know we haven't deciphered them.

FBI PROFILER

I suspect that he's set a trap for you. When you break the code, you'll act, and that will cut some tripwire. He'll know.

BILLY

You think he's that smart?

She grabs her bag and heads for the door.

FBI PROFILER

Four victims and no arrests, yes, he's that smart.

AUDREY

Wait, what about Orphic?

She turns to face them.

FBI PROFILER

Greek myth about a musician who went to hell and back to fetch the love of his life. He lost her anyway. Was torn apart by a bunch of female acolytes. Look it up.

With that she leaves.

AUDREY

Big help, right?

RUFUS

How do we find some abused kid?

AUDREY

We don't. We do what we do best. What do we know about the last vic?

CARLOS

No one saw nothing, but I checked the logs. A black and white made an arrest about that time.

AUDREY

Maybe they saw something, or maybe the people they arrested saw something. Are the perps still in custody?

Everyone looks at each other.

AUDREY

That's our job, gentlemen. Rufus,
you interview the patrolmen.
Carlos, Billy, vet the perps.

Rufus and Carlos head out. Billy hasn't moved.

AUDREY

You have a better idea, genius?

BILLY

If I were a genius, boss, we would
have the murderer in lockup.

(stands slowly)

What scares me is the tripwire. We
get close, and he might vanish.

AUDREY

He likes the game too much, Billy.
He won't quit--and don't call me
boss.

Billy laughs and is gone, leaving Audrey to stare at the
board.

INT EZRA'S APARTMENT - DAY

Laura models Monica's necklace, holding it around her neck in
the mirror.

LAURA

Do I have to take it back?

EZRA (O.S.)

You already know the answer.

LAURA

How about after you take me out to
dinner.

Ezra appears behind her.

EZRA

I'll take you out after you return
the necklace.

LAURA

You're no fun.

He spins her to kiss her.

EZRA

No fun?

LAURA
Some fun, I admit.

He laughs and moves away, leaving her to turn back to the mirror.

LAURA
But not as fun as this.

INT POLICE STATION - INTERROGATION ROOM - DAY

Antawn sits at the table. In orange jumpsuit, he's as scared as he looks. Into the room comes Billy, a large manila envelope in hand. He lays the envelope on the table and slides onto a chair.

BILLY
Hello, Antawn, I can call you
Antawn, right?

ANTAWN
If you want, but that weed wasn't
mine. It belonged to that pusher
dude.

BILLY
I believe you, but that's not why
I'm here. Well, it is, and it
isn't.
(takes a wallet from
envelope)
This yours?

ANTAWN
Looks like mine.

Billy pushes it across, and Antawn examines it.

ANTAWN
It's mine.

BILLY
What were you doing on that street,
Antawn?

ANTAWN
Buyin' weed like I already told
you.

Billy pushes across a cell phone. Antawn starts it and nods. It's his.

BILLY
Where were you coming from, Antawn.

ANTAWN

From Cool's bar. I was going to score a little weed and head home. I'm no sales rep.

Billy holds up a big clasp knife.

ANTAWN

That's legal. Why are you going through my junk anyway?

BILLY

Making sure this is all your stuff. You'd be surprised what gets lost downstairs. So, why do you hate gays, Antawn?

ANTAWN

I don't hate gays. I don't see what some dude likes about other dudes, but I don't care as long as they keep away from me.

BILLY

Why did you pick up Randy Gilmore?

ANTAWN

Randy who? I don't know any Randy whats-his-name.

Billy reaches into the bag and pulls out a gold chain.

BILLY

You're Antawn, right?

ANTAWN

Are you stupid? Even for a cop, you're stupid.

BILLY

(dangling chain and large gold 'R')

Then, why do you have a chain with an 'R' on it?

ANTAWN

That's not mine.

Billy smiles.

ANTAWN

Do you hear? That's not mine. I've never seen it before.

EXT MONICA'S MANSION - DAY

Laura rings the doorbell of this sumptuous palace. She waits a moment and tries the door. Unlocked, it swings open.

INT MONICA'S MANSION - DAY

Laura, jewelry box in hand, enters.

LAURA

Hello?!

No one answers.

INT MONICA'S MANSION - BEDROOM - DAY

The master bedroom you would expect in a house like this. Laura enters.

LAURA

Hello?!

Monica, dressed in a man's dress shirt, comes out of the closet.

MONICA

Who are you, and what are you doing here?

LAURA

(waving jewelry box)
Ezra asked me to return this.

MONICA

(waving at dresser)
Over there.

Laura goes to the dresser where she notices a row of pill vials. She sets down the box.

MONICA

You live with him, don't you?

LAURA

You shouldn't wear his shirts, and you shouldn't have all these pills.

MONICA

The pills help me sleep, and the shirt...you don't understand.

LAURA

It's not healthy to live in the past.

MONICA
How would you know?

LAURA
How do you think I met Ezra?

The women study each other.

LAURA
I brought someone I want you to meet.

MONICA
I don't have time.

LAURA
Time is all you have. Sister!

Sister Mary enters with a smile.

LAURA
This is Sister Mary, and she can help you. She helped me.

SISTER MARY
Hello, it's Monica, isn't it?

MONICA
I don't need this.

SISTER MARY
Oh, but you do. We all do.

INT ANTAWN'S MOTHER'S HOUSE - DAY

Rufus goes to the door and opens it. Audrey stands in front of Billy, Carlos, and half a dozen PATROLMEN.

AUDREY
(holding warrant)
This is a search warrant. You know the drill, Rufus.

She starts past, but he blocks her way.

AUDREY
Don't make this any harder than it is.

Rufus steps aside, and Audrey waves through the others. She hangs back with Rufus.

AUDREY
I'm sorry about this, Rufus, but
you're family.

RUFUS
I got that, but why all this fuss
over some weed?

AUDREY
I'm afraid that's yesterday's news.
Today, it's murder.

RUFUS
Murder?

AUDREY
Orphic.

RUFUS
That's crazy. Antawn doesn't know
anything about Orphic.

Billy appears holding a baggy with a wallet in it.

AUDREY
What?

BILLY
Looks like Randy's.

RUFUS
Damn.

INT JAIL - DAY

Rufus stands outside the cell. Antawn leans against the bars
even as Audrey and Billy walk up.

AUDREY
(to Rufus)
What are you doing here?

RUFUS
Visiting my nephew.

AUDREY
You know you're not allowed to talk
to him.

Rufus shrugs and walks away.

AUDREY
(to Antawn)
We need to talk.

ANTAWN
I want a lawyer.

Billy laughs, and Audrey glares.

INT EZRA'S BAR - NIGHT

Charley and Lenore watch the TV as Ezra changes a keg. He stands to find Rufus across the bar.

EZRA
What can I get you?

RUFUS
Beer.

Ezra pulls a beer as Rufus sits.

RUFUS
I...I need your help.

EZRA
No, you don't, and besides I already summoned for you.

RUFUS
You did that for my mother. This is for me.

Rufus pulls a small, silver goblet from his pocket and sets it on the bar.

RUFUS
Got this when I graduated the academy.

EZRA
You need to rethink this.

RUFUS
Proudest day of my life.

EZRA
Because it probably won't be what you think.

RUFUS
I swore that no matter what, I'd never give it up.

EZRA
You've seen it before.

Rufus pushes the cup across the bar.

RUFUS

If I had another way out, I'd take it.

INT EZRA'S BAR - LATER

Ezra finishes locking the front door and comes back to the bar where Rufus waits alone. The silver goblet shines like a bright omen.

RUFUS

His name is Randy Montgomery Moore. He was born June second, nineteen ninety-one. He died three days ago.

EZRA

I have to know why you want to talk to him.

RUFUS

Why?

EZRA

I don't do fishing expeditions. Once in a while, I get someone who wants to talk to Lee Harvey Oswald or John Wilkes Booth or Amelia Earhart. I won't do that even if I could.

RUFUS

My nephew was arrested for killing Randy Moore. I figure if I can talk to Moore, he'll tell me who really killed him. The court won't accept that, but it will aid my investigation. I find the killer, and my nephew gets out.

Ezra picks up the goblet and examines it.

EZRA

If this isn't most dear, he won't come.

RUFUS

Call him.

Ezra puts down the goblet and closes his eyes. Rufus sips his beer until Ezra blinks back as Randy.

EZRA

Who are you, and where am I?

RUFUS

My name is Rufus, and I'm a detective. You're dead.

EZRA

I know I'm dead. That's the first thing they tell you. You're dead, and you can't go back. Well, not unless you're called. Did you call me?

RUFUS

No, Ezra summoned you.

Ezra looks around.

EZRA

Where's Ezra?

RUFUS

You're Ezra, or at least you're in his body.

EZRA

Oh, right, I, I'm new at this.

RUFUS

You were murdered, did you know that?

EZRA

No, I mean, I figured it must have been that, but I don't remember.

RUFUS

You don't remember who murdered you?

EZRA

No.

RUFUS

Tell me what happened.

EZRA

I had just left The Revue, you know that place on second avenue.

RUFUS

I know it.

EZRA

I was walking down the street when someone attacked me from behind.

(MORE)

EZRA (CONT'D)

I remember getting bopped and hitting the pavement, and...and I woke up on the other side.

RUFUS

That's it?

EZRA

That's all, I'm sorry.

RUFUS

That's all right. Let's go back before that, to The Revue. Did anything happen there?

EZRA

No. If something had happened I would have been riding home with someone, if you know what I mean.

RUFUS

I know what you mean. Did you get into any arguments, talk to any strangers?

EZRA

I always talk to strangers. That's part of the fun, isn't it?

RUFUS

(pulling out his notebook)
OK, go back. I need the names of everyone you talked to, everyone who might have known you. And start even earlier. Go back a week and tell me about any strange happenings or events, anyone who seemed suspicious.

EZRA

A week, OK. Let's see. I don't recall any problems, nothing out of the ordinary--unless you count that bitch who lives next to me. She wanted the condo association to kick me out for smoking inside the building. If they did that, they'd empty half the units.

RUFUS

(smiling)
I don't think she qualifies. Who else?

Ezra squints his eyes.

INT EZRA'S BAR - LATER

Alone, Ezra, goblet in hand, turns out the lights.

INT POLICE STATION DETECTIVE BULL PEN - DAY

Audrey, Carlos, and Billy work the victim board.

CARLOS

We can make Antawn for Moore, but
not for the others. The times
don't mesh.

BILLY

Antawn's no brain trust, so I don't
see him creating those notes.

AUDREY

Then, how do we explain the gold
chain and wallet?

CARLOS

He could be an accomplice. Someone
else could be the genius.

AUDREY

Then, why doesn't Antawn give him
up?

BILLY

The prisoner's dilemma.

CARLOS

What?

BILLY

If we want Antawn to turn, we have
to convince him that not turning
will be far worse.

CARLOS

How we gonna do that?

AUDREY

We interview him again.

CARLOS

He lawyered up.

AUDREY

His lawyer will be there.

Into the room comes Rufus. Audrey moves to meet him.

AUDREY
You're not allowed in here.

RUFUS
I know how he does it. I know how Orphic gets them.

CARLOS
How do you know that?

BILLY
An epiphany?

RUFUS
I talked to the last vic, Gilmore.

AUDREY
You can't talk to the dead, Rufus.

RUFUS
You can, I did. I don't expect you to believe, just listen.

BILLY
Is this the psychic you were talking about?

RUFUS
Orphic attacks from behind in a rush and knocks them unconscious. They never wake up.

AUDREY
Rufus, forensics doesn't support that for all the vics, just Moore.

Rufus is stunned. He was so sure.

AUDREY
Now, you have to leave.

RUFUS
Wait, wait, if that's true, let's talk to the other vics.

CARLOS
That's loco, man.

BILLY
No one's stopping you, Rufus.

RUFUS

I can't.

BILLY

Why not?

RUFUS

It's complicated.

Billy laughs, and Carlos shakes his head.

AUDREY

Rufus, we need to interview Antawn.
Can you help with that?

RUFUS

We need to talk to the others.

AUDREY

Listen to me! Get Antawn to talk
to us. It's in his best interest.

She pushes him toward the door.

AUDREY

That's your mission. Convince
Antawn.

INT POLICE STATION INTERROGATION ROOM - DAY

Antawn and his young PUBLIC DEFENDER sit opposite Audrey.
Billy leans against a wall.

AUDREY

Antawn, we're pretty sure you
didn't act by yourself. But you're
going to take the fall alone.

ANTAWN

I didn't kill anyone.

AUDREY

Wallet and gold chain with your
prints. That'll put you in prison
for life while your partner walks.

PUBLIC DEFENDER

Are you offering something?

AUDREY

The prosecutor makes deals, but you
can't have a deal unless you tell
the truth.

ANTAWN

I'll tell you the truth.

PUBLIC DEFENDER

I advise you to say nothing until we've talked to the prosecutor.

ANTAWN

That'll get me zip cause I didn't kill anyone.

AUDREY

This is boring.

ANTAWN

Here's what happened. I spotted the dude leaving that gay bar. I wanted weed, but I didn't have any presidents. He looked easy, so I clocked him. I took his wallet and chain, but I didn't kill him. He was breathing when I left.

AUDREY

If you didn't kill him, who did?

ANTAWN

(shrugging)

I got no idea. I clocked him but that's all.

INT EZRA'S BAR - DAY

Ezra's alone behind the bar. Rufus slides onto a stool.

RUFUS

Beer.

Ezra pulls a bear and sets it in front of Rufus.

RUFUS

I need to talk to Randy again.

Ezra shakes his head.

RUFUS

I figure since I already paid for Randy, I can keep talking to him.

EZRA

One soul, one time, and one time only.

RUFUS

I was afraid of that. No way around that?

EZRA

It's not my rule.

RUFUS

I was afraid of that too.

EZRA

I wish I could help, I really do.

RUFUS

You make house calls?

INT POLICE STATION DETECTIVE BULL PEN - DAY

Carlos, Audrey, and Billy.

CARLOS

Back to square one.

BILLY

What're you going to tell the captain, boss?

AUDREY

The truth. We have nothing. And forget that 'boss' thing.

INT CAPTAIN'S OFFICE - DAY

Audrey sits. The Captain stares out the window.

CAPTAIN

When you said you had the Gilmore kid's killer, I called some people. Now, you're telling me I have to call them back.

AUDREY

He, Antawn admits mugging and robbing Moore. We have him for that, but he's not Orphic.

CAPTAIN

You're telling me I have to call them back?

AUDREY

I don't know what to say.

CAPTAIN
 (turning around)
 Get out so I can make the calls.

She leaves as he sits and grabs his phone.

EXT POLICE HQ - DAY

Audrey walks down the steps to find Rufus in front of her.

AUDREY
 I don't have time for this.

RUFUS
 I heard about Antawn. Am I back on
 the squad?

AUDREY
 I haven't decided.

RUFUS
 Because I can show you some stuff
 that might make your job easier.

AUDREY
 Don't, Rufus, I'm tired.

RUFUS
 What have you got to lose, your
 job?

AUDREY
 If you're wasting my time...

INT RECTORY OFFICE - DAY

Sister Mary sits behind the desk. Audrey and Rufus sit
 across from her.

SISTER MARY
 I have to confess that calling in
 Mr. Caine was not exactly in line
 with church teaching, but we were
 desperate. The chalice was
 missing.

RUFUS
 We understand, Sister Mary. So
 tell us if Mr. Caine was able to
 contact Father John.

SISTER MARY

Oh my, yes, completely successful on that score. He was Father John in the flesh.

AUDREY

And how exactly did he manage that?

SISTER MARY

He...he revealed some...events we were not aware of at the time but have since been able to verify.

RUFUS

He was a pedophile.

SISTER MARY

Yes, that's it, and a drinker...and a drug user. He used the chalice to cover his drug habit.

AUDREY

But how did you know it was really Father John?

SISTER MARY

He knew about the hidden wine and Sister Josephine's bunion surgery.

AUDREY

There are medical records.

SISTER MARY

You don't understand. She had it done in Mexico under an assumed name. No one could know that.

AUDREY

Assumed name?

SISTER MARY

Generally, we offer such travails to greater glory of God.

Sister Mary smiles sweetly.

INT ANTAWN'S MOTHER'S HOUSE - DAY

Antawn's Mother sips lemonade in front of Audrey and Rufus.

ANTAWN'S MOTHER

So you see Mama didn't have any real treasure, but she gave us all she had.

AUDREY

You're certain he wasn't fooling you.

ANTAWN'S MOTHER

Rufus can tell you that Mr. Caine is genuine. I think maybe I shouldn't have used my one time to visit with Mama, but it was real, I know that.

INT POLICE CRUISER - DAY

Rufus drives. Audrey rides.

AUDREY

OK, I get it. The guy can call up the dead, and I still think that's fake. But what does that do for our case.

RUFUS

Well, we could probably get him to summon back another vic, but I'm not so sure that we'll get much. If he's like the Moore kid, he won't know anything.

AUDREY

If not a victim, then who?

RUFUS

I was thinking a detective, someone to help us.

AUDREY

A dead detective?

RUFUS

Sherlock Holmes.

AUDREY

Rufus, Sherlock Holmes was a fictional character. He didn't exist.

RUFUS

Damn.

INT POLICE STATION - DETECTIVE BULL PEN - DAY

Audrey, Rufus, Carlos, and Billy.

BILLY

In fact, Sherlock Holmes was modeled after Dr. Joseph Bell who was one of Doyle's teachers and according to reports, a man of exceptional insight and logic.

CARLOS

You're kiddin' me.

AUDREY

What are we supposed to do, call up Dr. Bell to help us with Orphic?

RUFUS

Why not?

BILLY

Yes, why not? Maybe we can defrock Rufus's psychic once and for all.

RUFUS

He's real.

CARLOS

Like the Easter bunny and Tinkerbell.

AUDREY

We're detectives. We don't consult psychics.

BILLY

Police have been known to consult psychics in the past. Betty Muench helped the police in New Mexico on several cases.

AUDREY

Give me a break.

RUFUS

We got nothing to lose.

INT EZRA'S BAR - DAY

Ezra leans against the back bar, facing Audrey, Rufus, Carlos, and Billy.

AUDREY

So, you see, we want Dr. Bell to help because he may have been the best detective who ever lived.

(MORE)

AUDREY (CONT'D)

And the more I say the dumber it sounds.

EZRA

You might want to rethink this.

BILLY

Why, can't summon a soul that old?

EZRA

Age has nothing to do with it. Like I told Rufus, I don't do fishing expeditions.

AUDREY

If you can't do it, say so.

EZRA

It won't be what you think. It rarely is.

RUFUS

Let us be the judge of that.

Ezra looks from face to face.

EZRA

OK, who is going to part with that which is most dear?

BILLY

I suppose that should be me since I was the one to bring up the doctor.

AUDREY

Did you bring it?

BILLY

Yes.

He pulls a signet ring from his pocket and lays it on the bar.

BILLY

It was my father's.

Ezra picks up the ring, studies it, and puts it down.

EZRA

Name and date of birth?

BILLY

Joseph Bell, December 2, 1837.

Ezra closes his eyes.

CARLOS
This is freaky.

RUFUS
Wait.

Ezra's eyes open, and he looks around the bar. Clearly, he's at sea here with the TV on.

AUDREY
Dr. Bell?

EZRA
Yes, and who are you, my dear?

AUDREY
My name is Audrey, and I'm a detective.

EZRA
Detective? My, my, the times have changed haven't they.

AUDREY
This is rather...awkward. So, I'll just say it. We have a string of murders with clues but no suspect. Frankly, we're stumped, and we called you here to see if you could help.

EZRA
Is this because of my work with Doyle?

AUDREY
Yes, we understand you were the inspiration for Sherlock Holmes.

EZRA
(smiling)
You'll have to ask Doyle about that.

RUFUS
(opening a briefcase and taking out files)
Doctor, we have four vics, victims, and they are all gay.

EZRA
Gay?

RUFUS
Homosexual.

EZRA
Ah, a rather quaint use of the
term.

RUFUS
Yes, and every dead body came with
a note. It looks like gibberish,
but we like to think there's some
message.

Rufus lays out the notes for Ezra who picks up one and
studies it.

EZRA
Which one of you is Rufus?

Rufus raises his hand.

EZRA
Are you stupid?

RUFUS
What?

EZRA
The note says 'Rufus be an idiot'.
Not the queen's English but
certainly meaningful.

AUDREY
How did you get that from the note?

EZRA
The cipher is simple really. It's
a Fibonacci sequence.

CARLOS
Fibo-who?

BILLY
Leonardo Fibonacci, old Italian
mathematician.

Audrey gives Billy a look.

BILLY
Jesuit prep school, what can I tell
you?

EZRA

The sequence combines the first two letters, the third, the fifth, the eighth and so on. Each letter is the combined numbers of the two letters before it.

AUDREY

(handing over another note)
And this one?

EZRA

Carlos and I'm unfamiliar with the word 'spic'.

Rufus picks up a note and traces out the hidden message.

RUFUS

Damn, he calls Audrey the 'c' word.

EZRA

Yes, I'm afraid he has a rather low regard for detectives.

CARLOS

Yeah, well, he'll regard us when we arrest his sorry ass.

Billy wanders over to the shelves of 'dear' items Ezra has collected. He spots Rufus's goblet. He reaches for the gold Virgin Mary statue but can't bring himself to touch it. Ezra notices.

EZRA

What is that?

BILLY

Something...holy.

Billy smiles and comes back to the bar as Rufus, Carlos, and Audrey pore over the notes. Ezra examines the signet ring.

AUDREY

There's a second message in this one. 'fools rise to be with fools.'
What does that mean?

RUFUS

'A clue for the clueless.' What's the clue?

AUDREY

(to Ezra)

Does it make any sense to you,
doctor?

EZRA

It's quite simple really.

CARLOS

Oh, what's so simple?

EZRA

By providing a new note with every
murder, the killer has made things
easier rather than more difficult.

AUDREY

How so?

EZRA

Don't you see? A naked body in an
alley with no note would be far
more mysterious than one with a
note, correct?

RUFUS

You got us there.

AUDREY

So who are we looking for?

EZRA

Look at the notes. Detective
Audrey is mentioned in one, Rufus
in another, and--

CARLOS

Yeah, I'm the spic.

EZRA

Exactly, but it isn't who is
mentioned, it's who isn't
mentioned.

AUDREY

Billy.

Ezra smiles as Audrey looks around the bar.

AUDREY

Where is he?

EZRA

He slipped away a minute ago.

RUFUS

Wait, that doesn't make any sense.

EZRA

I'm afraid it makes a great deal of sense. This ring for instance, it's Billy's, right?

RUFUS

Said it belonged to his father.

EZRA

Yes, 'W' could stand for William I suppose, but I rather doubt it belonged to his father. You see, the ring is inscribed with a date you can read if you care to--five years ago. I'd hazard his father has been dead longer than that.

AUDREY

He died when Billy was a teenager.

EZRA

Precisely. In which case, I might be inclined to believe that the 'W' on the ring stands for 'Willard', the name of the first homosexual, er, gay victim.

Ezra moves to the statue and picks it up.

EZRA

And what is this item?

RUFUS

Sister Mary traded that for a summoning. She had to talk to Father John.

EZRA

And what did she discover?

RUFUS

That Father John was a pedophile and a drug addict.

EZRA

It seems the clergy have always found ways to bugger young boys. From the way Billy looked at the statue, I'm guessing he recognized it from his time with Father John.

(MORE)

EZRA (CONT'D)

I would surmise that he was one of
Father John's victims.

AUDREY

Hold on a moment. Why would Billy
kill in the first place?

EZRA

He did it because he believes
himself superior but enjoys an
inferior position. After all, he
is obviously educated and older so
presumably more experienced. Yet,
he calls you 'boss', and not in a
respectful way.

RUFUS

He thinks I got my job because I'm
black.

CARLOS

And because I'm hispanic.

AUDREY

He wants to prove he's smarter than
us?

EZRA

It would appear so.

AUDREY

Where did he go?

EZRA

To dispose of evidence or perhaps
implement another part of his plan.

RUFUS

Another part?

EZRA

As intelligent as he is, I would
suppose he planned for such an
occurrence.

Audrey starts for the door.

AUDREY

Get a cruiser to Billy's house.

The others follow; Carlos whips out his cell.

EZRA

Are you finished with me?

AUDREY
No, come along.

EZRA
(smiling broadly)
With pleasure.

INT BILLY'S HOUSE - DAY

Billy sits at the dining room table, facing Audrey and Ezra.
Rufus and Carlos hover over the dead body of Shamir.

AUDREY
Keep going.

BILLY
(nodding at Ezra)
He has me there. The ring didn't
belong to my father. I got it from
Shamir. Where he got it, I don't
know. When I confronted him about
it, he pulled a weapon. I had to
defend myself.

AUDREY
Do you really expect us to believe
he is Orphic?

BILLY
Of course not. He was the brawn,
not the brains. He died before I
could question him.

EZRA
(to Audrey)
May I?

AUDREY
Be my guest.

Ezra rises and examines the murder scene.

EZRA
I commend you on staging this
event. To an untrained eye, it
looks exactly as you explained.

BILLY
It was.

EZRA
However, to the trained eye, the
scene is entirely wrong.
(MORE)

EZRA (CONT'D)

A cursory look at the victim shows that his left arm is longer than his right, and you surmised he was left handed. A closer examination reveals that at some point in his short life, the young man broke his right elbow, thus shortening his arm. You see, the unfortunate victim was not left-handed. He would not have tried to shoot you with his weak hand.

Billy smiles.

BILLY

That's your proof? He used his off hand?

EZRA

I'm certain there are many other details that you failed to consider when you staged this murder, but I'll mention two more. One, you explained that you knew this young man from the night detective Field's nephew was arrested, and that you enticed him here with the offer of a sale of drugs, correct?

BILLY

Yes, so?

EZRA

It would seem that the young man would then know you were a policeman and hence would never agree to sell you drugs.

Billy's smile fades.

EZRA

Two, where are the young man's wares? What merchant comes to a sale with nothing to sell? Three--

BILLY

I thought you said two.

EZRA

Did I? Three, where is the lad's means of transportation? He may have walked, but the soles of his rather new shoes would say otherwise.

(MORE)

EZRA (CONT'D)

If he lived near enough to walk, he would probably know you are a policeman, and if not, he would need some other means.

AUDREY

What do you say, Billy?

BILLY

Is this where I ask for an attorney?

EZRA

I don't know how a solicitor might help at this moment, and I implore you not to swallow the pill in your left hand. Cyanide I would guess, although I am unfamiliar with the apothecary habits of this era.

Billy makes to swallow the pill, but Rufus is there to grab his wrist and force him to drop the pill. Carlos leaps to help and together, they cuff Billy.

AUDREY

(to Ezra)

How did you do that?

EZRA

Observation of details, I suppose. Am I finished?

AUDREY

I think we can take it from here.

Ezra smiles.

INT RECTORY OFFICE - DAY

Sister Mary sits behind the desk. In her hands is a gold chalice that she admires greatly.

SISTER MARY

Where did you find it?

Across the desk sits Audrey.

AUDREY

It was in the apartment of a dead pusher. When I saw it, I thought of you. It belongs to the church, doesn't it?

SISTER MARY

It did...before Father John...Oh,
Thank you so much.

AUDREY

My pleasure.

INT EZRA'S APARTMENT - DAY

Ezra works on a computer, doing his books. Laura wraps her arms around him.

LAURA

You did good, Ezra.

EZRA

Did I?

LAURA

Oh, someone called while you were out.

EZRA

I don't want to do it.

LAURA

That's what I told them.

The doorbell RINGS, and they look at each other.

FADE OUT.

THE END