

FADE IN:

EXT. LAKE/IN BOAT - DAY

EDWARD STEWART sits alone on a free drifting boat in the middle of a lake.

Edward is looking up to the sky. The sun creates a glare in his view.

He looks around at the beauty of the nature, birds and water, etc.

Edward takes a deep breath and holds it. He exhales and appears in pain.

It is revealed at this moment that EDWARD IS SHOT. His hands and shirt COVERED IN BLOOD. A bullet hole in his stomach.

Seconds later Edward removes a little trinket from his pocket. A GOOD LUCK CHARM.

He stares at it.

Eyes wide open, he's deep in thought.1

FADE TO BLACK:

SUPERIMPOSED TITLE: Three weeks earlier.

EXT. FERRY BOAT/SAN FRANCISCO BAY - DAY

Edward sits alone on the FERRY BOAT as it crashes through the bay waters.

He stares out over the ocean waters, deep in thought.

JENNY KARL, mid 30's, very attractive. She too sits in thought, looking out over the waters.

Edward and Jenny have not noticed each other.

A SERIES OF BAY SHOTS:1

FADE TO BLACK:

EXT. CITY - NIGHT

SUNSET behind city.1

INT. UPSCALE HOTEL ROOM - NIGHT

Dark room with only a little light. We make out the forms of a man and a woman, FRANK & ALICE, under the covers HAVING SEX.1

Slowly the light in the room grows lighter, the light bulb getting brighter.1

The woman looks out from the covers at the brightening room.

She's concerned.

ALICE
Frank...Frank stop.

FRANK
What?

Simultaneously FRANK and ALICE turn and stare in frightened wonder at a man standing with some kind of remote control in his hand.1

He uses the remote to turn up the lights.

The unknown figure is dressed all in black, WEARING A BLACK SKI MASK and BLACK GLOVES.

He's got a GUN with a SILENCER pointed right at the couple. It gets brighter in the room.

FRANK
Oh shit!

The man puts his finger to his lips. Shhhh....

Next to the man is a VIDEO CAMERA already mounted on a TRIPOD.1

The man hits the remote and the camera TURNS ON.1

We see the couple through the black and white view finder of the video camera.

The man picks up the camera and moves closer to the bed.1

Frank begins to move but the man points the gun closer to Frank.1

The man reaches into his briefcase and pulls out SEVERAL 8X10 CARDS-HEAVY WHITE CARDBOARD STOCK, large black letters on them.

The first card reads, "Lets play flashcards".1

FRANK

This is ridiculous. What the hell do you want?

The man's eyes look at Frank for a beat then back to Alice. He holds up the second card.1

ALICE (READING
THE CARD)

Read aloud and answer the questions.

The man holds up the next card. Alice stares at it.

ALICE

Is that your husband?...Yes1

The man turns the card over. THE PRINTING IS LARGER IN RED.

ALICE

Don't lie to me.1

Alice looks over at Frank then back to the man.

ALICE

No...He's not.1

The man holds the next card.

ALICE (AGAIN
READING THE
QUESTION)

How long?...1

FRANK

Two weeks.

The man turns the card over again. RED LETTERS AGAIN.

ALICE

(Abruptly)

Don't lie to me!...A month, 5 weeks!1

The man removes a photo from his jacket and throws it on Alice's lap.

It's a picture of Frank and Alice together some time back.1

ALICE

Okay a year, one year, one year, please
stop this.

FRANK

(calmly)

What is this about? Who are you?

Once again the man reaches in his jacket, this time
removing A MEDICAL REPORT, throwing it on the bed.

Written on the report is "DNA ANALYSIS FAILS TO ESTABLISH
PATERNITY IN THE HUSBAND".1

The man looking at the two.

Frank and Alice with their heads down.

ALICE

It's been.....

Frank reaches over and holds Alice's hand.

FRANK

Ten years.

They look back up at the masked man.1

Suddenly we hear TWO SHOTS from the SILENCED GUN.

The masked man standing over the bodies.

He removes his mask. We see Edward Stewart as he just stares at the bodies.

He moves closer and takes a better look at Frank & Alice.1

FLASH BACK:

INT. HOME/1972 - NIGHT

A man and a woman making love in a fast shaking bed. We can't see their faces.

PORCELAIN FIGURES fall to the hardwood floor. A boys eyes look to the floor where the figures shatter.1

CUT TO:

PRESENT DAY:

INT. UPSCALE HOTEL ROOM - NIGHT

Again he's looking closely at the bodies in the bed.1

Edward turns and points his remote control at the camera. The camera powers down.1

EXT. DOWNTOWN OAKLAND - NIGHT

Edward carrying a SMALL DUFFLE BAG, walks to his CAR, gets in and drives away.1

EXT. CITY STREETS - NIGHT

A SERIES OF DRIVING SHOTS: Music & Credits.

* Downtown city streets

- * Freeway on ramp
- * Inside car with Edward
- * Crossing Bay Bridge
- * Car arriving in San Francisco

EXT. EDWARD'S HOTEL - NIGHT

Edward arrives next to the valet parking. VALET CARLOS, walks over to Edward as he exits his car.

CARLOS
Good evening mister Stewart.

EDWARD
Good evening Carlos, thanks.

Edward makes his way into the front door of the hotel lobby doors.

INT. EDWARD'S ROOM - NIGHT

Edward arrives in his room and places his things down.

Suddenly a knock at the door.

Edward turns and looks quickly, then slowly walks toward the door with his gun in hand.1

EDWARD
Yeah.

ISABEL VO
Knock, knock.

Edward opens the door and standing there is ISABEL, a well dressed call girl.1

EDWARD
What are you doing here?

ISABEL

It's Monday night. Our night. What's
with the attitude?

Edward thinks for a beat then lets her in.1

EDWARD

I told you to call before you just show
up.

ISABEL

I just wanted to surprise you, that's
all.

Isabel takes off her coat and walks over to Edward. She's
looking HOT.1

Edward looks her up and down.

ISABEL

Lay down.

Edward slowly lays on the bed.

Isabel begins to massage his back and shoulders.

ISABEL

You're so tense.

Isabel kisses his back, works her way up to his neck and
kisses his cheek.

Edward turns over facing her and they begin kissing.

CLOCK READS 12:00AM

DISSOLVE TO:

LATER:

CLOCK READS 12:30AM

Edward is sleeping.

Isabel is getting dressed.

She grabs some cash off the night stand and exits the room.

EXT. JENNY KARL'S HOME - DAY

SUNRISE: First thing in the morning.

Jenny Karl and her friend, FRANCINE, unpack a mini van full of boxes.

The baby-sitter LINDA, 18, is helping as well.

FRANCINE

That goes in the kitchen Linda. Wait, I think. Jenny?

JENNY

Yes, that goes in the kitchen.

LINDA

Great.

Linda takes the box into the house.

Seconds later a car arrives and stops.

JASON KARL and his dad JAMES KARL exit the car. James' GIRLFRIEND waits in the car.1

Francine looks at the girlfriend and smirks.

FRANCINE

Okay. This is where I go inside.

Francine turns and walks toward the house carrying a box.

Jason comes running up to Jenny. He's holding his GLOVE and BASEBALL.

Jenny walks over to him and they hug.

Jason looking around his new neighborhood.

Jenny glances over at the car. Girlfriend looks away.

A few beats.

JENNY

So. This is it. What do you think?

Jason hesitates for a beat. Dad comes walking up. Jenny and him look at each other.

James watches Francine go inside.

JASON
Where do I play baseball?

JENNY
That's what the park is for Jason.

Linda comes walking from inside the house.

JENNY
Linda this is James, Jason's father.
This is Linda. She's my new baby-sitter.

JAMES
Hello.

LINDA
Hi.

JASON
Do you let kids stay up late?

Linda smiles.

JENNY
Jason.

JAMES
Jason, say hello to Linda.

Awkward moment for Jason.

JASON
Hello Linda

JENNY
Why don't you go and see your new room
honey.

LINDA
Yeah, I'll take you if you want.

Jason smiles and hugs his dad.

JASON
Bye dad.

Jason walks away with Linda.

JAMES
Bye son. See you next week.

Jason waves and continues in the house with Linda.

JAMES
So how you doin'?

JENNY
Okay.

JAMES
I just wanted to say I'm sorry for all
the grief I've caused you. I never
intended for all of this to happen this
way.

JENNY
It's a little late for that James.

They look at each other for a beat.

Jenny turns to leave.

James looks up to the window of the home. Jason is looking
out at his father. They wave to each other.

James turns and walks away.

INT. JENNY'S HOME/JASON'S ROOM - DAY

Jason is standing in his room. It's empty with the
exception of the mattress that leans against the wall, a
few boxes and toys on the floor.

Linda and Francine can be seen moving things down the hall.

Jenny comes walking up to Jason.

JENNY

It's a good size room.

Jason thinking for a beat.

JASON

Where's my coloring books?

JENNY

They're still packed away. I'll see if
I can find them for you.

(beat)

Why don't you unpack some of your
boxes. I'll figure out what we're going
to eat. You hungry?

Jason nods yes.

Jenny rubs his head, smiles and exits the room.

Jason glances over the messy room.

INT. JENNY'S HOME/KITCHEN - DAY

Jenny and Francine are eating.

Jason is eating and playing video games in the living room
with Linda

JENNY

Thank you so much Francine for helping.

FRANCINE

Don't worry about it.

(beat)

You going to be okay out here all by
yourself?

JENNY

We'll be fine.

Francine looks at Jenny closer.

FRANCINE

Hey.

Jenny looks up at Francine.

FRANCINE

I know you've had alot going on, but
have you been taking time for yourself?

JENNY

Right.

FRANCINE

Jenny. You need to do that... I do.

JENNY

Francine. With all do respect. You
don't have a child. It's alot easier
for you to take time for yourself...
come on.

FRANCINE

I have nieces and nephews. I can
relate.

A few beats.

FRANCINE

Okay listen to me. My boss Rubin is
having a party Thursday night, on his
yacht. It's a good time. Why don't you
come with me.

JENNY

Oh I,...I don't know. I'm not prepared
Francine.

FRANCINE

Come on.
(beat)
Come on.

JENNY

You're right. What the hell.

INT. UPSCALE HOTEL ROOM - DAY

Uniformed officer MIKE GLEASON is securing the room. Crime scene tape, picture taking and finger printing all going on.

DETECTIVE JILL NOVAK and DETECTIVE TED FORBES enter the room and walk over to Gleason.

OFFICER CONNIE YOUNG walks over as well.

FORBES

Oh this is lovely.

NOVAK

What do you got?

GLEASON

Two in the rack. One male, one female.
Wallets and id weren't disturbed.

Novak walks closer to the bodies. Gleason watches her.

YUNG

They're married...just not to each other.

NOVAK

At a no tell motel, who woulda guessed.

Novak places her rubber gloves on, then lifts the sheet and looks under it.

YUNG

Yeah, it plays like a jealous spouse. I got units rollin' to the residences.

GLEASON

I can't remember the last time I saw a crime scene this clean. It's insane.

YUNG

No sign of any real struggle.

Novak very deep in thought. Wheels are turning.

NOVAK

And I'm betting no prints, fibers or residue.

GLEASON

Nada!

Novak looks closely at the bullet hole in one of the bodies.

NOVAK

Caliber of the bullet is a good match to the job entry wounds...only well placed...no exits.
(still looking over body)
There's no emotion here. Very professional work.

FORBES

Looks like we got us a stone killer.

Novak looks up to Forbes.

INT. FRED'S HOME/BATHROOM - DAY

FRED WILLARD, real estate agent, nice looking man in his late 40's, brushing his teeth.

He finishes, spits out his water and exits the bathroom.

INT. FRED'S HOME/HALLWAY - DAY

Fred exits his bedroom, kisses his wife, RUTH, and makes his way down the hallway.

His son, TRENT, enters the hallway from the bedroom.

FRED

See you later sport.

TRENT

Bye dad.

FRED

A little basketball this weekend?

TRENT

You and me, one on one, don't forget

FRED

You got it. I'll see you later.

Fred's daughter, SHERRY, exits her room hugging and kissing Fred.

SHERRY

Bye dad. Have a great day.

FRED

No, you have a great day.

SHERRY

You have a great day.

Fred smiles and exits.

DISSOLVE TO:

EXT. FRED'S HOME - DAY

Fred exits his home and walks toward his LUXURY SEDAN.

Fred's neighbor, HAROLD, is out raking leaves when he turns toward Fred near his car.

FRED

Morning Harold.

HAROLD

Hey Fred. We're playing poker Friday night. You in?

FRED

Ahh, I got a busy week of Escrows Harold, I can't. Maybe next time?

HAROLD

Hey, take a break.

FRED

Never. See you later.

HAROLD

Have a good day Fred.

Fred gets into his car and pulls out of the driveway.

EXT. HOME FOR SALE - DAY

Three cars including Edward's car and Fred's sedan are parked out front.

INT. HALF EMPTY HOME FOR SALE - DAY

Fred is showing an empty home to a younger couple, JIM & JAN. Fred is extremely nice in his sale.

CHARLIE, Fred's assistant stands watching.

FRED

If you'll notice...All hardwood floors.
And the window... it's facing east, so
you won't get that nasty glare in this
room when the sun sets in the west. A
nice reading area,...I wish this was in
my home.

They both nod their heads.

FRED

Check out this room. Charlie, go check
on Edward, would you please?

Fred turns to walk into the next room and Charlie walks upstairs.

INT. HALF EMPTY HOME/UPSTAIRS BATHROOM/SAME TIME - DAY

Edward is standing in front of the mirror looking at himself.

Charlie enters.

CHARLIE

Eddie.

Edward looks toward Charlie.

CHARLIE
We're about done here.

EDWARD
Thanks Charlie.

CHARLIE
You okay?

EDWARD
I'm fine.

CHARLIE
I'll be downstairs.

Charlie turns and exits the room.

Edward watches him leave.

INT. HALF EMPTY HOME/SAME TIME - DAY

Jim & Jan are at the front door shaking hands with Fred.

JIM
Fred you've been so helpful. We'll take
it. This is the home for us.

FRED
Fantastic. I'm sure this will be more
than adequate for your family.

EDWARD EXITS THE BEDROOM UPSTAIRS AND LOOKS DOWN AT FRED
WITH JIM AND JAN.

JILL
Thank you so much Fred.

FRED
Glad I was of some use. I've got papers
for you to sign before you leave and
the sign is coming down.

JIM

We just want to look one last time at
the backyard.

FRED

No problem.

The couple smile and they exit the home passing BILL
WATSON.

Bill Watson, the homeowner, is walking up the walkway. They
look at each other

A moving truck arrives on the street. Two movers exit the
truck.

Fred smiles as Bill arrives next to him. Bill looks
worried.

BILL

Are they the buyers?

FRED

It's done. We go on record Monday
morning. You have the power of attorney
right?

Bill hands some paper work to Fred.

Bill is in a really deep state of mind.

FRED

You okay?

BILL

I'm not sure how I feel. Sort of
bittersweet, you know?

FRED

It's a little late for second thoughts
Bill. It's a done deal. The sooner you
move on the better.

BILL

My kids were born in this house.

FRED

Bill. Move on.

BILL

I'd better get some more of my things.

The two movers arrive next to Bill and Fred.

FRED

Everything's going to work out.

Bill nods his head and walks into the house followed by two movers.

INT. HALF EMPTY HOME - DAY

The two movers go to a sofa and pick it up. Then they exit through the front door.

Bill makes his way to the fireplace and picks up a picture and looks at it.

It's him with his family. His wife is Alice. (The one shot at the hotel with Frank).

FLASH TO HOTEL MURDER:

Edward and Charlie are standing near the stairs.

Fred is looking at Bill in thought.

Bill turns and looks at Edward. Edward looks back.

INT. JENNY'S WORK OFFICE - DAY

Jenny is typing away when one of her fellow employees, RALPH, pokes his head into her cubicle.

RALPH

Hey Jenny.

JENNY

Hey Ralph.

RALPH

You look great today, wow.

JENNY
(awkward moment)
Thanks Ralph, thank you. That's
thoughtful.

RALPH
You need anything from the cafeteria?

JENNY
No, I'm good.

RALPH
Okay, I'll see you around.

Ralph is a little blushed, then walks away.

Jenny continues working.

DISSOLVE TO:

EXT. CITY STREETS - DAY

Jenny walks down the busy business section of the city.

INT. JENNY'S HOME/HER ROOM - DAY

Jenny is getting ready to go out, scrambling around like
she's late.

Jason is jumping on the bed.

JENNY
Please don't jump on the bed.

JASON
You look beautiful mommy.

JENNY
Thank you sweetie. Stop jumping on the
bed.

She's looking in the mirror.

A HONK from outside.

JENNY

She's here.

Jason still jumping on the bed.

Jenny quickly goes to the window and looks out.

JENNY

(silently through the glass)

I'll be right down.

INT. FRANCINE'S CAR - DAY

Francine has her radio on.

FRANCINE

(silently)

Come on.

Francine begins to put on her lipstick in the mirror.

INT. JENNY'S HOME/HER ROOM - DAY

Jenny walks away from the window still rushing around.

Linda comes into the room and takes Jason's hand.

LINDA

Let's not jump on the bed. How about
ice cream?

JASON

And candy.

LINDA

No candy, just ice cream. Don't get
punchy.

JASON

Ahh!!

JENNY

Give mommy a kiss.

Jason and Jenny hug and kiss good-bye.

JENNY
Mommy loves you.

JASON
Don't worry about me mommy. I'll be
fine. You just have a good time.

Jenny looks at him for a beat, then hugs him again, proud
of her son.

CUT TO:

INT. CAFE - DAY

Edward sits alone in a nice cafe. He's finished eating.
The waitress walks up and places the check on the table.

WAITRESS
Can I get you anything else?

EDWARD
Thank you, no.

Edward places THREE ONE HUNDRED DOLLAR BILLS on a check
that is \$32.50.

Then he gets up and walks toward the door.

EXT. CAFE - DAY

Edward exits the cafe and stops near the curb.

He looks over his shoulder and sees a couple embraced
against the side wall of the cafe. They're kissing.

Then his car arrives by Valet.

Edward walks to his car, gets in and drives away.

INT. EDWARD'S CAR - NIGHT

Edward driving.

EXT. PARTY BOAT/ON THE BAY - NIGHT

In the distance we see a party boat floating on the calm bay waters.

People are on the deck as well as inside having a good time.

Faint music is heard from the distance.

EXT. MARINA - NIGHT

Edward arrives in his car and stops.

He looks out at the PARTY BOAT, then puts on his bow tie, looking in the rearview mirror.

INT. PARTY BOAT - NIGHT

Edward has a drink in his hand as he makes his way through the formally dressed crowd.

A couple of women make eye contact with Edward as he passes.

He shakes hands with RUBIN, who's sitting with two pretty girls.

EDWARD

Great party Rubin, as usual.

RUBIN

You need a drink. Somebody get this man a drink.

EDWARD

No I'm good, I'm good.

Edward slaps Rubin on the back and keeps walking. Edward notices Jenny walking toward the back of the boat.

BACK OF THE BOAT:

Jenny walks over and sits alone at a table.

She's drinking champagne, then checks her make-up in a small hand mirror.

Edward comes out the back door of the boat and looks out over the water.

Edward looks over at Jenny and they smile at each other.

Edward looks on the other side of him and sees another woman, then turns back to Jenny.

Another man has stopped at Jenny's table, asking her to dance.

Edward turns away drinking.

Jenny denies the man and he walks away. Edward looks over to her again.

Edward walks over to her. Standing right next to her he's looking out over the bay.

EDWARD

Nice place the Bay Area.

JENNY

Yes it is.

She looks away and drinks.

EDWARD

My name is Edward. You friends with Rubin?

JENNY

No. I don't know anybody. A girlfriend invited me along, she got sick and... here I am.

EDWARD

That was your friend leaning over the side?

JENNY

That was her. You saw that?

EDWARD

Yeah. She didn't look so good.

Jenny smiles raising her eyebrows. Then she drinks.

EDWARD

Would you care to dance?

Jenny looks him in the eyes for a moment.

JENNY

Sure.

Edward gets up first helping her with her chair.

They walk toward the cabin dance floor.

They make their way to the floor and embrace in a slow dance.

We watch them through the window for a few moments.

DISSOLVE TO:

LIGHTS OF THE CITY OFF THE WATER:

DISSOLVE TO:

INT. PARTY BOAT/LATER - NIGHT

The party has died. Only two people are on the dance floor.

Edward and Jenny are still together talking at a table.

They're laughing.

A waiter comes up to them a second later.

WAITER

Excuse me, but the bar will be closing soon. Can I get you anything else?

EDWARD

You want another drink?

JENNY

No, no. I'm fine.

Edward turns to the waiter.

EDWARD

We're good thanks.

The waiter turns and walks away.

JENNY

Oh my god.

EDWARD

What's wrong?

JENNY

I don't have a ride home. I came with Francine.

EDWARD

You're in luck.

CUT TO:

EXT. FAST MOVING BAY BRIDGE - NIGHT

Edward is cruising fast over the bridge in his car.

INT. EDWARD'S CAR IN MOTION - NIGHT

Edward is driving. Jenny is looking around the car, then to the passing outside.

She smiles, taking in the feel of the fast car.

A SERIES OF DRIVING SHOTS:

EXT. JENNY'S HOME - NIGHT

Edward pulls up and stops at Jenny's home.

EXT. JENNY'S HOME/PORCH - NIGHT

Edward and Jenny arrive on the porch.

JENNY

Thanks for the ride. It was nice meeting you.

EDWARD

You too.

JENNY

I don't get out very much. Thanks for rescuing me.

They look at each other thinking, Edward smiles.

Jenny looks deep into his eyes.

EDWARD

Can I come in?

Jenny thinks for a beat. She smiles.

JENNY

I don't think that would be a very good idea.

Edward smiles at her, thinking.

EDWARD

Okay. How about dinner Saturday night?

Jenny smiles and thinks for a beat.

JENNY

Here's my card.

Jenny hands him the phone number.

JENNY

That's got my direct line. Call me.

Jenny goes into the house and Edward walks away.

CUT TO:

EXT. CATHOLIC CHURCH - NIGHT

Edward arrives in his car and stares at the massive, ancient style church.

He looks at it closely and remains deep in thought.

DISSOLVE TO:

EXT. CATHOLIC CHURCH - NIGHT

Edward slowly makes his way up the steps of the church.

INT. CONFESSION BOX - NIGHT

Edward enters the dark box and sits. He's silent.

The slider opens. Edward is still silent.

CATHOLIC FATHER

The lord welcomes you.

EDWARD

I...I'm not...

CATHOLIC FATHER

How may I help you?

EDWARD

I'm not sure why I'm here.

CATHOLIC FATHER
Perhaps the lord knows. Should we ask
him?

Seconds pass and we see that Edward has left the box.

CATHOLIC FATHER
Dove'? (Where did you go?)

INT. EDWARD'S CAR/OUTSIDE MOTEL - NIGHT

Edward sits alone in his car.

He's looking out the front windshield of his car.

It's quiet.

He looks at his watch.

INT. MOTEL ROOM - NIGHT

JERRY HOLIDAY is having sex with DORIS. She's a hooker.

They finish.

JERRY
Oh my god. That was fantastic, just
fantastic.

Doris begins getting dressed.

JERRY
If only my wife could do that, oh shit.

DORIS
Just don't ask me to marry you Jerry.

JERRY
Your money is on the night stand. Let
yourself out.

Doris grabs the money and goes for the door.

DORIS
Next week, same time?

JERRY
I'll be right here sweetheart.

EXT. MOTEL - NIGHT

Edward is still in his car.

He sees the door to the room open. Doris exits. She stops for a beat and puts her lipstick on in the window, then walks away.

Edward's gun is at his side.

INT. MOTEL ROOM - NIGHT

Jerry is in the room. It's dark and only the TV is on. He's watching a cop movie.

Suddenly a knock at the door.

Repeated knocking.

JERRY
Okay, okay.

Jerry quickly gets up and places a towel around his body, then goes for the door.

He looks through the peep hole.

JERRY
What?

Jerry opens the door and Edward quickly pushes Jerry into the room and closes the door.

Jerry falls to the floor.

Edward shoots Jerry in the head with the silenced gun, then quickly exits the room.

FADE TO BLACK:

INT. DICK'S CAR/OUTSIDE REAL ESTATE OFFICE - DAY

DICK RUPERT, early 30's, dressed in a nice suit, loosened tie and unshaven, sits in his car thinking.

He's deep in thought, sweating, obviously concerned about something.

He swigs whiskey straight from a bottle.

EXT. REAL ESTATE OFFICE - DAY

Dick walks up and looks at the front door of the office.

He pauses for a beat, looks around, then turns and walks up the walkway.

INT. REAL ESTATE OFFICE - DAY

Dick Rupert sits in front of Fred's desk. The secretary is at the other side of the room.

Fred arrives and shakes hands with Dick.

Edward sits a few feet away.

Charlie is cleaning the windows near the secretary.

FRED

Hello.

DICK

(nervous)

I heard... you were someone I could talk to.

FRED

About?

FLASH CUT:

INT. HOTEL ROOM - DAY

A beautiful young woman, ANITA, hot and passionate, kissing a man, VICTOR, on the bed.

BACK TO REALTOR OFFICE:

DICK

I uh,... I have a situation that needs to.....

FRED (CUTTING HIM
OFF)

A sir... We specialize in "distressed properties". Are you okay?

DICK

I'm fine.

FRED

Come with me.

Fred walks away. Dick and Edward follow.

INT. REAL ESTATE OFFICE/BASEMENT - DAY

Fred, Edward and Dick standing around the basement.

It's quiet. A few beats pass.

Fred looks at Dick.

Edward is working on a remote control gadget with a screw driver. He occasionally looks up at Dick.

FRED

You have quite a portfolio.

DICK

How do you...?

FRED
It's my job to know. You have a four-
plex on 10th street correct?

Dick looking confused.

FRED
(nodding his head yes)
It's becoming a problem. Tell you what,
I can get Bill Watson to buy it from
you....He owes me a favor. He'll swap
you for the triplex he has over in the
Sunnydale area,... good?

Dick looks at Fred, still a little confused.

FRED
It'll be a tax free exchange.

FLASH CUT:

INT. HOTEL ROOM - DAY

ANITA and VICTOR disrobing as she kisses him.

BACK AT BASEMENT:

DICK
Excuse me I,... I'm a little confused.
I didn't come here to sell...

FRED (CUTTING HIM
OFF)
It was Bill Watson who sent you wasn't
it?

Dick is listening to Fred, trying to comprehend.

Charlie is standing nearby watching.

FRED
We sold his house. It happened pretty
quick.

FLASH CUT:

INT. HOTEL ROOM - NIGHT

Alice Watson lays dead on the bed. Frank next to her.

Edward in his all black outfit removes his black ski mask and exits the hotel room.

BACK TO BASEMENT:

FRED (CONTINUING)

It's really sad he was here signing the escrow papers the night his wife was murdered.

Dick looking at Fred.

FRED

But Mr. Watson seems to be adjusting fairly well.

DICK (SLOW
REALIZATION)

Yeah, he.....

Fred hands Dick the contract.

FRED (COLDLY)

Give us the exclusive listing. We charge ten percent on both ends and we handle all of the details. You don't have to worry about a thing.

DICK

Yeah,..okay, the details right.

FRED (SIGNALS
TOWARD EDWARD)

I'll put my best agent on it. We can close in less than 10 days, not a problem.

DICK

Wow. 10 days, that's fast.

FRED

We're very good. Oh a, do you have a power of attorney for your wife? Just in case she's unavailable to sign the closing documents.

DICK

Actually, it's my husband. He's seeing another woman.

Edward and Fred glance at each other like. "Okay".

Dick begins to look through his paperwork.

FRED

Will you know where we can find... him?

DICK

Yes.

Fred extends his hand to Dick.

FRED

Thank you for coming in.

Dick shakes hands with Fred, then turns and leaves the basement.

Edward and Fred make eye contact. Fred wipes his hand off with a hanky.

INT. JENNY'S WORK OFFICE - DAY

Jenny is typing away when one of her fellow employees, RALPH, pokes his head into her cubicle.

RALPH

Hello Jenny.

JENNY

Hi Ralph.

RALPH

I just wanted to tell you...You look great today.

JENNY

Thanks Ralph,... that's thoughtful of you.

Jenny begins typing again.

RALPH

Jenny,...how about you and me get a drink later? You know, whenever is good for you. I'm open.

Jenny turns away from her computer and looks at Ralph.

JENNY

I can't, I'm sorry Ralph. I have plans.

RALPH

Okay... How about Friday? I'm open on Friday.

Jenny a little uneasy.

JENNY

This week isn't good Ralph.

RALPH

Jenny how come you've been dodging me? Three weeks I have been after you and it never seems to be a good time.

JENNY

Ralph. My divorce has only been final for a few months. I'm sort of taking this time to reflect.

(beat)

It's not you.

Ralph thinks for a beat. He smiles.

RALPH

I'm sorry, I.....

JENNY

Oh no, don't be.

RALPH
Maybe someday huh?

JENNY
Maybe someday.

A few beats.

RALPH
Hey, can I get you a cup of coffee from
the lounge?

Jenny smiles as she holds up her cup.

RALPH
Already got a cup. Right.

Ralph walks away.

Jenny sits in thought.

INT. REAL ESTATE OFFICE - DAY

Fred is moving some files and boxes around.

Seconds later Charlie walks in with THEODORE. They stand in
the doorway.

Fred turns to them as he picks up a box of files.

FRED
Charlie.

CHARLIE
Um, hi! I um, I brought someone to meet
you.

Fred looks at Theodore.

FRED
How you doin'?

THEODORE (FORMAL-
STIFF)
Hello, I'm Theodore.

FRED
Nice to meet you Ted.

THEODORE (FIRMLY)
Theodore.

FRED
Yeah.

CHARLIE
He's interested in some property.

FRED
Have a seat.

CHARLIE
Some distressed property.

Charlie walks closer to Fred.

CHARLIE
(Whispers)
He's got cash.

Fred looks at Charlie, eyes wide open.

FRED
We, um we...

Fred takes a few steps away.

CHARLIE
He's cool, don't worry.

FRED
He's cool?

CHARLIE
Yeah, He know's. I told him.

FRED
You told him?

THEODORE
We've spoken.

Theodore and Charlie look at each other and smile.

FRED
Okay. why don't you escort Theodore
downstairs...Charles.

Charlie and Theodore walk toward the door and exit..

INT. REAL ESTATE OFFICE/BASEMENT - NIGHT

Charlie and Theodore are waiting.

Fred walks down the stairs and into the basement.

Theodore looks at Fred.

THEODORE
So you see, it's my wife.

FRED
She has distressed property?

THEODORE
She is distressed property.

FRED
So...?

THEODORE
So, it's time for her to go,
metaphysically speaking.

FRED (REACHING
INTO DRAWER)
Meta...what?

THEODORE
That's kind of a balance point for me.

FRED
Sure.

THEODORE
I mean, which is more important, to
know when you should go, or to know
when someone else should go?

FRED
Is there an answer here?

THEODORE
I believe that depends.

Fred pulls a gun w/silencer from the drawer and shoots Theodore between the eyes.

FRED
You're right-Teddy.

CHARLIE
What did you...Why did you?

FRED
It was time for him to go.

CHARLIE
Yeah, but...but.

FRED
Charlie?

CHARLIE
Huh?

FRED
What'd I tell you Charlie?

CHARLIE
What?

Fred starts slapping Charlie violently.

FRED
What'd I tell you?

CHARLIE
About what?

FRED
About keepin' your fuckin mouth shut.

Fred's rage grows as he slaps and kicks and hits again and again.

FRED

What did I tell ya? What the fuck did I tell ya?

CHARLIE

Wait! No.....

Fred clobbers Charlie again and again.

CHARLIE

I'm sorry please stop.....

FRED

Answer me you fuck.

Then we see Charlie dead on the ground. Fixed pupils dilated.

Fred suddenly has a look like he overreacted.

Then he hears a voice.

EDWARD (QUIETLY)

You went off again, didn't you?

Fred walks to the other side of the room.

FRED

I was just, um, restorin' his medica-physical balance.

EDWARD

And Charlie?

FRED

I was teachin' Charlie what's a secret.

EDWARD

A secret?

FRED

Yeah-like when two guys know somethin'...and one of em's dead. Then it's a secret. (an old Italian saying) Now lets clean this up.

Fred walks toward the bodies.

EDWARD

It's your mess. You clean it.

Edward walks away. Fred stares at him frustrated, confused, maybe even threatened by Edward.

FRED

Where you goin'?

EDWARD

I got messes of my own to clean up.

Edward exits.

INT. FRED'S HOME - NIGHT

Fred enters his home.

His family is watching TV.

SHERRY

Dad's home.

Fred quickly goes up the stairs.

FRED

Dad's got to take a shower.

Fred continues up the stairs.

INT. FRED'S HOME/BEDROOM - NIGHT

Fred enters his room and stops, looking at himself in the mirror. Suddenly he is startled by his wife Ruth

FRED

Oh! You scared me.

RUTH

Aren't we jumpy?

Ruth places her arms around Fred.

FRED

Honey not now. I'm tired, I just want to shower.

She looks at him and thinks for a beat.

RUTH

Are you hungry? You want me to heat your dinner?

Fred goes into the bathroom and closes the door.

Ruth moves closer to the door talking through it.

RUTH

The towels are clean.

Ruth walks away.

EXT. CITY STREET/OUTSIDE CEMETERY - NIGHT

Edward arrives and stops CURBSIDE next to the cemetery.

INT. EDWARD'S CAR - NIGHT

Edward looks at the headstones glowing in the night.

It's quiet.

He stares motionless for a few beats as he looks down at a porcelain angel in his hand.

FLASH TO PAST:

INT. HOUSE/LIVING ROOM/1972 - NIGHT

EDWARD, at age five, sits with his mother as he unwraps a birthday gift. MOM is in a dress that is sexier than the occasion calls for... more suited for adult entertainment.

Edward unwraps the present to reveal a small BOY PORCELAIN ANGEL.

EDWARD

It's an angel.

MOM

It's your angel. Now that your a big boy you have to have your own angel to protect you. Do you like it?

EDWARD

I do.

MOM

Can you give mommy a kiss?

Edward hugs Mom and smells her neck.

He's a little distant.

EDWARD

Are you going out mommy? You smell so pretty.

MOM

No son, this your birthday,... a very special occasion.

Edward smiles but has the look like he's not buying it.

Suddenly the doorbell rings.

Mom reacts a little more than she should.

MOM

Listen. Why don't you go out and play.

EDWARD

In the backyard?

MOM

Why don't you go to the playground. But I want you back in one hour when daddy comes home.

Edward smiles and heads toward the back door

Mom looks to the door and sees a sharply dressed man standing there.

The man throws mom to the bed as they begin tearing each other's clothes off.

MOM

We have to hurry.

Edward has snuck back inside the house and watches from behind a chair.

As the couple engage in sex the rhythm of their movement creates a knocking noise and starts to rattle the furniture.

On a free standing bookcase there are porcelain figures that begin to rattle.

Their pre-occupation and noise also masks the sound of the front door opening.

Edward continues to watch his mother and the man.

Adult shoes make their way into the house and down the hallway.

The rattling of the bed continues as the feet get closer.

Two porcelain figures rattle off the bookcase and shatter on the hardwood floor. The sound of the breaking porcelain breaks their moment.

Mom looks at the two broken angels. Beyond the angels she sees the shoes and slacks of her husband, GEORGE.

The man looks up at George. George looks at her, then him.

Everyone is staring at each other

George pulls out a gun. Edward is still hiding. He's big eyed when he sees the gun.

Suddenly three shots ring out. One shot to the man and two to the mom.

George stands there quietly for a beat. His arms hanging at his sides, his right hand holding the gun.

A pool of blood expands over the hardwood floor near his feet.

Then we hear Edward.

EDWARD (QUIETLY)

Daddy?

George turns quickly at the sound of his sons voice.

Edward is now standing in the open.

George looks at Edward shocked and speechless.

Without speaking George contorts his face into a plea for forgiveness.

Edward stares at his dead mother, then back to his father.

Edward shows no emotion but puts out his arm and pushes a porcelain angel off the small table. It is a large angel. The angel falls to the floor and shatters.

George stares at Edward for a moment.

Suddenly George grabs his chest.

His face contorts in pain, his eyes wide open.

Edward has a look of concern, but doesn't move.

George falls to the hardwood floor, his lifeless eyes staring at the shattered angel.

INT. EDWARD'S CAR - NIGHT

Edward is still sitting in his car outside the cemetery.

Still holding the porcelain angel.

He drives away.

EXT. JENNY'S HOME - NIGHT

Jenny is sitting on the sofa reading a book.

Jason plays with some of his toys on the floor.

Suddenly a knock at the door.

Jenny goes for the door opening it.

It's Edward.

JENNY

Uh...hello.

EDWARD

I'm sorry for just dropping by. Is this a bad time?

JENNY

No, no come in.

Edward enters.

EDWARD

This is for you.

Edward hands Jenny a bouquet of flowers.

JENNY

Oh thank you. Thank you so much.

Jason looks up at Edward.

JENNY

Honey this Edward, my friend.

JASON

Hello.

EDWARD

Hi.

Jenny starts picking up clothes off the floor, feeling a little awkward about the messy living room.

JENNY

Can I get you some tea?

EDWARD

Yeah, that'd be great. Thank you.

Jenny walks into the kitchen.

Edward watches Jason for a beat.

EDWARD

What do you got there?

JASON

A box.

(beat)

You like it?

EDWARD

Yeah. I do.

Jason opens it to reveal his collection of ARMY MEN,
MARBLES AND CRAYONS.

JASON

It's my secret place. My mom never
looks in here. It's private.

EDWARD

That's pretty cool.

Jason looks at Edward.

JASON

Do you have a secret place?

EDWARD

I do.

JASON

Can you show it to me?

EDWARD

It's not with me.

JASON

What is it?

EDWARD

Well if I told you that, it wouldn't be
a secret.

Edward and Jason smile.

Jason reaches into his box and pulls out a GOOD LUCK CHARM.

JASON
You want this?

Edward takes it from Jason.

EDWARD
What is it?

JASON
It's a good luck charm. Keep it with
you.

EDWARD
Thank you Jason.

Edward places it in his pocket and smiles.

Jenny comes in and hands Edward the tea.

JENNY
I'm going to put him to sleep.

EDWARD
No, that's okay, please don't.

JENNY
It's late. I'll be right back. Don't go
anywhere.

Edward smiles and sits.

Jenny reaches down and grabs Jason's hand.

JASON
Say good night

JASON
Good night Edward.

EDWARD
Good night Jason. It was nice meeting
you... And thanks.

Jason smiles as Edward holds up the good luck charm.

Jenny and Jason walk out of the room.

Edward glances at some of Jenny's family pictures on the wall.

INT. JENNY'S HOME/JASON'S ROOM - NIGHT

Jenny is putting Jason under the covers.

JASON

Hey, did you brush your teeth?

JASON

Yeah.

JENNY

Top and the bottom?

JASON

Uh-huh.

JENNY

Good boy. Okay lights out.

JASON

Okay mommy.

(beat)

Mommy.

JENNY

Yeah sweetie.

JASON

Is Edward your boyfriend?

JENNY

He's just a friend.

JASON

Are you going to marry him?

Jenny looking at him with a smile.

JENNY
(giggling)
You're a silly boy.

JASON
Willie at school has two moms and two
dads, plus a stepsister. I want a
little sister.

JENNY
Yeah?

JASON
Plus, he gets alot more Christmas
presents.

Jason smiles.

JENNY
You go to sleep wise guy.

Jenny kisses Jason on the forehead and turns off the light.

JENNY
Love you.

JASON
Me too.

Jenny exits the room.

JASON
Leave the hall light on.

JENNY
Always do.

EXT. JENNY'S HOME/BACK PORCH - NIGHT

Edward and Jenny are sipping tea. It's cold outside.

EDWARD
Beautiful night.

JENNY

I love these kinds of nights. Reminds me of when I was little girl.

EDWARD

Where did you grow up?

JENNY

Montana. My father was a builder and he built homes in the mountains. Very cold. Sometimes we'd go with him and camp for days while he was building.

EDWARD

Sounds like you were close.

JENNY

Very close. What about you?

EDWARD

My dad died when I was young.

JENNY

I'm sorry to hear that. And your mother?

EDWARD

She later died. I was thirteen. I pretty much grew up in foster homes.

JENNY

Oh, no. That must have been tough.

EDWARD

I guess I really didn't notice at the time.

Jenny watches Edward.

INT. FRED'S HOME - NIGHT

Fred is sleeping. His wife Ruth is next to him.

He wakes up and goes for the closet, putting on a pair of pants.

INT. FRED'S HOME/LIVING ROOM - NIGHT

Fred slowly comes down the stairs and goes for the door.

His daughter Sherry sneaks up on him.

SHERRY

Hey dad. Where you goin'?

Fred is caught off guard.

FRED

I have to go look at a property.

SHERRY

(like she knows something)
No you're not.

FRED

What's it worth to you?

Sherry thinks.

Fred pulls out a fifty dollar bill.

SHERRY

What if mom finds out?

FRED

What are you gonna tell her?

SHERRY

That you're out looking at property.

FRED

Give your old man a kiss.

They hug and kiss. Fred walks out.

Sherry kisses the fifty dollar bill.

INT. FRED'S CAR - NIGHT

Fred is driving. He's intense.

INT. JENNY'S HOME - NIGHT

Jenny and Edward come into the kitchen with their tea cups.
They go to the sink.

Jenny rinses the cups. Edward looks at her.

Edward touches her side. She looks over at him, but
continues washing.

She turns to him. The water is still running.

They look each other in the eyes.

Edward places his other hand on her side.

She places her hand on his side.

They're getting closer.

They move closer to kiss.

Suddenly Jenny darts off and out of the kitchen.

Edward watches for a beat, then turns the water off.

INT. JENNY'S HOME/BEDROOM - NIGHT

Jenny is sitting alone on her bed.

A beat later, Edward arrives at her door.

EDWARD

I uh, I'm sorry about that.

JENNY

No don't be.

Edward enters the room and sits next to her.

It's quiet for a beat. Edward looks at a picture on the
wall. It's an Angel floating in the clouds of a beautiful
blue sky.

EDWARD

You believe in angels?

Jenny turns and looks into Edward's eyes.

JENNY

You mean like, guardian angels?

EDWARD

Yeah.

JENNY

I do. Very much.

Edward thinks for a beat. Jenny looks at the angel picture.

JENNY

I got that from my mother. She was a strong believer, very spiritual.

EDWARD

Do you think that angels are always with us?

JENNY

Yes.

EDWARD

So, as long as your angel is there to protect you, you can't be hurt?

A few beats. Jenny thinks seriously.

JENNY

When I was younger I had a very close friend. She was going to fly to Chicago on business but she missed her flight. She was pissed. The flight crashed and everyone died. You should have seen her face when she saw the news.

(beat)

I believe her angels were with her on that day. The other passengers? I don't know.

Jenny turns toward Edward.

INT. FRED'S CAR/IN MOTION - NIGHT

Fred driving. Eyes dead in front of him.

JENNY VO

Do you believe? I mean, don't you
always feel protected or watched over
in some way?

EXT. DESERTED AREA - NIGHT

Fred arrives in his car and stops.

EDWARD VO

Yes. But I think there are alot of
people in this world... who don't.
(beat)
Do you think the angels leave you when
you stop believing in them?

He goes to the trunk and begins taking out the bodies of
Theodore and Charlie.

JENNY VO

I do. And unfortunately it's to those
peoples disadvantage.

Fred drags their bodies a few feet away and buries them in
a hole.

EDWARD VO

So, when they die,... they have nowhere
to go?

JENNY VO

(thinking)
That's frightening.

Fred gets into his car and drives away.

EXT. CITY STREETS - NIGHT

Edward walking.

He stops and looks at the church.

INT. CONFESSION BOX - NIGHT

Edward sits. The MIDDLE DIVIDER opens.

CATHOLIC FATHER
The lord welcomes you.

EDWARD
Bless me father...for I have sinned.

CATHOLIC FATHER
How long has it been since your last
confession?

EDWARD
Nine...ten years father.

CATHOLIC FATHER
Have you lost your way?

A few beats. Edward looking away in thought.

CATHOLIC FATHER
When did you last pray?

EDWARD
It's been awhile.....Father, if I tell
you things. Serious,...serious things.
You can't tell anybody can you? I mean,
that's the rules of the congregation
right?

CATHOLIC FATHER
I must tell no one. It is the privilege
of the priest and the penitent,... a
secret known only to you and to
me...and to the lord god.

A few beats.

EDWARD
I killed 19 people.

CATHOLIC FATHER
Che Cosa? Why would you do this?

EDWARD
God... lets me.

CATHOLIC FATHER
Scusi?

A few beats. Once again Edward is gone.

EXT. CITY STREETS - NIGHT

Edward makes his way down the steps of the church and walks down the city streets. (We hear the Father)

CATHOLIC FATHER
VO
In nomine patre, et filii, et spiritu
sanctu, amen.

Edward sitting in darkness looking at the location of his next hit as prayer continues.

CATHOLIC FATHER
VO
In the name of the father, the son, and
the holy ghost, I pray for the soul of
the lost boy...I pray O lord, that your
goodness and mercy may shine like a
light to lead him from the darkness and
I offer myself as your humble servant.
I ask this in the name of the lord
Jesus Christ, amen.

INT. SEDAN/DESERTED INDUSTRIAL ROAD - NIGHT

Edward is sitting in an older BLACK SEDAN.

His POV shows another car in the distance.

CLOSER ON THE OTHER CAR:

Victor and Anita inside making out, hot and heavy.

BACK TO EDWARD:

Edward picks up a remote control unit with multiple buttons. Edward pushes one button.

INSIDE VICTOR'S CAR:

He's still making out heavily with Anita.

Suddenly the radio goes on.

ANITA
Oh, oh....no music baby.

VICTOR
But... I didn't.....

Victor reaches over and turns off the radio. The light goes off and the music stops.

Suddenly we see the light go back on and the music resumes.

VICTOR
What the...?

Victor turns off the radio. Then it comes back on.

Anita and Victor looking curiously.

EDWARD VO (FM
VOICE)
Your listening to the quiet sounds of
music for cheating spouses.

INSIDE EDWARD'S CAR.

EDWARD
This one goes out to Anita and
Victor...

BACK IN VICTOR'S CAR:

EDWARD VO
...getting it on in a dark alley off
Junction avenue,...an alley that's not
quite as deserted as they thought.

Victor and Anita look at each other apprehensively. As the voice continues they're looking out the windows, wondering if someone is watching.

EDWARD VO

...Anita told her husband Dick that she was helping her girlfriend plan a surprise party....Victor gave his boyfriend that old line about working late at the office on the Sullivan deal.

Victor and Anita look at each other like they've been busted, but not yet sure of the danger.

Suddenly they are blinded by the headlights of Edward's car in front of them.

Then the lights go out and they see a man sitting inside the car.

He's dressed in black with a black ski mask holding the remote control box.

VICTOR

What the hell?

ANITA

Let's get out of here, I'm scared.

Victor reaches for the ignition but the car won't start.

Victor then reaches for the doors but the automatic door locks suddenly.

The windows role up and down a few inches, then back up.

Edward is teasing them.

The horn makes a quick HONK like securing beep.

VICTOR

(Outburst)
You got to be kidding.

ANITA

What's going on?

Victor hits the horn but it doesn't work. He hits it again.
He tries the ignition again and nothing.

They see Edward open his car door and walk toward them.

Light from the street lamp reflects off the silencer of the gun.

VICTOR
What the fuck!

ANITA
Do something.

Frantically they both try desperately to open the doors.
Both of them screaming at the top of their lungs.

Edward arrives at their car, his gun to his side.

Both Anita and Victor are out of control on the inside as they look at the masked man.

EXT. INDUSTRIAL ROAD/BEHIND CRIME SCENE TAPE - DAY

Jenny is walking when she stops and sees the crime scene.

Cops and detectives present.

She walks up to a crowd of people observing the scene.

JENNY
What happened?

PEDESTRIAN
Somebody got killed.

PEDESTRIAN #2
Two people got killed.

JENNY
Your kidding.

PEDESTRIAN
It's a tragedy. A real tragedy.

Jenny looks on in astonishment, then starts walking.

EXT. INDUSTRIAL ROAD/CRIME SCENE/SAME TIME - DAY

Novak and Forbes arrive seconds later and exit their car.

They walk over to officer Gleason, who's once again on the scene.

Officer CONELLY also present.

FORBES
Gentlemen.

GLEASON
Good morning

NOVAK
Is it?

CONELLY
We got us a murder suicide.

FORBES
Pardon me?

GLEASON
A homicide... and a suicide. The man,
he shoots the woman twice, then he
shoots himself.

Novak looking closely at the car.

FORBES
Why are you saying that?

NOVAK
How do you know it's not a double
homicide?

Novak and Forbes continue toward the car where the bodies are. Gleason and Conelly follow.

CONELLY
No broken glass.

GLEASON

All the windows are rolled up. No
bullet holes in the windows, doors
locked and keys in the ignition.

Forbes looks around.

CONELLY

Any other questions?

NOVAK

Just one.

CONELLY

Ma'am.

NOVAK

Where's the gun?

GLEASON

The gun?

NOVAK

Yeah the gun.

GLEASON

It's, ..I uh.....

Novak looking closely at the victims.

FORBES

Windows rolled up, doors locked, two
dead bodies,...no gun.

GLEASON

I'm not sure.

NOVAK

Well, I'm sure,...it wasn't a suicide.
But, the victims knew their assailant.
They rolled down the windows.

FORBES

But who rolled them back up?

Novak smiles at Forbes.

Novak walks closer to Forbes. They talk amongst themselves.

NOVAK
What's missing here?

FORBES
Besides the gun? Broken glass.

NOVAK
Three bullets fired, man and woman dead
in car, no broken glass....keys left in
the ignition.

INT. REAL ESTATE OFFICE - DAY

Fred sitting at his desk.

The secretary pops her head into Fred's office.

SECRETARY
I have a gentleman here to see you?

FRED
What's his name?

SECRETARY
Carl Vallone. He's got a mountain cabin
he wants to list.

FRED
Send him in.

She leaves the doorway.

Fred stands to his feet.

Carl comes into the office.

CARL
I was told I could talk to you about a
distressed property I want to get out
from under.

FRED
How'd you hear about us?

CARL
Sam Jenkins.

FRED
Okay. Let's take a walk downstairs.

They exit the office.

INT. SHOOTING RANGE - DAY

Edward empties a round of bullets at a target. BLAM! BLAM!
BLAM! BLAM! BLAM!

Then he lowers his weapon and reloads.

Suddenly Fred walks over.

FRED
You are one hell of a shot for a
Realtor, you know that?

EDWARD
Fred.

FRED
You know, back in Brooklyn we don't
bother with target practice. We just
stand real close.

EDWARD
A little messy aint it?

FRED
I wouldn't know. I had people for that.
(beat)
Here.

Fred tosses him the Carl Vallone file.

Edward looks at the photos.

FRED
New listing.

Edward waits a beat.

EDWARD
Fred, we need to talk before I do
anything.

FRED
About?

A few beats.

EDWARD
Escrows. Too many closing, too fast.

FRED
Excuse me. I think they call that...
success.

EDWARD
Too many, too fast.
(beat)
Look, maybe we should talk about this
somewhere else?

Fred turns and walks away

FRED
Meet me at the office later, we'll talk
about it then.

Fred turns back as he walks.

FRED
This is a big one Edward.

Fred exits.

Edward glances at the file.

EXT. REAL ESTATE OFFICE - DAY

ESTABLISHING SHOT.

INT. REAL ESTATE OFFICE/BASEMENT - DAY

At a cramped table with one chair on each side.

FRED

So, what the hell is on your mind
Eddie?

EDWARD

We're moving too fast. We got too many
hits coming in and they're all starting
to look the same. I'm concerned.

FRED

That's how we do business Eddie. We do
the hit, we create the alibi. We use
the alibi, to create our payment.
(beat)
We hide it all right in plain sight.
Now what's the fucking problem?

EDWARD

We use to have variety, you know boats
airplanes. Fred, the last five hits
have all been sales of rental
properties.

FRED

Look, we're using entirely different
companies to front the sales. I don't
think it's as obvious as you think.

EDWARD

I'm not saying it's obvious. I'm saying
it's sloppy.

FRED

Sloppy?

EDWARD

Yes. It is for us and you know it. Why
don't we arrange a boat sale on Carl
Vallone.

FRED

Okay, ..yeah, I guess that would work.
As far as I can tell there's only one
problem.

EDWARD

What's that?

FRED

He aint got no fuckin boat. Jesus Christ. How stupid do I look... and don't bother answering.

EDWARD

He's got a boat.

FRED

He had a boat.

EDWARD

The registration is current. I checked. It's current.

FRED

Yes, it is. And he hasn't reported it missing and he won't for another six months.

Edward staring at Fred.

FRED

His ex mistress is on the boat.

EDWARD

If she's his ex, why is she living on the boat?

FRED

Who said she was living?

Looking at each other.

EDWARD

You've got to be kidding me.

FRED

She's ballast. She started hinting that she was going to talk if her concerns weren't addressed.

EDWARD

We're doin a hit on his wife and her lover and he's got his own?

FRED

No Edward. We're doing a hit for a guy whose payin' us to do a hit.

EDWARD

You mean you, are doing a hit?

Fred looks at Edward.

FRED

Christ, don't look at me that way. You were busy.

EDWARD

So now you're a hitman?

FRED

Shut the fuck up!

EDWARD

I told you from the beginning Fred. You work with me,... I do the hits.

FRED

Look, it's done.

EDWARD

Fred. It aint that simple.

FRED

It's always that simple Edward. You need to stopping thinking so much.

Edward turns and leaves the basement.

Fred looking at him with a distrust.

FADE TO BLACK:

INT. EDWARD'S ROOM - DAY

Edward exits the shower with a robe around him. He makes his way to the closet and takes out several different style suits.

He matches ties.

INT. JENNY'S HOME/BEDROOM - DAY

Jenny is getting ready as well.

INT. ELEGANT CAFE - DAY

Edward and Jenny eating.

EDWARD
How's your fish?

JENNY
Delicious.

Jenny looks at Edward for a beat.

JENNY
Those wheels of yours are going a mile
a minute. What are you thinking about?

Edward thinks before answering.

EDWARD
You really want to know?

JENNY
(smiles)
Yeah.

EDWARD
Monkeys. I'm thinking about monkeys.

Jenny has a perplexed look.

EDWARD

I uh, I was watching some nature program the other day. There was this young chimpanzee. It was very attached to it's mother. Clingy, you know, like a mamas boy. Something happened and the mom died. So, they keep the camera on the young chimp.... It never moved again. Days passed and then weeks, and it never moved. It just grieved and then it died without ever moving....and I kept thinking. If it just moves, gets up and gets a drink of water...and looks around and sees something, anything, it would be okay. It would have a fresh start, make better choices.

JENNY

I'm not sure monkeys make choices Edward.

EDWARD

You think we make 'em? What was the last thing you did that wasn't a reaction to something else?...We eat cause we're hungry, sleep cause we're tired, and pardon me, screw cause we're horny.

(beat)

You ever feel like you're just going to lose it. Like your just so out of control? Falling.

JENNY

I do. Alot.

(beat)

My grandfather had a drinking problem. He used to talk about that feeling of falling. But, he says you always hit bottom. Something happens and you know you hit bottom. Then, if you're strong enough, everything turns around.

A few beats.

EDWARD

Sometimes things break when they hit
bottom...sometimes they shatter.

JENNY

When I feel like that. I just get back
to the basics. You know, like when we
were young. I always think back when I
was a child. Life was good back then,
and I think about my son. He keeps me
going.

Edward stares and listens.

EXT. CITY STREET - DAY

Fred and his friend HENRY exit a bar after a few drinks.

Fred turns and says good-bye to some friends still inside.

FRED

Yeah, I'll see you guys later.

Henry hugs Fred.

HENRY

I'll see you later.

FRED

Yeah, have a good one.

Fred turns to walk to his car but stops and looks across
the street.

He sees Edward opening Jenny's door of the car. She hugs
him, then gets in.

Edward walks around to the drivers side, gets in and takes
off.

Fred turns and walks away.

EXT. CITY STREETS - DAY

SUNSET:

INT. EDWARD'S CAR - NIGHT

Edward driving alone. Deep in thought.

INT. JENNY'S HOME/HER BEDROOM - NIGHT

Jenny is asleep in her bed. Jason comes walking in a few seconds later.

He looks at her for a beat.

He kisses her on the cheek.

JASON

I love you mommy. Good night.

Jason places his hands together and prays next to Jenny.

JASON

Dear Lord God. Thank you for this day.

EXT. MOTEL - NIGHT

Edward waits alone in his car outside the motel. His gun by his side.

We still hear Jason.

JASON VO

Lord God, please bless my mom... and please take care of my daddy. Lord god please watch over our new friend Edward.

(beat)

Thank you God. Amen.

Edward's eyes on the front of the motel.

DISSOLVE TO:

INT. JENNY'S HOME/HER BEDROOM - NIGHT

Jason crosses his heart after prayer and lays next to Jenny. Jenny has her eyes open. Jason closes his, doesn't know mom was listening.

DISSOLVE TO:

EXT. MOTEL - NIGHT

Edward still waiting.

A car arrives. Carl's wife, ANJELICA, and her lover, BEN, sit for a moment kissing.

Edward grips his gun tight. He grabs his black ski mask and holds it in his lap.

Edward sees Ben get out of the car and go inside the motel office.

Anjelica waits in the car. She's putting her lipstick on in the mirror.

Edward grabs the door handle to his car but stops.

Ben exits the office, gets into the car and drives around toward their room.

Edward watches them stop and get out.

Again they kiss.

Then they go to their room and go inside. Inside light goes on.

Edward looks around the parking lot (as if the coast is clear), then exits his car.

Edward walks around toward the room they entered.

INT. MOTEL ROOM - NIGHT

Anjelica and Ben rolling around on the bed.

Suddenly a knock at the door.

BEN

Go away!

Then another knock.

Ben quickly gets up and goes for the door opening it.

Edward is standing there.

BEN

Yeah, what's up?

Edward speechless for a beat.

EDWARD

I'm sorry. Wrong room.

Ben looking at Edward.

BEN

No problem. You might want to check
with the front office.

EDWARD

Yeah, thanks.

Edward walks away. Ben closes the door.

INT. EDWARD'S CAR - NIGHT

Edward gets back into his car and sits for a beat. His
heart beating a million miles a minute.

He swallows in fear, like he's afraid, or in shock at his
decision.

Edward then starts his car and takes off.

INT. FRED'S HOME/BASEMENT - NIGHT

Fred turns the combo on his safe.

Then he opens the safe and places stacks of cash in it.

INT. FRED'S HOME - NIGHT

Fred and his family are at the dinner table. Plates, silverware and glasses are on the table clean.

Ruth enters bringing a platter of chicken and a bowl of vegetables.

Sherry helping with the table setting.

TRENT

Hey dad. After dinner can we play video games?

FRED

Is all your homework done?

TRENT

Just a few games.

FRED

Did I just ask a question? Is all your homework done?

TRENT

Yea, ...almost.

FRED

You need to learn to listen. What does almost mean?

Suddenly there is a knock at the front door.

Ruth's hands are full.

RUTH

Would you get that Fred?

FRED

I got it, I got it. You get ready to tell me what almost means, young man.

Fred opens the front door to see Ed. Edward is still dressed in all black.

Fred has a look of anger.

FRED
What the hell are you doin' here?

EDWARD
I uh,... Fred, there's been a change in plans.

FRED
A what?

Ruth comes over from behind Fred.

RUTH
Ed? I thought that was you. How are you? Please, come in. For gosh sake Fred, where are your manners?

FRED
I was just....

EDWARD
I really can't stay.

RUTH
Nonsense! You're staying for dinner, now give me your coat.

Fred grabs Edward's coat as Ruth walks down the hallway ahead.

RUTH
Let me get a plate for you. We're having chicken.

FRED (SPEAKS
INDIRECTLY)
So, how was your day?

EDWARD
Fine. Good.

FRED

You had what, one fairly major contract to wrap up. Am I right on that?

EDWARD

Well, yes,...I

FRED

So it's done? I mean a recall that had a huge commission and a real tight deadline--like, 'time is of the essence

EDWARD

No.

FRED

No what? No it didn't have a huge commission? No it didn't have a deadline?

EDWARD

No it didn't get done.

FRED

That was a prepaid commission. That was...big money, I told you.

RUTH

Fred, honestly. Haven't we agreed that we'd never talk about business at the table?

FRED

Of course. Where are my manners. My son was just about to explain how his homework is almost done. (Fred looks at Edward using his son as a metaphor) I just don't understand. I guess, in my world things either get done or they don't.

TRENT

Teacher sent my homework back because you forgot to sign off that you reviewed it with me.

Edward looking at the family wistfully.

FRED
Your mom signed it didn't she?
(Looks at mom)
Didn't you?

RUTH
Fred, I told you. We both have to sign,
you know that.

Fred thinking.

FRED
My fault.

TRENT
So dad, I honestly don't think I'm the
problem this time.

SHERRY
(to Edward)
Dad says people are either problems or
solutions.

EDWARD
Is that right?

SHERRY
And people who are the problems get
solved by other people.

FRED
(Glaring at Edward)
Bring me your homework Trent.

RUTH
Eat your tator-tots.

Sherry starts eating again.

EXT. FRED'S HOME - NIGHT

FRONT DOOR:

Fred opens the door for Edward.

RUTH

It was nice of you to stop by. Don't be such a stranger.

Edward smiles.

FRED

I'll walk him to his car.

Edward and Fred walk away.

RUTH

Drive safe Ed.

Fred and Edward walking down the path. They stop.

Fred looks Ed in the eyes.

FRED

What the hell is the matter with you?
Are you nuts?

EDWARD

I couldn't do it Fred.

FRED

You what? What happened?

EDWARD

Nothing happened. I just..... I just
couldn't do it. Can't you except that?

FRED

Couldn't do it? We're in for some big
trouble here pal.

EDWARD

Look, I'll deal with it.

FRED

You mean I'll deal with it. Can't you
understand that. We already closed.
where the hell's his alibi? How's he
going to react when he gets home and he
sees his wife?

Edward and Fred staring at each other.

Edward turns and walks away.

Fred smirks as he watches him walk away.

INT. JENNY'S HOME - NIGHT

Edward walks into Jenny's room. She's sleeping in her bed. Jason next to her. He looks at her for a beat, then moves closer.

He's quiet. He sits on the bed, just staring at her.

Then he lays down next to her. Edward cuddles her, kissing her cheek.

INT. COFFEE SHOP - DAY

Detective Forbes is eating pancakes.

Seconds later Fred comes to his booth and sits in front of him.

They look at each other face to face.

FORBES

Have you eaten? God I love Swedish pancakes.

FRED

What's up?

FORBES

Real estate business going okay? You making money? Man I sure hope so because you owe me enough.

FRED

Don't I take care of yuh. Huh? Didn't I say I'd always take care of yuh?

Forbes smiles.

FRED

You wanted to see me, I'm here. Talk
and I hope it's not about the money.

FORBES

You guys are getting a little sloppy.

FRED

What the hell do you mean?

FORBES

I found this on the ground next to the
car. This is sloppy.

Forbes hands Fred Edward's real estate business card.

Fred concerned.

FRED

So what do you want me to do?

FORBES

Well, you can start by not leaving
business cards at the fucking crime
scene Fred.

Fred takes a deep breath.

Forbes eating away.

EXT. CITY STREETS - DAY

Fred is walking down the street when he runs into an old
friend SAMMY.

SAMMY

Hey Fred, how you doin'?

Fred keeps walking. Sammy trying to keep up.

SAMMY

Hey Fred, you got an extra twenty you
can spot me?

FRED

I'm in a hurry right now Sammy.

SAMMY

Hey, guess who's back in town?

Fred still walking.

FRED

Who?

FORBES

The one and only.... Eugene Castella.

Fred stops in his tracks.

FRED

Say again.

SAMMY

Yup. He's back in town, looking pretty good too.

FRED

You fuckin with me?

SAMMY

(big smiles)

Nope. I wouldn't do that to you Freddy.

Fred thinking hard.

FRED

When's the last time you seen him?

SAMMY

Couple hours ago.

FRED

Where's he hanging?

SAMMY

The Apex Grill downtown. Says he's cleaned up now.

Fred peels a one hundred dollar bill from his pocket and gives it to Sammy.

Sammy big eyed as he looks at the money.

Fred walks away.

SAMMY
Thanks Fred.

EXT. CITY STREETS - DAY

Fred arrives on a street corner on the not so nice side of town.

He looks across the street, then crosses.

INT. COFFEE SHOP - DAY

Two men, EUGENE CASTELLA and a nameless wannabe who we'll call THE "MARK", sitting in a coffee shop.

EUGENE
....at which point I says to him, I says, I don't touch this without I got a partner. I mean, fifty large is good payback, but I got rules about carryin' the load myself, this bein' the nature of "due diligence". So they give me 24 hours to lay off a piece of the load...and right away I gotta call you in recognition of bein' a comer an' all.

MARK
Jeez, that sounds like a real...

EUGENE
A real opportunity, I know.

MARK
Yeah, but I heard if you had spare change, you had to get it to Freddo an accounta...

EUGENE
On accounta fuck Freddo. He's a finnochio, a schivozzo, a fucken hump.

As Eugene is talking, the mark's eyes are distracted by the site of a man walking in. It's Fred and mark knows it.

MARK

Oh, Jesus!

The Mark gets up to leave in a hurry.

EUGENE

Hey! What's your problem?

Suddenly Eugene see Fred's reflection in the window.

As Eugene quickly starts to dart away he is met by a swing coffee pot by Fred.

Hot coffee and glass go everywhere all over Eugene.

FRED

Jesus, you're a mess. You should take better care of yourself.

EUGENE (SUDDENLY
A MAN OF FEW
WORDS)

Yeah!

FRED

Eugenie da weenie. Heard you was back in town. I've been looking for you. You been looking for me?

EUGENE

Yeah.

FRED

Well I'm right here. I mean, sose you could pay me and all.

EUGENE

Yeah.

FRED

I mean, it's important that people know that debts owin' to me, gotta get repaid. Otherwise people start saying I'm a, a what? A finnochio?

EUGENE

No-no one would ever...

FRED

A schivozzo?

EUGENE

I swear I would never...

FRED

A toothless fucken hump? I swear to god
I outta kill you where you sit.

EUGENE

I didn't know. I'll..I'll get your
money I swear.

FRED

Actually. I didn't come to talk about
money.

EUGENE

No?

FRED

Nah! I mean your going to pay me all
because you like having fingers, but I
know you want to do me a favor right?

EUGENE

I do, yeah sure why not?

FRED

Yeah, so I'm gonna let you help me with
a problem I got in my role as a
"motivational speaker".

EUGENE

You're a motivational speaker?

FRED

Yeah, like when I speak, you're
motivated right?

EUGENE

Yeah.

FRED
See it's just like that.

EUGENE
Yeah.

FRED
Find me tomorrow morning, we'll take a
little ride.
(beat)
Find me ya hump, because you don't want
me to have to find you right.

EUGENE
Yeah.

EXT. BACK ALLEY - DAY

Fred and Eugene standing alone. Fred looking around as they
wait.

FRED
Where the hell is he?

A few beats.

EUGENE
Fred. I know we got off on the wrong
foot. Just so you know. You've always
been like a brother to me.

Fred still looking around.

FRED
Yeah? You're a real piece of work
Genie, but that's good to know we're
like family you and me.

EUGENE
I always knew I'd be back. I just
needed some time to think. It's good to
see you again.

FRED
You too.

Seconds later Edward arrives.

Edward looks at Eugene.

EDWARD
What are you doing here?

Edward looks at Fred.

EDWARD
What the hell is he doing here?

Eugene looks at Edward.

EUGENE
(Cocky)
Long time no see Eddie.

FRED
Don't worry about him.

EDWARD
The guy stiffes us for a 100 grand,
leaves town, then shows back up just
like that?

EUGENE
Hey fuck you!

EDWARD
No, fuck you... Eugene!

FRED
Okay, enough!

Fred looks to Edward.

FRED
I saw Forbes today. He gave me this.
You want to explain this?

Fred holds up Edward's business card left at the crime scene.

EDWARD
What the hell is that?

EUGENE

Looks like your business card to me
Edward.

Edward looks at Eugene.

EDWARD

Mind your own fucken business
(back to Fred)
I didn't drop that card.
(beat)
Did you put it there?

EUGENE

Ooh! Ouch!

FRED

What the hell does that mean?

EDWARD

It means somebody is trying to set me
up.

EUGENE

Ow, that hurts. Guess you shouldn't
have blown off that last job.

Edward looks toward Eugene like they may fight.

FRED

Eddie. I'm going to forget about what
you just said, since you and I have
alot of work to do.

Edward looks Fred in the eyes.

EDWARD

I'm done Fred. You're careless and
you're greedy... And besides...I just
don't want this life no more.

It's quiet.

FRED

Excuse me?

EDWARD

You heard me. I'm done. We're even. You can keep whatever it is you owe me.

EUGENE

Guess we saw that coming.

Edward turns and walks away.

FRED

Eddie!...Eddie!

EUGENE

Yeah, just keep walking.

Close on Fred's eyes.

EXT. EDWARD'S HOTEL ROOM/PARKING GARAGE - DAY

Eugene standing alone in a parking garage, just across the street from the hotel.

He looks through his binoculars toward Edward's room.

INT. EDWARD'S ROOM - DAY

Edward enters his room.

Suddenly out of nowhere HECTOR jumps out and wraps a cord around his neck.

Hector is squeezing tight, cutting off Edward's circulation.

They're fighting near the window.

EXT. EDWARD'S HOTEL ROOM/PARKING GARAGE - DAY

Eugene smiles as he watches Edward being attacked.

INT. EDWARD'S ROOM - DAY

Edward grabs a lamp and smashes it repeatedly against Hector.

Hector releases and falls back.

Edward quickly jumps to his feet and grabs his gun, firing at Hector.

Hector falls dead.

Edward out of breath looking down at Hector.

EXT. EDWARD'S HOTEL ROOM/PARKING GARAGE - DAY

Eugene sees Edward still alive.

EUGENE

Shit!

Eugene gets into his car and drives off.

INT. BASKETBALL COURT - DAY

Fred and Trent playing ONE-ON-ONE BASKETBALL. Trent drills one past him and shoots for the score.

FRED

Ah you see?....Your much too fast for this old guy.

TRENT

Ya, what's the matter with you?

Fred throws the ball back to Trent.

Then Fred's cell phone rings.

FRED

Hold up a second son.

Fred runs over and answers his phone as he wipes the sweat with his towel.

FRED
Yeah!... Hey Carl.

CARL VO
What the hell is going on?

FRED
Carl,... I'm sorry, I....

CARL VO
We need to talk Fred.

Carl hangs up.

FRED
Carl?.....

Fred closes his phone.

FRED
Shit.

TRENT
What's wrong dad?

FRED
Nothing.

Fred turns and walks toward Trent.

EXT. CAFE - DAY

Fred is sitting at a table alone. Then CARL, late 50's, very well dressed, arrives and walks over and sits.

CARL
(calm but direct)
You lying, thieving bastard. You better start talking.

FRED
Carl, Carl listen.

CARL

I otta kick your ass. Right here in front of everybody.

Carl starts spreading butter on a piece of bread.

FRED

I tried to call you earlier. I know you're upset, I...

CARL

Do you? What the fuck happened? Holy shit! I can't believe I'm sitting here having this conversation with you.

FRED

We had a little problem.

CARL

Can you imagine what it was like coming home last night?

FLASH:

INT. CARL'S HOME - NIGHT

Carl walks into his home and sees Anjelica sitting on the couch looking at him.

CARL VO

She was the last person on earth I expected to see and you want to know something? I think she could see that.

Carl's mouth wide open.

BACK TO CAFE:

FRED

I'll see that your money is refunded. There are no problems there.

CARL

I don't want a fucken refund. I want a dead wife Fred...

Carl looks around the cafe, eating bread.

CARL
...and a solid alibi, remember?

FRED
Of course, I know.

CARL
You reassured me time and again Fred,
shit.

A few beats.

CARL
What? Did your guy chicken out, huh?

FRED
No, no. My guy is a pro. Always cool.
He always delivers, always. This is a
minor setback.

CARL
The question is. Where do we go from
here? Nothing has changed. I need to
know.
(beat)
Can you handle this?

FRED
You can set your deathwatch.
(beat)
I'll handle it, I promise. Personally.

CARL
What if it happens again?

FRED
It won't. I'll do it myself.

Carl looking at Fred for a beat. Then he gets up and leaves
the table.

Fred drinks from his glass.

EXT. COUNTRY PARK - DAY

Edward Jenny and Jason having a picnic on a blanket.

Edward opens a box removing the boat he was building.

JASON

Wow.

EDWARD

You like it?

Jason looking closely at the boat.

JASON

Will it float?

EDWARD

I sure hope so or I'm in trouble.

JASON

Can I test it?

EDWARD

Here. It's all yours.

Jason runs over to the water and places the boat in the water.

So far so good.

Jason gives Edward a thumbs up.

Edward and Jenny smile and kiss.

JENNY

You okay?

EDWARD

Yeah, just alot on my mind.

JENNY

You sure?

EDWARD

I'm fine, really.

They kiss gain.

EDWARD

I'm good.

Jenny smiles.

DISSOLVE TO:

EXT. JENNY'S HOME - DAY

Edward, Jenny and Jason come into the home.

JENNY
Well that was fun.

JASON
Fantastic!

Jason runs into his bedroom.

Jenny and Edward kiss.

JENNY
Are you guys hungry?

JASON VO
I am.

EDWARD
I've got to go and take care of some
work at the office.

JENNY
You, uh... coming back over tonight?

EDWARD
Would you mind if I didn't?

A few beats.

JENNY
There is something bothering you?

EDWARD
No. We, uh,...we're having some Escrow
issues I need to address, that's all.
deadlines, you know.

Jenny kisses Edward.

JENNY

Okay.

EDWARD

Hey.

Edward pulls Jenny closer to him.

EDWARD

Maybe you and me can go away next weekend. You know, take a little trip.

JENNY

I'd like that alot.

(smiles)

And thanks for today. Jason really likes you.

EDWARD

He's a good boy. You should be proud.

(beat)

I'll see you tomorrow?

JENNY

Seven O'clock.... Sharp.

They hug tightly and hold for a beat.

Then Edward turns and walks out the door.

INT. EDWARD'S HOTEL ROOM - DAY

Edward is laying on his bed.

FLASH TO: Dream like)

First hotel killing. In extreme bright light.

SLOW-MO.

Frank and Alice get up after being killed and walk toward Edward. Alice places her hands on Edward's cheeks as she smiles and looks him in the eyes.

ALICE
We forgive you.

BACK TO EDWARD'S ROOM:

Edward remains in deep thought.

He goes to the fridge and pours a glass of water, then
downs it.

A few beats, thinking.

Edward walks over to a table and picks up the file he had
for Carl's wife Anjelica.

He begins looking at the photos. A picture of the cabin and
the name of the lake are revealed.

Quickly he downs the rest of his water and goes for the
door.

INT. CONFESSION BOX - NIGHT

Edward again in the box.

EDWARD
Bless me father for I have sinned.

CATHOLIC FATHER
Your voice...it's (Familiar)

EDWARD
We've spoken.

CATHOLIC FATHER
Ah,si yes. The lord god has sent you
back to me. Come'? How can you take the
life of another?

EDWARD
(confused/concerned)
God let me. He...they...their angels
abandon them. They sin and their angels
stop protecting them. I couldn't harm
them if...I couldn't.

CATHOLIC FATHER

The lord God does not work this way!

EDWARD

(UNRAVELING)

But I've...I've seen them. I've seen
the broken angels.

CATHOLIC FATHER

Ask your self-do our angels abandon us,
or do we abandon our angels?

A few beats. Thinking.

EDWARD

Am I going to burn in hell?

CATHOLIC FATHER

There are no fires in hell.

EDWARD

What are you saying?

CATHOLIC FATHER

Eh...come' se dice? Picture yourself in
a house. A nice house, a small
house...you are comfortable and
safe...no one will ever harm you. You
sit alone...from your window you see
the house next door. It is a little
larger, a little nicer, with lots of
friendly people, good food, good wine,
good music.

EDWARD

A dinner party?

CATHOLIC FATHER

Si, va bene. Yes,...a banquet. To honor
all those in attendance.

EDWARD

Where's the hell in that?

CATHOLIC FATHER

To smell food you will never eat, to hear songs you will never sing, to gaze upon the beautiful face of the beautiful woman you will never know... and to spend eternity knowing that this door was open to you, but you chose not to enter. Hell is not populated by the uninvited... It is the province of the unwilling.

EDWARD

Is there nothing I can do?

CATHOLIC FATHER

The Greeks would say that your character is your destiny, your fate. But, I believe the lord god gives you choices.

EDWARD

I can still choose?

CATHOLIC FATHER

Yes, but you must choose now. Your time does not belong to you.

Edward has once again left the box. The father utters his last words to an empty confession box. He raises his voice hoping that Edward can still hear him.

CATHOLIC FATHER

Nota bene! The lord God says I will come for your soul as a thief in the night.

EXT. EDWARD'S PLACE - DAY

Edward exits the church, crosses the street and walks down the sidewalk.

EXT. DETECTIVES OFFICE - DAY

Detective Novak running straight at us.

INT. DETECTIVES OFFICE - DAY

Detective Forbes enters Novak's office.

He looks around for a beat then opens some of the homicide files.

He removes some of the photos and and paper work then places them through a paper shredder.

Seconds later Novak walks in.

NOVAK

Hey. We got something.

Forbes quickly walks toward the door and Novak and Forbes exit.

INT. CAR RENTAL COMPANY - DAY

Edward is at the front counter renting a car.

He signs on the dotted line, takes the keys and exits the store.

Outside we see him get into the rented vehicle and drive away.

INT. EDWARD'S RENTAL CAR - DAY

Edward looking at his watch.

He removes his gun from his side and checks it.

EXT. REAL ESTATE OFFICE - DAY

Edward arrives near the office but stops when he sees Fred, Eugene and Henry exit the office.

They get into their car and drive away.

Edward follows a few car lengths back.

INT. FRED'S CAR - DAY

Fred driving, Eugene in the passenger seat and Henry in the back.

Henry checks his gun.

INT. DETECTIVES CAR - DAY

Novak driving, Forbes in the passenger seat.

EXT. MOUNTAIN ROADS - DAY

A SERIES OF SHOTS:

- * Freeway shots
- * INT. & EXT. driving shots
- * Fred & Co. driving over mountain roads.
- * Edward following behind.
- * EXT. mountain shots

INT. MOUNTAIN CABIN/KITCHEN - DAY

Anjelica standing near the window overlooking the view of the lake.

Ben at the breakfast table.

BEN
That was delicious.

Anjelica walks over to him and kisses him, wrapping her arms around him.

ANJELICA
Why don't we just stay in today. We can make a fire. Put together a puzzle, drink coffee all day.

Anjelica smiles.

ANJELICA
What do you say?

He smiles and kisses her.

EXT. MOUNTAIN ROAD - DAY

Fred and Co. drive past.

Seconds later Edward's car passes as he continues to follow.

EXT. MOUNTAIN CABIN/FRONT - DAY

Fred and Co. arrive and stop at the front of the cabin.

They exit their car and walk toward the front door.

A FOR SALE SIGN erected in the front yard of the cabin.

EXT. MOUNTAIN CABIN/YARDS AWAY - DAY

Edward's car arrives and stops near the forest, thirty yards on the west side of the cabin.

Edward has a direct view of the front porch where Fred & Co. are located.

EXT. MOUNTAIN CABIN/FRONT PORCH - DAY

Fred has a key to the REALTOR LOCK BOX where the cabin key is.

Fred gets the key and opens the front door.

FRED
(whispers)
Go around back. And be quiet.

Eugene walks around the back side. Henry goes into the cabin with Fred.

EXT. FOREST - DAY

Edward makes his way toward the cabin, walking through thick brush.

INT. CABIN - DAY

Fred and Henry walking through the dining area.

HENRY
It's quiet.

Fred points for Henry to walk down the hallway.

Henry turns and walks away. Fred walks toward the kitchen which has the view of the lake.

EXT. MOUNTAIN CABIN SIDE - DAY

Eugene walking around the back side of the cabin.

He stops when he hears Anjelica and Henry walking toward the lake.

Near the back of the cabin Edward stops as well and sees Eugene.

Edward waits and watches.

Eugene catches Fred's attention in the window and points down toward the lake.

Edward looks down at the lake and sees Anjelica and Henry.

Fred nods and walks away from the window.

Edward takes off toward the lake first.

INT. CABIN - DAY

Fred stops and looks at Henry down the hall.

FRED

They're down by the lake. Let's go.

Henry turns and follows Fred out the door.

EXT. FOREST - DAY

Anjelica and Ben are making their way toward the lake.

Anjelica is walking in front of Ben. He touches the end of his pole to her hair, making like it's a bug.

BEN

Bzzz.....

She laughs.

ANJELICA

You pest.

BEN

We'll build a fire and do a puzzle later, I promise.

Anjelica smiles and keeps walking.

EXT. FOREST - DAY

Edward runs quickly through the brush.

EXT. LAKESIDE - DAY

Close on Ben as he baits Anjelica's hook.

ANJELICA
That is so gross.

Ben smiles and continues to ready the poles.

EXT. FOREST - DAY

Edward is running through the trees.

He makes his way over some rocks, forcing him to take the long way around.

EXT. FOREST - DAY

Fred, Eugene and Henry making their way through the trees.

They pull their guns out as they walk.

Fred signals Eugene to go one way and Henry to go another.

They split up.

EXT. LAKESIDE - DAY

Anjelica and Ben both cast their lines out to the lake.

BEN
Nice cast.

Anjelica turns and winks at Ben.

Ben pours a cup of coffee from his THERMOS.

BEN
Coffee?

Anjelica takes the cup.

ANJELICA
Why thank you.

They kiss.

EXT. FOREST - DAY

Edward makes his way over the rocks near a river.

EXT. FOREST - DAY

Eugene makes his way through the woods.

EXT. FOREST - DAY

Henry makes his way through the woods.

Edward arrives about a hundred yards away from Ben and Anjelica.

EXT. LAKESIDE - DAY

Both poles resting on sticks.

Ben leans over and kisses Anjelica.

BEN
You see. Life doesn't get any better
than this.

Anjelica smiles.

They kiss again.

EXT. LAKESIDE - DAY

Edward arrives about fifty yards away from Ben and Anjelica.

Edward spots Fred walking up behind THEM with his gun.

EDWARD
Get out of there!

Ben and Anjelica turn toward Edward.

BEN
What in the hell is he saying?

Edward walking toward them. Anjelica takes a few steps back.

Suddenly Fred arrives on the blind side of Anjelica and Ben.

FRED
Carl wanted to say good-bye.

Anjelica screams.

Ben leaps at Fred.

Anjelica darts off.

Blammo. Fred shoots Ben, then fires a few shots at Anjelica missing her.

Anjelica runs up into the woods. Henry signals Fred that he's got her.

FRED
Go!

Fred turns toward Edward and shoots at him. Eugene shoots at at Edward as well. Edward runs off.

Ben is dead on the ground.

EXT. FOREST - DAY

Edward runs over the rocks and into the woods. He removes his gun and continues running.

EXT. FOREST - DAY

Eugene chasing through trees.

EXT. FOREST - DAY

Henry walking through woods looking for Anjelica.

EXT. FOREST - DAY

Anjelica runs toward the cabin.

EXT. FOREST- DAY

Eugene arrives and stops in his tracks. He looks around for Edward.

It's quiet.

Suddenly Edward jumps out onto Eugene. Fight Scene

Eugene smiles at Edward, then quickly raises his gun to shoot. Edward beats him to the draw and fires first.

Eugene falls to the ground.

Then Fred arrives with his gun aimed right at Edward.

FRED

You sure know how to fuck things up
Eddie.

EDWARD

It's over Fred. We can't do this anymore. Think about your family.

A few beats. Fred smiles at Edward.

FRED

Oh, I do. And since when do you have morals?

A few beats.

EDWARD

Put your gun down Fred. I don't want to hurt you.

FRED

You had a good thing going Edward.

EDWARD

Listen to me. I don't want it to end like this, okay?

FRED

(cocky)

You gonna shoot me. I don't know, that wouldn't be right, you know.

Edward suddenly reacts firing at Fred. Fred reacts shooting as well.

Sounds of squad cars arriving in the distance. Can't yet see them.

They both dive for cover.

Fred looks up quickly.

Fred darts off into the trees.

EXT. CABIN - DAY

Anjelica comes running up at the front of the cabin.

She looks at Fred's car and Edward's.

Anjelica looks inside Edward's car and finds a gun in the glove box.

EXT. FOREST - DAY

Three squad cars arrive. Detective Novak, Forbes and other uniformed officers get out of there cars and fan the area.

EXT. FOREST - DAY

Edward running through the trees.

EXT. FOREST - DAY

Fred running through the brush. He stops in his tracks, looking all around. He appears lost.

He turns and continues.

EXT. FOREST - DAY

Henry running fast. He stops when an COP jumps out in front of him.

COP
Freeze!

Henry fires and misses the cop.

Cop fires hitting Henry. Henry falls dead.

EXT. FOREST - DAY

Edward runs through the brush, occasionally looking back at the officers he hears in the distance.

EXT. FOREST - DAY

Novak and Forbes make their way through the brush. A call over the radio.

COP VO

We got a man down, I repeat... a man is down.

Forbes waves one of the officers to go north.

Novak with her eyes directly in front of her as she makes her way through the brush.

EXT. FOREST - DAY

Forbes arrives at the body of Eugene. He hears Novak on the radio.

NOVAK

Forbes, anything?

FORBES

Nothing copy?

Forbes looks around suspicious like.

Then drags Eugene's body into thicker brush.

EXT. FOREST - DAY

Novak continues on foot. She's alone.

EXT. FOREST - DAY

Edward slowly makes his way toward the cabin.

He stops in his tracks when he sees officers walking near the cars.

Quickly Edward turns and runs back into the woods.

EXT. FOREST - DAY

Forbes running and looking around.

He stops and turns quickly aiming his gun at Fred. Fred stopped and aiming at him.

They both continue in different directions.

EXT. LAKE - DAY

Edward comes running from the trees, runs onto the dock and unties a boat.

He gets in, starts it and takes off.

Forbes exits the trees and watches Edward leave on the boat.

EXT. LAKE/IN BOAT - DAY

Edward making his way across the lake.

INT. CABIN - DAY

Anjelica at the phone. She's clicking the receiver on the phone. It's dead.

Suddenly she quickly turns and raises her gun to Fred, who has just entered the house.

Fred with his gun aimed at her as well.

They look at each other for a few beats.

ANJELICA

Did that son of a bitch happen to mention his twenty five year old girlfriend of five years?

FRED
That doesn't concern me.

ANJELICA
Get out of this house.

Fred remains aimed.

ANJELICA
I will shoot you.

Suddenly Novak kicks in the front door.

Anjelica quickly turns pointing her gun at Novak but Novak shoots hitting Anjelica.

Anjelica falls to the floor. Novak runs over to her quickly. Novak gun raised, she looks around. Fred has left.

The side door open.

Novak quickly grabs her radio.

A uniformed officer comes running in.

Novak points toward the open door.

Officer runs out the side door in search of Fred.

EXT. FOREST - DAY

Fred running through the trees, he gets away.

EXT. LAKE/IN BOAT - DAY

Edward still cruising across the lake.

Seconds later Edward pulls back on the throttle.

The boat stops right in the middle of the lake.

Edward out of breath he falls to the floor of the boat.

Edward looking up to the sky. The sun creates a glare in his view.

He looks around at the beauty of the nature, birds and water, etc.

Edward takes a deep breath and holds it. A bullet hole in his stomach.

Seconds later Edward removes the little trinket from his pocket. A good luck charm given to him by Jason.

He stares at it. Eyes wide open, he's deep in thought.

DISSOLVE TO WHITE:

INT. JENNY'S HOME - NIGHT

BRIGHT WHITE SCENE:

Jenny rushing around in the kitchen as her guests mingle in the living room.

Francine helping.

Jenny and her continue to prepare the food.

DISSOLVE TO:

EXT. JENNY'S HOME - NIGHT

STILL BRIGHT WHITE:

Edward walking up near the front of the house. No blood on his shirt.

He goes for the gate. It's locked. He can't get in.

He looks into the window where people are laughing and carrying on inside.

CATHOLIC FATHER

VO

To smell food you will never eat, to
hear songs you will never sing, to hear
the romantic voice of the beautiful
woman you will never know and to spend
eternity knowing that you were invited
but chose not to attend. Choose now.
Time does not belong to you.

Edward steps back and sits next to a tree. He slowly closes
his eyes.

EXT. LAKE/FLOATING BOAT - DAY

Edward lay dead in the boat. His hand grasping the good
luck charm.

Edward lays dead on the floor of the boat.

A SERIES OF SHORT SHOTS AROUND BOAT AND WATER.

* Shot of water slapping up against the side of the boat.

DISSOLVE TO:

INT. FRED'S HOME - NIGHT

Fred has a band aid over his eye. He is in his dining room
at his bar pouring himself a drink. The TV is on in the
background.

A newscast comes on. "TOP STORY" reporting the killings
that unfolded at the lake.

Fred's cell phone rings.

He grabs his phone and takes his drink walking over to his
chair where he sits.

FRED

Yeah! Yes, I'm watching it now.

Ruth arrives in the room holding Fred's sandwich on a plate. She's listening to Fred.

FRED

What a bunch of asses. They couldn't be more wrong. They don't even suspect me. Don't worry, we're safe. Case closed. I'll be transferring funds on every one of the murders today.

Ruth horrified.

EXT. PARK - DAY

* Shot of water slapping up against Jason's toy boat.

JASON

Mommy. How come Edward doesn't visit anymore?

JENNY

Edward had to go away for awhile sweetie.

JASON

I really miss him.

JENNY

So do I.

Seconds later, James, Jason's father, walks up.

JASON

Hi dad.

JAMES

Hey buddy.

Jason continues playing with his boat.

James and Jenny look at each other.

JAMES

How you doin'?

JENNY
You know, day by day I guess.

JAMES
Sorry to hear about your friend.

Jenny smiles and lowers her head. Jason comes running up and hugs his dad.

JENNY
Where you guys going?

JAMES
Figured we'd go and get some lunch.
(look at Jason)
You hungry?

JASON
I'm starving.

James looks back at Jenny.

JIM
You want to join us?

JASON
Yeah, come on mom.

Jenny thinks for a beat. She smiles.

JENNY
Sure.
(beat)
Why not?

JAMES
Great.

JASON
Awesome.

Jenny, Jason and James turn and walk away. Jason carrying his boat.

THE END!