

The Unforgiven Ones

By

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FADE IN:

EXT. 54 MAIN STREET- HOUSE -NIGHT

Below, a scream can be heard.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Eerie music is playing on a vinyl record player.
It is dank, dark, and decrepit. A brunette MOTHER in her thirties sneaks in the room.

MOTHER
(in disbelief)
No.

The Mother discovers TWO MUTILATED CORPSES lying atop a WORK TABLE. On the work table there are 6 vials full of ACID. Only the fire in the rusted furnace, against the wall, illuminates the room. On the floor, in the corner of the room there is a DRAIN.

Mother gags when she is hit by the odor of rotting bodies.

The music stops playing. Mother turns around.

A 6'2" man, in his 30s, hunches beside the vinyl record player. His pitch black eyes pierce, peering through his long black stringy hair, into Mother's eyes. His name is PETER RENDELL. She jumps startled.

MOTHER
Peter.
What is this?

Facing the two corpses is a turned off WEBCAM attached to a computer on a desk. On the desk there are also SURVEILLANCE CAMERAS which monitor the main floor of the house.

PETER
A new project I'm
working on.

Mother's eyes zip to Peter's hand. He picks up a knife from the work table. Peter glances at the surveillance cameras. Nobody is there.

MOTHER
Peter you don't
have to do this.

PETER
But I do.

She's sweating. When she looks down she sees countless cockroaches populate the bloodstained floors.

MOTHER
I won't tell.

PETER
I know you won't.
You'll be dead.

Two 8 year old boys sprint down the stairs. The first one, who's skinny, cute, and similar features to Peter is BREN RENDELL.

BREN
Stop!

Following Bren is a boy who looks similar to Bren only he's slightly more solid. This is Bren's brother. His name is MASON RENDELL. Bren jumps on Peter.

PETER
Get off!

Peter forces Bren off. Bren slams to the floor.

MASON
(to Bren)
You ok?

BREN
Dad's killing
mum.

Peter picks up a jar of acid and throws its contents at the Mother. Mason quickly jumps in front of the liquid which scars his entire face.

PETER
Get out of
my way!

Peter throws Mason aside and grabs the Mother.

PETER
Die!

Peter proceeds to stab the Mother repeatedly until his arm tires. Peter, covered in blood, turns to his petrified boys and hugs them.

CUT TO:

EXT. BROOKLYN- STREET - NIGHT

Countless alleyways foreshadow a hidden danger while the large buildings that clutter the city obscure suspicious activity. A man with short black untidy hair, about 5'11", and in his 30s strolls the block casually dressed with a coat and jeans. His name is ED MORRISON.

ED

Did you have fun?

Strolling beside Ed is a 12 year old boy. He has short black hair, a solid figure, and a captivating smile. This is Ed's son, JOHN MORRISON.

JOHN

I would've.

ED

What?

JOHN

I would of.
If Jill wasn't
always a bitch.

ED

John!

JOHN

I lie?

ED

Don't say that.

JOHN

She invites us
to her shitty parties
and then badmouths
mum to everyone.

ED

That was 3
months ago.

JOHN
She said mum deserved
to die. That if she
wasn't a--

ED
I know, but she's
family.

JOHN
So?

ED
Forgive
and forget.

JOHN
She can forgive and
forget. After I beat
her face in.

Crash. John turns to where the noise came from. The two reach a stoplight as a speeding police car, with sirens on, passes through the red lights. Ed pulls John back quickly.

ED
Be careful.

JOHN
Ok.

The two continue strolling along the sidewalk.

A THUG races out of an alleyway. He is wearing a dirty t-shirt and jeans. The thug steps closer to them, he enters the light which reveals his face's deep wrinkles and meth sores. He is a skinny middle-aged man with black receding hair. His frail face scowls at them.

ED
Take it easy.
What is it you--?

THUG

Give me your wallet! NOW!
I swear to god I'll blow
this kids brains out all
over the sidewalk!

Ed slowly pulls his wallet out of his pocket.
The thug cocks his gun.

ED
Here.

The thug takes Ed's wallet and puts it in his pocket. He raises his gun and exposes a gang symbol tattooed on his wrist. John sees it. Then the thug shoots Ed in the face, instantly killing Ed. John is in shock. The thug runs away.

John drops to his knees and hugs Ed tightly.

CUT TO:

INT. POLICE STATION- SKETCH ROOM- NIGHT

The room is small with only a table and 2 chairs. An OFFICER stands beside the entrance. John is seated in a chair opposite to the police SKETCH ARTIST who has a pencil and paper. Next to the paper he's writing on is another paper with a drawing of the thug's tattoo.

SKETCH ARTIST
Is there anything else
you can tell us?

The sketch artist keeps the pencil in his hand moving on the paper steadily, now detailing the composite sketch of the thug. John pouts.

JOHN
No.

SKETCH ARTIST
How does this look?

John nods "yes".

JOHN
That's the man

who killed my father.

They look at the sketch of the thug closer.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM - MORNING

SUPERIMPOSE: 20 YEARS LATER

The sketch of the thug is superimposed with a slightly more wrinkled version of it, lying on John's bedside. The news is on his TV.

John is handsome with a well-defined jawline, mysterious brown eyes, and short black hair. He lies in bed motionless staring at the ceiling.

There's one bedroom and one bathroom. In the corner of his bedroom there is a little fridge, in the opposing corner there's a small punching bag. The room is morose with black drapes darkening the room. The main light source comes from the small television which sits on the floor.

John observes the sketch. Then proceeds to perform his morning routine. He beats the punching bag- although he's sweating and exhausted - with a flurry of powerful punches. He then showers, and leaves.

Inside his room, on his bedside, the ALARM CLOCK RINGS.

The time on the alarm clock is 6:00am.

INT. COFFEE SHOP- DAY

THREE POLICEMEN in uniform sit at a table. One of the policemen is a handsome man in his 20s, with wavy blond hair, and his eyebrow is cocked with genuine curiosity. This is STANLEY WELLS and he is looking down at the newspaper, which is open, in his hands.

STANLEY

"The Man in the Welder's Mask strikes again. Jack Birch, a Brooklyn entrepreneur, was kidnapped, tied up, and killed. Police have yet to apprehend any suspects."

Stanley puts the paper on the table.

STANLEY

The Man in the Welder's Mask. Huh. I'm going to kill this guy.

Sitting beside Stanley, there is a small man in his early thirties. His hair has a buzz cut and his brown eyes catch sight of a WAITRESS dropping a tray with glasses. This man is JERRY ALLEN.

JERRY

Be right back.

Jerry takes a few napkins, helps the waitress pick up the shattered glass, and then he dries the water left on the floor.

WAITRESS

Thank you.

JERRY

No problem.

Jerry looks back at Stanley and gestures towards the newspaper on the table.

JERRY

Did you see what
he did?

A tall, skinny, man is revealed sitting opposite to Stanley. He has a coffee in his hand. His name is ISAAC ALDERMAN.

ISAAC

I wish I hadn't.

Stanley stares at them, with one eyebrow cocked.

JERRY

This man in a welder's
mask had this girl in this room.
You've never seen anything like it.

STANLEY

No?

JERRY

Its worse than hell itself.
It's dark, there was blood
splattered everywhere, moldy
wallpaper, and the room
itself is.. Is death.

STANLEY

How would you know?

JERRY

He posts his murders online.
Like one video of this girl.
She managed to stab him and
made a run for it. He grabbed
her neck and lifted her with
one arm, strapped her to a table,
pulled out this hacksaw and
I swear I swear I swear he --

John floats into the group and sits on an empty chair.

JOHN
Any word on my
dad's killer?

JERRY
We've got bigger
fish to fry.

JOHN
He's a killer.

JERRY
He's gone. I'm sorry this guy
killed your father but right
now there are serial killers out
there hacking people up, and making
videos of them doing it online,
for the whole world to see.

Isaac pats John on the back.

ISAAC
We've known each
other since...

JOHN
High School.

ISAAC
I'm here as a friend
but Jerry's right.

JERRY
The guy who killed your
dad is gone, but The Welder
is killing more and more each
day. He's killed 14 people in
the past month, tortured them,
filmed each one of them.
That's why they just
reassigned you to this
case. Its priority number
one.

Jerry, Stanley, and Isaac stand up from the table.

JERRY
(to John)
Goodbye.

ISAAC
(to John)
Take care.

CUT TO:

INT. SPORTS BAR- SERVING COUNTER- NIGHT

It is small, warm, and homely. There are countless couples, casually dressed, enjoying the music on the dance floor. The BARTENDER, a large, solid man pours a drink for a MAN.

BARTENDER
Long day?

The man downs the drink.

MAN
Same shit,
different day.

BARTENDER
'course.

The bartender turns and sees a tall, handsome, man wearing a tan leather quilted jacket strut his way to the bar counter. This 28 year old man has short black wavy hair . His name is BREN RENDELL.

BREN
Get me two Rum
and Cokes.

Bren locks eyes with a beautiful mid-late twenties blond girl, dancing in a skirt and t-shirt. She's mingling with everyone with not a care in the world. Her name is SANDY SUMMERS.

BARTENDER
Two Rum and
Coke coming up.

Bren hands the bartender the money for the beverages. He picks up the two drinks. Then he advances to the dance floor, where Sandy is.

SANDY
You gonna kidnap me?

BREN
Yes.

Bren is extremely charming and has a vibrant smile.

BREN
Did you come here alone?
If you're here with someone
than I'll get out of your way.
Come have a drink with me.

SANDY
My girlfriends are there,
I don't want them to worry
about me.

A group of girls are sitting by a table in the corner of the room.

BREN
I'll go say 'Hi'.

Sandy hesitates.

SANDY
Don't worry about it.

BREN
No I don't mind.

SANDY
I'll introduce you
guys later, how
'bout that drink?

BREN smiles.

CUT TO:

SPORTS BAR -BACK OF BAR- NIGHT

In the back of the bar it is quiet, dark, and secluded. Bren and Sandy sit facing each other at a table. Bren's attention is 100% focused on Sandy, however she seems uncomfortable. Sandy grabs the menu and focuses on it intensely.

BREN

Are you hungry?

SANDY

No. So what do
you do?

BREN

I'm a lawyer.

SANDY

Do you enjoy it?

BREN

It pays. I'm saving up so
one day I can move to St. Vincent
and the Grenadines in the Caribbean.

SANDY

Where?

BREN

Its a small island located in the
Caribbean Sea. Its a short distance
away from Barbados. The weather is
beautiful, seas are clear, sky's are
blue, and most importantly, its quiet.

SANDY

It sounds nice.

BREN

It is. I forgot
to ask your name.

SANDY

I'm Sandy. Summers.

BREN
Sandy like the beach.
Summers like my favorite
time of the year. Sandy
Summers. It's poetry.

Bren charmingly smiles.

SANDY
You like poetry?

BREN
I love it.

SANDY
Then you should
come by my english
class.

Sandy cracks a smirk.

BREN
You're an english
teacher?

Sandy nods 'yes'.

SANDY
In a high school.
Markham Secondary.

BREN
Must be rough.
Kids are, like, evil.

SANDY
No. Maybe in
your high school.

BREN
I was home-schooled.
Dad said it was for
my safety.

SANDY
Why? Your mom
was okay with that?

BREN
You're friends
are leaving.

Bren and Sandy observes that the group of girls at the table are now leaving.

SANDY
Can you drive me home?

BREN
Of course.

Bren and Sandy stand up from the table, leave the money there, and they make their way out. Everyone in the bar stops talking. Everyone is focused on the TV. Sandy and Bren look at what's on.

NEWS REPORTER
(on the TV)
The man in the welder's mask now just known as The Welder has posted another video of him killing another victim. Police have said they do not have any suspects, however they are working diligently in bringing him in. We only advise everyone to be safe. Lock your doors, don't go out at night, and if you suspect anyone please notify your nearest police department immediately. Thank you.

Sandy looks concerned. Bren's face is blank.

BREN
Sandy let's get
out of here.

Sandy is pulled away from her concerned daydream.

SANDY
(nodding to Bren)
Yes.

Bren puts his arm around her shoulder and leads her out of the bar. Bren opens the door at the entrance. Sandy motions for Bren to go first.

BREN
No. Please.

Sandy goes first.

CUT TO:

EXT. SANDY'S HOUSE- DRIVEWAY- NIGHT

The streets are quiet. It is dark and raining heavily. The two are inside of a big, black, rusty PICK UP TRUCK. Bren turns the car off.

BREN
I'll call you, we'll
get dinner, then catch
a movie sometime.

SANDY
(turning to Bren fully)
I'd like that.

Bren goes to his trunk. He comes back with an umbrella and is standing outside the passenger door. He opens the umbrella.

BREN
Hop under.

Sandy gets out of the vehicle with a genuine smile. Beneath the cover of the umbrella the two run to the house and make it to the porch.

SANDY

I had a great time.

BREN

I had a great time too.

Bren and Sandy hug.

SANDY

Goodnight.

Sandy goes into her house and shuts the door. Bren opens the umbrella and walks to his truck. He turns and notices Sandy at the window watching him. They wave goodbye to each other and he closes the umbrella and gets in his car. Bren starts the engine and drives off.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- NIGHT

Files are scattered over John's mattress. The files have information pertaining to gangs in Brooklyn; symbols, beliefs, known gang-members, etc. He is paying particular attention to the new gang called the "Ghouls".

John glances through descriptions of a few gang members. One gangster is disheveled, thin, and in his late 40s. The gangster's hair is receding, skin is sallow, and full of wrinkles. Years of drug abuse are obvious. His name is STEPHAN LENORD.

JOHN

(to himself)

Stephan Lenord.

John sets the picture of Stephan aside from the rest. Then he looks down at a picture of a body, lying face down, in the street. The body is covered in blood.

JOHN

Initiation?

John drifts out of his apartment and smokes a cigarette.

CUT TO:

INT. POLICE STATION- LARGE OFFICE- DAY

There are innumerable cubicles each with a workstation comprised of a desk and a computer. It's crowded with people rushing past cubicles transferring stacks of papers from one place to another. It is disorganized and everybody is extremely stressed. The Welder is online, killing another victim.

On the computer, the victim- hanging upside down by his ankles from the ceiling rope- is a GREY-HAIRED MAN, late 40s, with a haggard appearance. His mouth is taped shut but his eyes communicate strong fear. Above him is a horizontal bandsaw that threatens to lower, and split the grey-haired man in half.

Everybody is bustling to track the The Welder's location however his computer is expertly encrypted.

JERRY

Fuck where's John?!

A skinny man in glasses, 23 years old, is typing quickly on his computer. His name is KURT SHEEKS. Jerry walks over to Kurt with a sense of urgency, peering over his shoulder.

JERRY

You able to track
down The Welder?

KURT

There's a firewall that
makes it impossible to
crack. Nobody will crack this.
There's no way.

JERRY

I know someone
who can crack it.

CUT TO:

INT. STEPHAN'S HOUSE- UPPER FLOOR HALLWAY- DAY

There is a window, behind a set of blinds, with a view of the front yard. We can't see his face but there is a man, on the phone, watching the front yard from behind the blinds. The man paces the hallways back and forth.

MAN

(into the phone)

Police are here.

(he listens)

Well how long?

(he listens)

Okay. Good.

CUT TO:

EXT. STEPHAN'S HOUSE- PORCH- DAY

John gets out of his police car. Gangsters are in groups of 4-6 loitering along the sidewalks. Houses have cracked windows, vandalized with graffiti, shingles are damaged, and paint is faded. John knocks the chipped door.

KNOCK KNOCK KNOCK

No answer.

JOHN

Hello?

A gangster on the sidewalk makes brief eye contact with John. John is not intimidated. John peeks through the dirty translucent window. Nobody is there.

KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK

A man answers the door. It is Stephan Lenord. Stephan glances up and down the street as if to see if anyone is tailing him. Then John presents his police badge.

JOHN

I'm John Morrison. I
suspect your affiliation
with this man in selling
illegal substances.

John holds up a picture of his father's killer. Stephan
twitches. His eyes move erratically trying to avoid John's.

STEPHAN

What?

JOHN

Heroin. Cocaine.
Methamphetamine.

JOHN

Where is he?

STEPHAN

I don't know.

JOHN

You gonna act like
you don't know him?

STEPHAN

I don't.

JOHN

Ok. Thank you
for your time.

John presents a hand to Stephan to shake hands. They shake. John
grabs Stephan's wrist and lifts his sleeve which exposes his
gang- The "Ghouls"- tattoo. Stephan reacts and pushes John back
forcefully. John smiles.

JOHN

The 'Ghouls'.

STEPHAN

What?

JOHN

That's your gang.

STEPHAN
I ain't in no gang.

JOHN
The man in this photo
has the same tattoo.
You know him.

STEPHAN
I don't know him. I
knew him. He's Ralph
Lavada. I ain't seen
him in over twenty years.

John believes Stephan that his dad's killer- the man in the
photo- is RALPH LAVADA.

JOHN
What's his story?

STEPHAN
He began dealing speed
and got some money. It
went well. Until he hit
his own supply. He got
addicted. He needed
money to buy more.

JOHN
And?

STEPHAN
One night he decided to
rob some poor sucker...
and his kid.

John looks up at the sky briefly.

JOHN
No shit.

STEPHAN

Lavada got scared that he'd
rat him out to cops, so he popped
him. Matter of fact he said he
should have popped the kid too.

JOHN

Where is he now?

STEPHAN

Maybe he took off, maybe
he died... who knows?

JOHN

I'm taking you under
custody for possession
and the dealing of
methamphetamine.

STEPHAN

I told you all I knew.

JOHN

You'll be in jail
for a good 10 years.

STEPHAN

Let's talk.

JOHN

Well unless you've been
charged before.. then you'll
be in for twice that.
You been charged before?

Stephan immediately turns the corner, runs to his kitchen, opens the drawer, and pulls out a handgun. John sprints after him while drawing his own pistol.

Inside the house it is small, dusty, and cluttered. The living room has a small television that sits upon a bureau. There is a table, covered in newspapers beside a single ash tray, which sits in between the television and worn-out couch. The interior of the house appears archaic.

Stephan shoots his handgun barely missing John.

STEPHAN
GET OUT!

John moves behind a wall in the living room. He pokes his head out from around the corner for a split- second and just as he pulls his head back in cover, a flurry of bullets whizzes by his face from the kitchen.

John dives into the kitchen firing rounds exactly where Stephan had originally been. But now no one is there.

JOHN
Fuck.

John quickly reloads. As soon as he sees movement from his peripherals he dives and in mid air blows Stephan away. However Stephan also hit John three times. John gets up and kicks Stephan. There is no response, Stephan is dead.

John is sweating and out of breath. He limps his way to his car and lights a cigarette. He takes a puff.

RING RING RING

JOHN
Hello?

JERRY
Christ where
are you John?!

JOHN
Queensridge Rd.

JERRY
We need you here immediately.
"The Welder" is killing someone
you gotta crack his firewall.

John puffs his cigarette.

JOHN
Fuck

JERRY
Can you track
his location?

JOHN
Not from here.

JERRY
Get here quickly.

JOHN
I'm on it.

He hangs the phone up and takes another puff of his cigarette. Suddenly a BLACK CAR in tinted windows speeds by and comes to a screeching halt. There are THREE MEN, in suits, sitting in the black car. MAN 3, sitting in the backseat, sticks a machine gun out of the window.

John's eyes widen. He immediately dives in the house for cover. Bullets fly. The men in the black car see bullets hit John's chest. The black car enters the driveway. It stops. MAN 1 sits upright in the driver's seat in a pair of expensive sunglasses. His hand moves to his door.

MAN 1
I'm gonna make
sure this guy's dead.

MAN 2
Stay in the car.

MAN 1
He's alive.

MAN 3
The bullets hit him.

MAN 1
I don't know.

MAN 2
There's too many
witnesses.

The engine starts and they cruise away. John gets up, tears his shirt off revealing a ballistic vest, picks his gun up, and sprints to his car. He jumps in and speeds after them. Man 2, sitting in the passenger seat, jerks his head to the rearview mirror.

MAN 1
I told you.

MAN 2
What?!

****BANG BANG****

John shoots pointing his gun forward, outside of his window. Man 3, sitting in the backseat of the black car, ducks his head, pulls out a machine gun, and reloads it. John suddenly swerves his vehicle behind a person driving a MAZDA. Man 3 unloads on the Mazda.

MAN 3
Get the fuck
out of the way!

The bullets kill the driver of the Mazda. John pulls his car around it. Man 3 must reload. The black car makes a sudden sharp turn causing him to drop the magazine. John accelerates quickly and drives parallel to the black car. Before Man 3 can reload his machine gun, John shoots his face.

****BANG****

Blood spatters the backseat fabrics. Man 3 is dead.

MAN 2
Holy fuck!

Man 2 reaches in the backseat and gets the machine gun. John's aiming his gun at Man 1. Before Man 2 can fire his machine gun Man 1 accelerates and John decelerates. John fires but misses. The black car turns. It's gone. John pulls his car to the side of the road.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- DAY

The grey haired man is hanging upside down with rope tied to his ankles. He's sweating. When he opens his eyes nobody is there. He nearly fades into unconsciousness and his eyes close. When his eyes open again The Welder is there and he begins the bandsaw.

GREY HAired MAN
Mmmmmh. Mmmmmh.

The blade begins passing through the grey haired man starting from his genitals and works its way to his head. The Welder stands motionless watching as blood spatters his attire. The blade finishes chopping the grey haired man.

The Welder carries the two halves of the body to the drain in the corner of the room and dumps them into it.

CUT TO:

INT. OFFICE- DAY

Kurt watches helplessly via computer screen. Jerry observes over Kurt's shoulder. They see the Welder walk to the webcam and turn it off. The screen goes black.

KURT
What now?

Kurt and Jerry gaze at each other. Kurt's eyes drift behind Jerry. Jerry turns around. He's face to face with John. John's face is bloodied. His shirt is torn.

JERRY
What happened?

JOHN
Just a little shootout
with a few guys.

JERRY
Where?

JOHN
Stephan Lenord's
house.

JERRY
Who?

JOHN
He's part of the 'Ghouls',
or was, he's dead now.

JERRY
What? John you were
assigned The Welder.
Not the Ghouls.

JOHN
A killer is a killer.

JERRY
We've got guys investigating
the 'Ghouls'.

JOHN
They're getting
NO where!

JERRY
And you are?

JOHN
Obviously if they're
trying to kill me I
must be getting somewhere.

JERRY
And now they're
watching out for us.

JOHN
Why don't you want me
on this case Jerry?

JERRY
It's not your case.

JOHN

You never had a problem
with me solving
everyone's cases before.
What is it Jerry?

JERRY

What?

JOHN

What's the real
reason?

JERRY

For you its personal.
This is a job where you
can't be emotionally involved.
We could've jailed Stephan
and interrogated him, but
you blew his head off.

JOHN

Self defense.

JERRY

You planned to kill him.

JOHN

It's justice.

JERRY

Its revenge, not justice.

Jerry drifts away. John is left standing there. Kurt is sitting
in his chair watching Jerry exit. John storms out.

CUT TO:

EXT. BASKETBALL COURT - DAY

The perimeters of the BASKETBALL COURT are sealed by tall fences coming together in a rectangular formation. Within the court there are 6 baskets, three on each side. The rims are rusted, nets are gone, and the pavement of the court is covered in graffiti.

John, Isaac, and Stanley are playing basketball against another THREE PLAYERS. A tall man, strong, but deceptively skinny. His name is TYRONE. His teammate is short, springy, and quick. His name is VINCE.

VINCE
Let's go.

Isaac dribbles. As Isaac shoots, Vince smacks the ball out of his hands. Tyrone snatches the rebound. He shoots. HE SCORES!

TYRONE
3-2 us.

Tyrone grabs the ball and throws it to Isaac.

TYRONE
Loser's ball.

ISAAC
Check.

Isaac maneuvers around Player 3. He feigns passing to John, instead he passes to Stanley. Stanley catches it. He shoots and it bounces off the rim. John leaps and catches the ball in midair. Slam dunk! Tyrone scowls at John. 3-3.

PLAYER 3
Check.

Player 3 slowly dribbles the ball. Immediately Player 3 speeds through the other teams defense. He does tricks with the ball. Passes the ball to Tyrone. Tyrone jumps to take a shot. Isaac is covering Tyrone. Tyrone passes the ball to Player 2. He dunks it. 4-3.

JOHN
Check.

John is covered by Vince's airtight defense. He slows down. He waits for an opportunity. Stanley is open.

STANLEY
Here!

John bounces the ball under Vince while passing to Stanley. Stanley dribbles. He stops. He passes to Isaac. Isaac shoots. He scores. John smiles. They give each other a high five. 4-4.

TYRONE
One more. Check.

ISAAC
(to John)
Cover Vince.

Tyrone has the ball. He looks for someone open to pass to. Player 3 is covered by Stanley. Isaac is blocking Tyrone who is slowly dribbling the ball forward. Rather than covering Vince John leaves. Instead he chases Tyrone for the ball. Tyrone looks for someone open. VINCE IS OPEN! With the ball Tyrone zig zags past John's defense and passes the ball to Vince. Vince shoots. He scores! 5-4. Game over.

ISAAC
(to John)
Why didn't you
cover Vince?

TYRONE
Pay up.

John, Stanley, and Isaac all take out a few hundred dollars each. They hand it over to Tyrone. Tyrone counts it. Tyrone and his team split it amongst each other. They are grinning.

JOHN
Rematch.

TYRONE
You should practice
first.

JOHN
We'll take you.

ISAAC
John we're broke.

JOHN
I'll get your money back.

TYRONE
Fine, this Saturday.
Double or nothing.

John look at Stanley and Isaac momentarily. They slowly nod ok.

JOHN
Double or nothing it is.

CUT TO:

INT. SANDY'S HOUSE- FAMILY ROOM- DAY

It is clean and organized. A 52" television is mounted overtop a fireplace. There's fire in the fireplace. A large leather couch opposes the television. Between the couch and television there is a rectangular WOODEN TABLE. Beneath the table there is a rug with complex designs. On the table there are trays with cashews, peanuts, and almonds. The television is on. The show is a romantic comedy. There are two people sitting on the leather couch; Sandy and Bren. They are cuddling.

SANDY
You're cute.

BREN
No, you're cute.

SANDY
No, you're cute.

DING DONG DING DONG

Bren strides to the door. He opens the door. Standing there is a man in a hat that says Pizza Paradise. It is the pizza DELIVERY MAN.

BREN
Hi.

DELIVERY MAN
The total comes to 24.99.

BREN
Ok. Smells good.

Sandy moves the trays with the nuts to make space for the pizza. Bren places the pizza on the wooden table. Bren takes his wallet out and gives the delivery man a 50 dollar bill.

BREN
Thanks.

DELIVERY MAN
Sir the pizza is only 24.99.

BREN
Keep the change.

DELIVERY MAN
Thank you, have a good day.

BREN
Same to you.

Bren closes the door.

BREN
Want a drink?

SANDY
I'll get it.

BREN
Allow me.
Wine?

SANDY
Please.

He then proceeds to the kitchen.

INT. SANDY'S HOUSE- KITCHEN- NIGHT

The kitchen has a marble counter. On the counter there are basic appliances; coffeemaker, kettle, toaster. The oven sits between the counter and the fridge. In the centre of the kitchen there's an island. Above the counter there is a cupboard full of plates, glasses, and cups.

Bren opens the cupboards and takes out two glasses and two plates. Beneath the counters are drawers full of cutlery; spoons, forks, knives. He opens a drawer and takes out 2 forks. Bren then opens the fridge, takes out the water filter, and pours it into the two glasses. He closes the fridge and goes back into the family room.

INT. SANDY'S HOUSE- FAMILY ROOM- EVENING

Bren puts the plates and forks on the wooden table. He goes back to the kitchen and brings the two glasses of water. Sandy opens the containers of salad. The two of them fill their plates with pizza and salad. They cuddle.

SANDY
Thanks.

Bren picks up the salad container and looks at the label.

BREN
Who orders salad
from Pizza Paradise?

Sandy snatches the container out of his hand.

SANDY
I need to lose weight.

BREN
No. You don't.

CUT TO.

INT. BUILDING- NEWS ROOM- EVENING

There are two large pillars, each with a mounted TV. Between the pillars there would be a beautiful picturesque view of the city, across a river, except today its raining hard and it is very misty outside.

At the table sits a woman and her child. She is late 30s, wearing a modest dress. Her name is KENDRA ATKINSON. She herself is teary eyed although she pulls the child closer to her to comfort him.

KENDRA
Its gonna be ok.

The 9 year old child is looking down so that all you can see is his nicely combed black hair. His name is JAKE ATKINSON.

KENDRA
Keep your head up.

Across the table sits a tall man in a black legal suit, a red and black checkered tie, and glasses. He is the reporter PHIL HARRISON. He looks at the mother and son. He lightly exhales.

PHIL
Well, firstly, welcome
to the Evening show.

KENDRA
(a tear trickles down her cheek)
Thank you.

Phil observes her.

PHIL
I'm sorry. How
did you find out?

KENDRA

(in tears)

We were driving to the store,
when I heard them say my husband's
name on the radio. I turned it up.
They said The Welder killed him.
I couldn't believe it. I was flustered.
So I grabbed my phone and tried to
call him. There was no answer.

PHIL

Did you see
the video?

KENDRA

Why would you ask me that?

PHIL

I'm sorry.

KENDRA

I can't watch it. Seeing my
husband like that. I can't
watch it.

Phil pauses. He looks down in understanding.

PHIL

How would you like your
husband Burt Atkinson
to be remembered?

KENDRA

As a sweet, funny, caring man.

PHIL

Thank you for being
on the show Ms. Atkinson.

She nods "yes".

As we pull away from the news set we enter a new room with that
news segment on the TV screen.

INT. REGINA'S HOUSE- FAMILY ROOM- NIGHT

It is neat in here. Somewhat empty. The COUCH faces the Tv. The window has a view of the front yard. Next to the couch there is a coffee table with a phone lying on it.

HOME OWNER
(singing)

The home owner drifts into the room holding a glass of wine. She is in her twenties, blond, and beautiful. The pajamas she's wearing fit perfectly snug. Her name is REGINA. She looks out of her window as she drifts past it. The driveway is empty.

RING RING RING

Regina picks up the phone.

REGINA
(into phone)
Hello.

Regina walks to her Tv and turns the channel from the news to a scary movie.

CUT TO:

INT. LINDSEY'S HOUSE- BEDROOM- NIGHT

Lying on the bed is a twenty-something year old brunette in jeans. The straps on her camisole are sliding down her shoulders as she downs Rum n Coke. Her name is LINDSEY.

LINDSEY
(into phone)
Come out with us.

INTERCUT

REGINA
Not tonight.

LINDSEY
Are you feeling
alright?

REGINA
With work and school
I'm gonna die.

Regina walks to the couch holding the glass of wine, puts the wine on the coffee table, and sits on the couch.

LINDSEY
That's why you need to
relax. Come party tonight,
with me and Steven.

REGINA
Steven?

LINDSEY
He's my new boyfriend.

REGINA
A new boyfriend?

There is a loud scream that comes from the Tv. Regina reaches for the remote control from the other side of the couch. She turns the volume down.

LINDSEY
Yea.

REGINA
He's like, your third
boyfriend this month.

LINDSEY
So?

REGINA
Play safe.

LINDSEY
You too.

Regina picks up her drink from the coffee table and has a sip. Lowers it. Brings it half way to her lips. ***CRASH*** Regina hears a crash in the kitchen. She freezes.

LINDSEY
You heard me Regina?

REGINA
I think I heard something
in the kitchen.

Regina picks up the Tv remote and turns the Tv off. She slowly puts the glass down on the coffee table, stands up, and walks to the kitchen entrance. There is no one in there.

LINDSEY
Should I come over?

REGINA
It was probably
nothing.

Regina walks to the couch passing the window again. She glances outside. She freezes. There is a dirty white van in her driveway. It is off. She turns around. A man is breathing down her shoulder!

The man is wearing a black hoodie. Similar facial features to Peter Rendell; defined jawline, piercing eyes, pointed nose. His grey hair is long and wavy just barely coming over his ears. He has facial stubble. The man looks like he is in his late 40s or early 50s. His name is DOMINIC RENDELL.

Regina jumps, startled, her mouth opens but before she can release a scream Dominic clubs her head with a fist instantly knocking her out. Her body falls against the wall. Lindsey hears the phone drop to the floor.

LINDSEY
Regina?! Regina?!
Are you ok?!

Lindsey sits upright. She is shaking. She hangs up the phone and dials another number.

RING RING RING

RING RING RING

LINDSEY

Please pick up.

(She listens)

Hi! Can you please check
everything is ok with Regina?

(She listens)

I think someone broke into her house.

(She listens)

Sounded like it.

(She listens)

Ok Thank you.

She hangs up the phone.

END INTERCUT

CUT TO:

INT. REGINA'S HOUSE- FAMILY ROOM- NIGHT

Dominic lifts her body up over one shoulder. He turns the lights off in the house. He puts his mask on and than takes her body back to his van in the driveway.

Dominic puts the body down. As he's opening the backdoors to his van, a neighbor sees him with the unconscious body of the girl. He bends down to pick up the girl and throw her in the van. He shuts the van's backdoors and locks it.

He looks around and catches the neighbor next door watching him through the window. The neighbor is on the phone. The driveway is too far for the neighbor to see the van's license plates.

NEIGHBOR

I'm reporting a suspected kidnapping.

(She listens)

A man in a black mask and a

hoodie is in my neighbor's driveway.

He just threw her body in a white van.

(she listens)

He's leaving.

The white van turns on. It speeds out of the driveway.

CUT TO:

EXT. 54 MAIN STREET- DRIVEWAY- NIGHT

Below, the white van enters the driveway. Dominic gets Regina out of the van and carries her through the front door. The door slams shut behind him.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

As we come down the stairs, a woman in her 40s is smoking a cigarette. Her face is grey, her hair, black and frizzy, runs down to her shoulders. She wears her spaghetti strap loose which has lured all sorts of men before Dominic. Her name is EVELINE RENDELL.

EVELINE
Hey babe.

Dominic ignores her and looks at The Welder. In the corner of the room the Welder is building a torture device. A bald, muscular, man who looks about 50 stands beside him holding blueprints. His name is GERARD RENDELL. He interprets the instructions on the paper with a scholarly wisdom.

GERARD
(to Mason)
Now attach this.
(to Dominic)
What did you bring
tonight?

Dominic carries Regina past Eveline to the work table. Eveline treads over to Dominic and kisses him. She sees Regina on the work table.

EVELINE
She's pretty.

Peter Rendell merrily hops down the stairs with a knife in one hand. Now his hair is gray and his wrinkles have deepened with age. Nevertheless Will looks the same as he did twenty years ago. His grim grin gives death a face.

PETER
A blond! Mmmm.

Peter cuts Regina's shirt which exposes cleavage. Eveline's hand glides down Dominic's back seductively. She kisses his cheek.

PETER
(to Dominic)
I can only count on you
and Gerard. Mason's useless,
god knows where Bren is, our
sister's (points to Eveline)a...

DOMINIC
What are brothers for?

PETER
But you owe me. You
and Eveline are on
America's Most Wanted
for murder and I'm
taking you in.

Bren treads lightly down the steps. Peter turns around.

PETER
Where were you?

Bren looks at Dominic. Then he looks at his father, Peter.

BREN
No where.

EVELINE
I bet Bren was with
a girl.

Bren looks at Eveline. He looks back to Peter. Peter senses that he is hiding something. Peter looks to the corner of the room where The Welder and Gerard are building the machine.

PETER
Bren isn't allowed.
Girls are evil.
What happens if
you disobey me again?

BREN
You will kill
Mason.

EVELINE
What happened
last time?

PETER
He freed
one of our
guests.

Bren wipes a trickle of sweat from his forehead.

PETER
But we caught
her, and she
had to endure twice
as much thanks to
Bren.

Peter smiles.

PETER
(to Gerard)
Is it almost ready
for our show tomorrow?

GERARD
Yes.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- MORNING

John is in bed with his eyes open. He turns and sees his alarm clock says 4:00am. He turns over so that he's prone. Then he gets up and watches TV while he eats cereal. John than showers and brushes his teeth. He leaves his apartment.

DING DING DING DING

His alarm clock goes off. It is 6:00 am.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- DAY

Regina has her wrists tied to the wall. Her hands manage to loosen the rope. She manages to free her hands and removes the tape from her mouth.

REGINA
(to herself)
It can't be.

Regina immediately makes a 360 degree turn to see what is in the room. She then sluggishly limps towards the exit up the staircase. She freezes. The man in the welder's mask- The Welder- is waiting and blocking the staircase. The Welder begins walking towards Regina.

REGINA
Please. Don't.

The Welder closes the distance between them. The Welder grabs her with one arm and blowtorches through her face.

REGINA
No!

He drags the body to the drain in the corner of the room and dumps the body into it. Then The Welder drifts to his webcam and turns it off.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR- DAY

We see Peter, Eveline, and Gerard relaxing. Peter is in a rocking chair and Eveline and Gerard are seated on a couch facing him. Gerard is reading a newspaper. Peter is drinking red wine.

PETER
You trust Dominic?

Gerard looks up at Peter. He looks back down.

GERARD
Of course.

EVELINE
Dominic works hard
Peter.

Peter drinks his wine. He closes his eyes as if to have a rest. His eyes open.

PETER
(whispers)
Do you trust Bren?

Eveline pulls out a pack of cigarettes from her pocket. Takes a cigarette out and lights it. She takes a long drag. Gerard replies with a light nod and turns the page of the newspaper.

PETER
Do you?

GERARD
I don't know.

PETER
Eveline?

Eveline takes a long puff of her cigarette and slowly exhales. She nods.

EVELINE
He's been out
a lot lately.

PETER

What do you
think?

EVELINE
I don't know.

PETER
Gerard.

GERARD
Yes.

PETER
Next time Bren
leaves follow him.

Gerard nods to Peter.

GERARD
Ok.

PETER
Bren isn't going to
turn his back on his
family that easy.

CUT TO:

EXT. SANDY'S HOUSE- EVENING

Bren drives into the driveway. He exits his truck and goes to
the front door.

RING RING

Sandy opens the door. The two of them hug each other tightly for
a few seconds.

SANDY
Finally.

BREN
How you doing?

SANDY
Well don't just stand
outside all day, come in!

Bren smiles, enters, and gently pushes the door closed.

From across the street a man in a cap sits in his van. He's watching the house Bren just entered. His head looks forward. Its Gerard! He cruises the van forward around the block. He takes his cellphone out and dials someone.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR- EVENING

RING RING RING .

Peter slowly rocking in his rocking chair, picks up the old corded phone sitting on the coffee table beside him.

PETER
(into the phone)
Hello.

INTERCUT

GERARD
He's with a girl.
PETER
What?

Peter stops rocking his chair. Then he takes his glasses off.

GERARD
What should I do?

Gerard looks in the general direction of the house.
Peter puts his glasses back on.

PETER
Bring her over for dinner.

I'll have something special
prepared for her.

GERARD
But Peter..

PETER
Do it!

END INTERCUT

Peter slams down his phone and races downstairs to the
subbasement. He is breathing heavily.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- EVENING

In the basement The Welder is sharpening a blade.

PETER
Fuckface! Build me a new machine.
Something special. Bren will never
betray me again!

Peter is adrenaline filled and throws vials off his work table
making them shatter. The Welder doesn't react.

PETER
Idiot! you gonna
make it or what?

Mason nods 'yes'. With movements stiff as a robot, Mason picks
up a paper and a pencil. He begins outlining the design. When we
look closer we see he draws the outline of a bull. (This
epically foreshadows the Brazen Bull he will later build)

CUT TO:

INT. ISAAC'S HOUSE- FAMILY ROOM- EVENING

John, Jerry, Isaac, and Stanley are watching a basketball game. They are sitting on couches in the room having beers. They are drunk. John is smoking a cigarette.

ISAAC
And what about
Sarah?

STANLEY
Oh my god I'd bust
all over that.

Stanley is relaxed with his feet on the wooden table in front of him. John taps some the ashes of his cigarette into the ashtray sitting on the wooden table.

JERRY
But you have a wife.

STANLEY
Fuck my wife.

ISAAC
Ok I will.

Jerry sips his beer.

JERRY
Don't cheat. I know a guy who
cheated on his wife with a hooker.
The wife found out. That same night
while he was asleep, she snuck under
his blanket, and she bit his dick off.

ISAAC
Damn. I guess he
doesn't have the
full package.

JERRY
Not anymore.

STANLEY
I wonder if they can
get it reattached.

ISAAC

His dick probably got
lost under the couch or something.
Collecting fucking dust mites.

JOHN

You guys are fuckin'
crazy.

ISAAC

You're fucking crazy. Asking
Tyrone for a rematch is suicide.
We're already broke. We won't be
able to pay them shit if we lose.

JERRY

What?

ISAAC

(to Jerry)

A few days ago, we lost all
our money in a basketball game.
And after John asked them for a
rematch. Double or nothing.

JERRY

Oh shit. I'd hate
to be in your shoes.

ISAAC

Me too.

JOHN

We'll win.

ISAAC

We would've won. But you
didn't cover Vince.

JOHN

What?

ISAAC

We lost because you
didn't cover Vince.

John wobbles up.

JOHN
You're blaming me?!

STANLEY
Take it easy.

ISAAC
You should be just as mad.
He lost you your money too.

JOHN
Fuck you ISAAC.

ISAAC
What a surprise.
John is running again.

John flips the table in the room which spills over the beers, an ash tray, and a lamp.

JOHN
I'm gonna knock you out!
Isaac gets up and is off-balanced when he swings a fist at John.

STANLEY
Hold it!

Isaac and John are swinging fists towards each other. However Stanley and Jerry keep them separated.

JERRY
Wait!

ISAAC
I'll kick your ass like
Bailey did in high school!

STANLEY
Calm down!

JOHN
Fuck this I'm out.

Goodbye.

John leaves and the door slams shut behind him.

CUT TO:

EXT. SANDY'S HOUSE- FAMILY ROOM- NIGHT

From outside we see from out of the darkness that Gerard is stalking, from a distance, Sandy's house. Sandy's door opens. On the porch Sandy and Bren hug, then kiss. We're too faraway to hear the two exchange goodbyes. Bren gets in his truck and cruises away.

When Gerard sees Bren is gone he reverses the white van into Sandy's driveway.

Gerard is wearing his black hoodie again. He jogs up to the front door.

KNOCK KNOCK

SANDY
Coming!

Sandy fixes her hair on the way back to the door. She opens the door and with a monstrous force Gerard lunges at her getting into the house and squeezes her neck. She loses consciousness.

Gerard shuts the door. He runs around the house and turns the Tv and the lights off around the house, only the light in the family room is on. He then puts on his mask. He lifts up Sandy.

GERARD
Time to go.

He opens the front door and flicks the light switch next to the door.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR- NIGHT

Bren enters the house and gingerly closes the door behind him. When he goes further into the house he sees his father, Peter, sleeping on the rocking chair. He turns around to head for the kitchen in the other direction.

PETER
Where were you?

Bren freezes. He turns around. Peter's eyes are piercing.

BREN
I just went for a
drive around the block.

PETER
You abandoned your family.
For a girl. Who fed you,
clothed you, gave you shelter.
I took care of you when you were sick.
I took care of you period. I raised you.

BREN
What?

PETER
And all you did was
betray me. You're
own father.

BREN
You killed my mother. You had
me home-schooled, raised in a
cage in the basement for years.
Now I'm out you can't take it
that no one is gonna be here
with you in a few years. Eveline
will see what you are. You're
brother will see. And Mason will see.
Then you'll be all alone. A waste.
You're nothing. I'm 30 and you still
need me here. The only reason you're
not in jail right now is because
you're threatening to kill Mason.

PETER
Eveline and Gerard will
never leave. And that
retarded clown Mason will
be the last one to leave.

Bren looks at the door. Someone is there. The door opens revealing Gerard carrying Sandy. The door closes. Bren registers what is going on.

BREN
But how?

Bren sprints to Gerard. A bullet rips through Bren's leg. Bren falls to the floor and sees his father holding a smoking handgun. The father stands up from the rocking chair and Gerard gives him Sandy.

PETER
I'll take the girl.
You bring Bren.

Bren fights but is overpowered by Gerard. Will takes the girl through the basement doors. From the main floor we see Gerard carry Bren through the doors to the basement.

Bren
Let us go! Fuck you!
Let us g--

The soundproof doors slam shut. Bren's voice is gone from the main floor.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Although Bren is resisting as best he can Gerard overpowers him and ties him to the wall with thick twine.

BREN
Fuck!

Bren accepts he's not strong enough to rip the twine and gives up. Then suddenly his attention is drawn to something directly straight in front of him. His mouth and eyes widen with disbelief.

BREN
God what is that?

What he sees is a brass bull, with a lid, and it is suspended over what appears to be the top of a giant gas stove. It is called a BRAZEN BULL.

Will carries Sandy to the Brazen Bull and throws her body in. He ignites the gas stove from beneath the brazen bull and as it heats up. As she screams her voice travels through trombone-like tubes in the bull and her screams come out sounding like music.

BREN
No.

Peter turns the flame down.

PETER
Don't worry, we'll keep
the flame low, let her
cook for a few days, to
get her nice and tender.

PETER walks to the webcam and turns it on.
We pull backwards until we see Peter through his computer, via Isaac's laptop.

INT. ISAAC'S HOUSE- BEDROOM-
Isaac, in his pajamas, is slamming down Bacardi, glass after glass. His eyes pull down heavily. He has a book to his side and he is writing notes about the case.

PETER
(through Isaac's laptop)
Hi to all my fans. I know
not a lot of people are
watching right now seeing
as its 3 am.

Peter looks at Bren. Bren almost has a snarl.

PETER
But this kill will take
a few nights anyways.
Call this a murder marathon.

BREN
We're at 54 Main Street!

Peter immediately turns the webcam off and Isaac's computer window turns black. Isaac shoots up like a bullet. He snatches the phone. He dials a number.

RING RING RING

ISAAC
C'mon Stanley.

No answer. He's pacing his room. He dials again. This time someone else.

RING RING RING

No answer.

ISAAC
Shit.

Isaac tears out of his pajamas and gets in uniform. He gets his gun and loads it. Then Isaac gets to his car and speeds out of the driveway.

CUT TO:

EXT. 54 MAIN STREET- NIGHT

Isaac finds the house and parks his Toyota a safe distance away from it. From the driveway we can see that the house has lights on inside. Isaac approaches the house cautiously.

He opens the door slowly and sneaks inside.

Isaac sneaks into the basement and he slowly closes the door.

CREAK

CUT TO:

INT. 54 MAIN STREET- UPPER FLOOR- NIGHT

Peter and Gerard are sitting in chairs relaxing.

PETER

Did you hear
something?

GERARD
Someone heard Bren
give away our location.

PETER
No. Impossible. No one
would've been on the site
at this time.

GERARD
Is that what you think
Or is that what you hope?

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Isaac sees Bren tied to the wall with duct tape on his mouth. He runs to Bren and pulls the tape off his mouth.

BREN
Get Sandy out
of that thing!

Isaac looks at the Brazen Bull. Then he zips across the room to it. When he reaches it he unlocks the lid and opens it. We see Sandy is badly burned, barely conscious but alive. Isaac pulls Sandy out and saves her.

ISAAC
Its gonna be ok.

Peter, Gerard, and The Welder are standing behind him.

PETER
Is it?

Isaac jumps, startled. Gerard grabs Isaac and ties him to THE RACK, a device that pulls the victims arms and legs in opposite directions until the limbs pull out of their sockets.

PETER
(to The Welder)
Dump the girl's body.

BREN
(tearfully)
No!

The Welder picks up the unconscious Sandy and dumps her body down the drain that is located in the corner of the room. Peter looks at Bren.

PETER
Let's try this
again.

Peter walks to Bren and duct tapes his mouth shut.

PETER
That's better.

Peter throws the tape to Gerard and points towards Isaac.

PETER
For our guest.

Gerard tapes Isaac's mouth shut. Peter walks closer to Isaac until their faces are no more than a foot apart.

PETER
You're gonna be the star
of the show tomorrow?
Maybe that's a stretch.

Peter smirks at Isaac.

PETER
Gerard.

GERARD
Yes.

Peter removes the gun from Isaac's holster and cocks it.

PETER
I've a feeling we'll be
having more visitors.

CUT TO:

INT. JOHN'S APARTMENT- MORNING

The alarm clock in his room says 4:00am. He sluggishly drifts into the shower and then gets dressed. He picks up a couple files on the "Ghouls" and glances through a few. He decides to take them with him. He leaves his room and we see the door close behind him.

Beside his bed, the alarm clock goes from 5:59am to 6:00am and it begins to ring.

RING RING RING

CUT TO:

INT. POLICE STATION-JOHN'S OFFICE- MORNING

There are no more than 5 people in building. The entire place is silent except for the fragmented typing of the odd person.

A tall man, mid-thirties, in uniform ambles across the room. He is a POLICEMAN. He stops when he notices John at his desk.

POLICEMAN

Why are you always
here so early?

JOHN

What?

POLICEMAN

I always see you
here so early.

JOHN

You're here too.

POLICEMAN

I was called in for a
meeting. You know work
starts in like 2 hours right?

JOHN

No, I didn't know

that.

John smiles.

POLICEMAN
Aren't you tired?

JOHN
Whether I stay at home,
or whether I come here
I won't be able to sleep.

POLICEMAN
Ok John. Work hard.
But not too hard.

Policeman walks away.

JOHN
Ok.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- DAY

Isaac is strapped into 'The Rack' with his mouth taped shut.

The Welder is seated at the work table. He meets eyes with Bren who's got pain in his eyes. Bren sees The Welder stomp his way upstairs. The Welder comes back with food. He walks to Bren, removes the tape from his face, and feeds him.

BREN
Please let me go.
Please.

They stare at each other. The Welder, as always, in his welder's mask.

PETER
What the hell
are you doing?

Peter has just come downstairs. Peter runs to where the two are and snatches the bowl of noodles from the Welder. He shoves it in Bren's face.

PETER

You hungry? Here you go.
Here you go. Why aren't
you eating?

Peter throws the bowl across the room and it shatters.
He pulls out a knife.

PETER

Every time I
find food down here.

Peter stabs the knife through Bren's hand. Then he punches the
restrained Bren 5 times in the face.

PETER

(to the Welder)
I'll cut your brother up a
little more. Matter of fact
I'm locking you down here
too. You're not eating
my food either.

BREN

Let me go.

PETER

You're gonna die down here.

Peter looks at Isaac who is attached to 'The Rack'.

PETER

(to the Welder)
Start the show.

BREN

Dad! Dad!

Peter looks at Bren and drifts upstairs. Peter locks the door
from the outside.

CUT TO:

INT. POLICE STATION- JOHN'S OFFICE- AFTERNOON

John is reading articles on gangs at his desk.

JERRY
John.

Jerry types in the killer's website on John's computer. On the screen Isaac is on a rack being torn in to two. As the rack pulls his body in two opposite directions his limbs pull from their sockets. John pauses in shock.

JERRY
Can you track
him?

John opens a program for code cracking. He's typing an enormous amount of computer language (C++) and a lot of binary code results. John is sweating.

JERRY
You almost
got it?

John continues typing at a rapid pace.

JOHN
It's uncrackable.

The man in the welder's mask comes into view on the computer. He increases the tension on the rack which splits Isaac in half.

Jerry immediately looks away from it in disgust. John is mesmerized in disbelief. They watch as The Welder moves towards his webcam and turn it off.

JOHN
I'm sorry.

John turns off the computer. Jerry turns to exit the room.

JOHN
Jerry.

Jerry's walking stops. He turns to acknowledge John.

JOHN
I'm sorry.

Jerry nods in understanding. Jerry is calmly exiting. However he slows down on his way out to punch a hole in the wall. John looks at the floor. Neither of them say anything.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- EVENING

John is viewing the killer's site on his laptop while lying on his bed.

KNOCK KNOCK KNOCK

John opens the door. It's Jerry.

JERRY
Can I come in?

John looks around his room.

JOHN
Um, Yeah, sure.

JERRY
I'm sorry
about what happened.

Jerry is holding a stacking of files.

JOHN
Me too. Do you
want to sit?

John offers the chair in the corner of his room. Jerry sits.

JOHN
What are those?

JERRY
I brought
files about The
Welder.

John pulls out a cigarette and lights it. He holds one out to Jerry.

JOHN
You want one?

JERRY
No thanks.

John puffs his cigarette.

JERRY
From now on we
have to start
spending every day
and every night
examining this case.

JOHN
Give me the
files.

John opens the files and reads them.

JOHN
Ok.

MONTAGE

John and Jerry are examining the files on the Welder in John's apartment.

INT. POLICE STATION- JERRY'S OFFICE- DAY- MONTAGE

John and Jerry are examining the files in John's office at the station.

INT. JOHN'S APARTMENT- NIGHT- MONTAGE

John and Jerry are examining the files on the Welder in John's apartment again.

INT. POLICE STATION- JERRY'S OFFICE- DAY- MONTAGE

Jerry and Stanley examine the files on The Welder in there office at work.

INT. JOHN'S APARTMENT- NIGHT- MONTAGE

John examines the files on the Welder alone in his apartment.

END MONTAGE

CUT TO:

EXT. BASKETBALL COURT- MORNING

Skies are drizzling.

Tyrone, Vince and Player 3 are shooting some hoops in the court. John, Jerry, and Stanley enter the court. John passes the ball to Tyrone. Tyrone bounces it.

TYRONE

This works.

JOHN

So double or nothing.

First to 4. Loser's ball.

You ready?

Tyrone looks at Vince and Player 3 to see if they approve. They all nod "yes". Tyrone smirks.

TYRONE

Yeah.

The game begins.

TYRONE

Check.

Stanley covers Tyrone. Jerry covers player 3. John covers Vince. Tyrone walks in one direction with the ball and when Stanley commits to diving on that side to get the ball Tyrone quickly turns, shoots and scores. 1-0.

STANLEY

Check.

Stanley tries to pass the ball to John however Vince intercepts it. He goes under Jerry, passes to Player 3, and Player 3 dunks it. 2-0

VINCE
Slaaam dunk!

JOHN
Check.

John shoots from a distance. He scores. 2-1

PLAYER 3
Check.

Player 3 is cautious with the ball. Jerry covers him. Player 3 goes one way and makes a sharp turn to trick Jerry. It doesn't work. Jerry is quicker than Player 3 and manages to steal the ball. He passes to Stanley. Stanley does a lay up and gets the point. 2-2

TYRONE
Check.

Tyrone slowly advances while dribbling the ball. John stops covering Vince and chases Tyrone for the ball. Tyrone weaves around him.

VINCE
I'm open!

Tyrone passes the ball to Vince. Vince shoots, he scores. 3-2. Jerry calls John over to the side of the court for a quick word.

JERRY
Ok I've seen your shots.
You're talented. But listen.
John. Please just cover Vince.

John has his eyes completely focused on Jerry.

JERRY
This is the problem you
always have. Even in work, you're
chasing the Ghouls instead of
The Welder. Other police were
assigned the Ghouls. Let those
police handle the Ghouls. Stanley
is assigned Tyrone. Let Stanley handle
Tyrone. Trust people to do their
job. And you do yours.

Jerry jogs back to the game. John floats back on the field and covers Vince. Stanley slowly dribbles the ball. Player 3 dives and snatches it. Jerry is covering Player 3 too closely for him to make the shot. John is still covering Vince tightly.

Tyrone is open. He passes to Tyrone. Tyrone catches the ball. However Stanley sprints at him and expertly steals it. Stanley then does a lay up and scores another point. 3-3

TYRONE

Alright. One more point.
Our ball.

Tyrone smirks.

TYRONE

Check.

Tyrone looks around his team. He paces back and forth-dribbling- looking for any openings. He sees Vince by the net. He throws the ball up by the net for Vince to grab and slam in mid air.

However! John is covering him. John leaps and intercepts the ball. He crashes into Vince, whom is also midair, and as he falls to the ground he shoots. HE SCORES!

John sees it go in and smiles mid-fall. Then he slams to the concrete.

JERRY

Are you ok?

JOHN

Yeah.

John stands up.

JOHN

Ow!

John's ankle is sprained. Stanley and Jerry help John up. Tyrone, Vince, and Player 3 approach them.

VINCE
Sorry.

TYRONE
That was a
really nice shot.

Tyrone collects the money from his other two teammates. He hands the money to Jerry.

JERRY
Thanks.

TYRONE
You won it.
Fair and square.

Jerry splits the money with Stanley and John.

JERRY
Good game.

TYRONE
Very.

They all smile.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- EVENING

The Welder pulls, a dead, Isaac off 'The Rack' and throws the corpse down the drain in the corner of the room. Bren watches.

BREN
Why are you doing this?
We grew up together. You
were my best friend. You
are my best friend. You're
the only person I've ever
known. We're the same.
Why do you listen to that man.
He constantly puts you down.
Calls you stupid. Useless.
For Christ sake he killed
your mother. Our mother.

And I know he's your father,
but I'm your brother. Please.
Don't let him do this.

The Welder leaves the subbasement and goes to the basement.

BREN
Help me.

CUT TO:

INT. 54 MAIN STREET- BASEMENT- EVENING

The Welder is sitting. He's facing a mirror. He hears Peter coming down from the main floor and he turns around.

PETER
Fuckface.

Peter closes the distance between him and The Welder.

PETER
Make him suffer.

Peter hands him a hacksaw.

Peter
Then throw him in
the metal ball. I'll
be there in time to
say goodbye.

Peter smirks and goes upstairs. He locks the door on the main floor.

The Welder turns back to the mirror. He slowly removes his mask. His face is disfigured (acid burns) from the acid his father threw at him years ago. He hits the mirror and sees his face in the shattered mirror.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- EVENING

Bren's eyes struggle to stay open. When he hears somebody coming down the steps he sits up. He sees his brother, The Welder, in the welding mask ambling over with a hacksaw in his hand.

BREN
Oh my god!
Please! Don't!

The Welder reaches Bren. He raises the hacksaw to Bren's wrists.

BREN
No!

The Welder cuts the rope off Bren's wrists. Bren is free! Bren smiles. He rushes The Welder with a hug. Mason wraps his monstrous arms around Bren to return the hug.

BREN
Thank you.

The Welder lifts his mask up so that he can see Bren.

WELDER
Goodbye.

Bren quietly limps out of the house. He gets into his truck and drives away.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- NIGHT

John is sitting on the chair in his room. Jerry is standing next to the door with a rolled up newspaper in his hand.

JOHN
You're sure Jerry?

JERRY
John, remember what I said about trust? Stanley is working overnight at the station as we speak. We will find The Welder.

JOHN
I have to come help
you track this son
of a bitch down.

JERRY
You have to
rest your ankle.

JOHN
I'm coming.

JERRY
You keep an eye on
the site. If anything
comes up, let us know.

JOHN
Okay.

JERRY
Good. Well
have a goodnight.

JOHN
You too.

Jerry leaves.

CUT TO:

INT. POLICE STATION- ENTRANCE- NIGHT

The front doors burst open. Bren is battered, bruised, and bloody. He walks to the secretary sitting at the desk behind a sheet of safety glass. The secretary is a beautiful woman in her 30s who is concerned about Bren's haggard appearance. Her name tag identifies her as MARIE RICE. Marie runs over to Bren.

MARIE
God.
What happened?

Bren falls down. Blood is spreading across the floor.

MARIE
I'm calling
an ambulance.

Marie sprints back to her desk and dials the phone.

MARIE
(into phone)
Hello.
(she listens)
Yes. This is an emergency.
I need an ambulance immediately.
At the 78th Precinct by 6th Avenue.
(she listens)
A man is unconscious in the
front lobby and he's losing blood fast.
(she listens)
Thank you.

Marie puts the phone back on the hook. She picks it up again and dials for someone else.

MARIE
(into phone)
Thank god you're here still.
Can you hurry down here as
soon as possible? There's an
emergency. I called an ambulance
but can you help until they get here.
(she listens)
Thank you.

Marie hangs up the phone. She ambles her way to Bren to comfort him.

MARIE
Stay with me.

BREN
I can't.

MARIE
You can.

Across the room we see the elevator doors slide open. Inside the elevator is Stanley. He hurriedly strides toward Marie and Bren.

STANLEY
What happened?

BREN
Listen closely. Horrible things are happening in Brooklyn. A man... a monster is living in 54 Main Street.

STANLEY
54 Main Street.

Stanley's back stiffens. He pulls out a pen and pad, and takes a knee closer to Bren.

BREN
(tearfully)
He killed my mother.
He killed my girlfriend.
He tried to kill me.

BREN
He kidnaps people, gets his son to torture and kill them. He records it, then posts it on the internet. Your newspapers call him The Welder.

JERRY
You know who
"The Welder" is?

Bren
My brother, Mason, is The Welder. My father's the killer. Peter Rendell. I could never rat him out.

He'd have killed my
brother.

The front doors burst open. Stanley puts away his notepad. There are paramedics with a stretcher rushing to save the barely conscious Bren. They perform their safety procedures and get him secured into the stretcher's harness.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

The Welder, with his welding mask on again, stands by the Brazen Bull. Peter comes down the stairs. Peter looks at the Brazen Bull while he strides towards The Welder. Peter is wearing a spectacular grin on his face.

PETER
Bren's quiet in there,
or is he dead already?

Peter reaches the Bull and kicks the exterior of it. He laughs.

Peter
I guess he
is dead.

Peter unlocks the lid and opens it. He looks inside of the machine only to find it is completely empty. From behind, The Welder grabs Peter and throws him in the chamber.

PETER
Son! Son!
What are you do--

The Welder shuts the lid. The end of Peter's sentence travels through the tubes in the device and it comes out sounding like music from a trombone. The Welder turns the gas stove to the max beneath it and begins cooking Peter.

CUT TO:

INT. JERRY'S CAR- NIGHT

Jerry drives down the road.

RING RING RING

He looks down.

RING RING RING

He picks up the phone.

JERRY
(into phone)
Hello?

STANLEY
(into phone)
Jerry, we found
The Welder!

Stanley slowly walks towards the elevator.

INTERCUT

JERRY
How?

STANLEY
One of their victim's
escaped. He told us
everything.

JERRY
Where is he?

STANLEY
Brooklyn.
54 Main Street.

Jerry enters the location into his GPS.

JERRY
Okay. I'm gonna pay
him a little visit.

STANLEY
Don't go inside.

I'm gonna call back
up to help you.

JERRY
We'll see.

STANLEY
Jerry!

JERRY
Don't tell John you found
him. John's injured, but
knowing John he'll probably
still try to help.

STANLEY
Jerry. Promise
you wait for us.

JERRY
Bye.

END INTERCUT

Jerry speeds through street after street.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Dominic, Gerard, and Eveline sit at the work table. Dominic's reading the newspaper. Gerard is writing in his book and drawing schematics of new devices. The Welder goes and opens the Brazen Bull. Smoke disperses from inside, and then he looks inside.

EVELINE
I'm surprised you
didn't kill him sooner.

The Welder closes the lid again. Dominic looks at the surveillance cameras.

DOMINIC
Look.

Through the camera we see there is an intruder at the front door.

CUT TO:

EXT. 54 MAIN STREET- PORCH- NIGHT

Jerry hits the window in the door. It doesn't break. He picks the lock and lets himself in. Jerry gently shuts the door. He looks around the main floor. He opens the door to the basement only to find The Welder is waiting directly behind it.

JERRY
Oh shit.

Before Jerry can react, The Welder grabs hold of him and drags him to the subbasement. The door on the main floor slams shut behind them.

CUT TO:

54 MAIN STREET- SUBBASEMENT- NIGHT

Dominic ropes Jerry up and punches him in the face 5 times. Eveline floats back to the lever turning the traps on on the main floor. The front section of the house, on the main floor, is lit up, again, by ceiling lights.

DOMINIC
How did you know
where to find us?

JERRY
You're slipping.

Dominic punches Jerry in the face and breaks his nose.

DOMINIC
Is there anyone
else coming?

JERRY
You'll have to
wait and see.

DOMINIC
(to the Welder)
Ok. It's showtime.

The Welder immediately turns the webcam on. They are now live.

DOMINIC
Kill this one
slowly.

Gerard and Jerry look at the surveillance camera. In the cameras we see 9 SWAT team members surrounding the house. Gerard looks at Jerry. Jerry smirks. Gerard smirks too.

CUT TO:

54 MAIN STREET- SUBBASEMENT- NIGHT

The 9 men in the SWAT unit enter the house. The swat member at the front of the unit nods to communicate he's ready, his partner behind him squeezes his shoulder to respond he's ready too. When they enter they are extremely cautious and get their backs hugging the walls as they cover each other.

SWAT 4
Clear!

Then the unit separates into 3 groups of three. One group; SWAT 1, SWAT 2, AND SWAT 3, head into the living room. The other group; SWAT 4, SWAT 5, SWAT 6, go the opposite direction to the dining room. The final group SWAT 7, SWAT 8, SWAT 9, goes straight towards the door to the basement.

Suddenly thick yellow gas begins spraying from the ceiling and walls.

SWAT 5
Danger.

SWAT 7
Are you ok?

SWAT 8
My eyes are
burning.

Swat 8 tries to open the door to the basement but its locked.

SWAT 9
Let's get
out of here.

The SWAT unit immediately turns around and hurries towards the door. SWAT 4 turns the handle.

SWAT 4
Its locked.

SWAT 5 tries his luck at turning the handle. Then he punches the window. It's too hard. SWAT 8 slams to the floor and SWAT 1 tries to comfort him.

SWAT 1
It'll be ok.

SWAT 4
Its a nerve agent.

The gas is so thick that they can't see each other. Shots fire. SWAT 5 is shooting at the windows.

SWAT 5
The windows are
bulletproof.

At this point the whole SWAT unit is incapacitated.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Jerry looks down from the surveillance camera in defeat. Then he stares directly at the webcam.

JERRY
(to the webcam)
The main floor's rigged
with poisonous gases.
Don't come.

DOMINIC

That's good advice.

Dominic smiles at Jerry.

DOMINIC

So. Are you praying
you can die fast?
Or slow?

JERRY

You can kill me, but
everyone at the station
knows exactly where you
are now. Its only a
matter of time until
someone blows your ass
to pieces.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- NIGHT

John is sitting on his chair with a laptop on his lap. He's been following the situation at 54 Main Street. He doesn't know how he can find Jerry until Jerry mentions everybody at the station knows where he is. John closes his laptop and sets it down on his bed. John picks up and dials the telephone.

JOHN

(into phone)

Hello.

This is John Morrison.

(he listens)

Yes exactly. Now this
is an emergency,
where is The Welder?

(he listens)

Okay thank you.

John hangs the phone up. Then he dashes out of his apartment door, lights a cigarette, gets in his car and drives away.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR- NIGHT

Thick, yellow gas makes it hard to see anything. The Welder appears out of the gas, still in his welding mask, and lifts up SWAT 1 and SWAT 2, one man on each shoulder. He carries them back down the stairs. We see the door to the basement slam shut behind him.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

The Welder drops SWAT 1 and SWAT 2 against the wall. Gerard takes two M16s that were strapped on SWAT 1 and SWAT 2. He places the weapons next to the other 7 lying on the table. Eveline gives the hacksaw to Mason.

EVELINE
Two more.

Eveline smiles. Jerry's eyebrows raise in shock.

JERRY
What's wrong
with you?

Jerry can't see the actual sawing of SWAT 1 and SWAT 2. They are obstructed by The Welder. The Welder is making unsteady jerks with the arm, perceived to be, holding the hacksaw. Jerry is shaking.

GERARD
(To the Welder)
Clear the bodies.

The Welder drags the members of the SWAT unit across the room and dumps their bodies down the large drain in the corner of the room.

GERARD
Good Job.

Jerry watches Mason throw the bodies down and cocks an eyebrow in disbelief.

DOMINIC
(turns to Jerry)
Now its your turn.

The Welder begins walking towards Jerry. Jerry has lost all hope.

From upstairs.

****BANG** **CRASH****

Mason, Eveline, Dominic and Gerard hear it. They freeze. Then they look at the surveillance camera.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR - NIGHT

Upstairs there is a car in the living room. John crashed his car in the The Welder's house!

The poisonous gas is dispersing from the opening made by John's car.

Eveline opens the basement door and she is armed with one of the dead SWAT member's M16s.

EVELINE
Come on.
Let's play.

Eveline unloads her weapon at the car. The bullets damage the car so that fuel is running over the floors. Inside the car, John calmly looks at his watch.

EVELINE
Get out here!

John's car door opens and releases clouds of smoke. John jumps out of the car with a lit cigarette in his mouth. He is releasing all his ammo in her general direction.

Eveline runs around the corner to avoid the bullets.
She then sneaks around the corner and gets behind John.

EVELINE
Here I-

With an immediate reaction John propels himself backwards and turns in midair firing his guns. While John's bullets kill Eveline upon impact, the force of John's bullets send Eveline's body hurtling through the drywall.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT- NIGHT

Gerard stares at the surveillance camera as Eveline's body lay lifeless in its screen. He jerks his head out of a daydream and snatches an M16 that is strapped to SWAT 4.

GERARD
Fucker.

DOMINIC
No, Gerard, wait for this
guy to come down here. Then
we'll pop him together.

Gerard nods Dominique off and hurries upstairs. Dominic's eyebrows lower in concern as he resumes viewing what is happening on the surveillance camera. Mason stands beside him motionless.

CUT TO:

INT. 54 MAIN STREET- MAIN FLOOR- NIGHT

Gerard jumps out from the basement door with the m16 and fires at John. John narrowly avoids the bullets by diving into cover behind a wall. From behind the wall John fires his machine gun which penetrates through and hits Gerard's chest. Gerard is dead.

CUT TO:

INT. 54 MAIN STREET- SUBBASEMENT - NIGHT

Dominic is sweating. He stands armed with an M16 while watching John in the surveillance camera. Dominic cocks his weapon. In the camera he sees John going into his car and getting a cigarette. John lights it and takes a long puff.

CUT TO:

INT. 54 MAIN STREET - MAIN FLOOR- NIGHT

John is resting against his car which is in the living room. He looks at his watch and takes one more puff of his cigarette. Then he flicks his cigarette on the car's leaking fuel. It ignites and then he sprints down the stairs to the basement.

BOOM

INT. 54 MAIN STREET- BASEMENT- NIGHT

It is quiet. John hears movement around the corner and he rolls from cover to cover, for a better angle, to fire his machine gun. His machine gun jams.

JOHN
Fuck.

Dominic peers around the corner and returns fire with his M16. Dominic witnesses his bullets hit John's chest and assumes John's dead when John retreats behind a wall. Little does he know that John has a ballistic vest underneath his jacket. The man turns around the corner to ensure John is dead.

BANG

John uses his handgun to blow off the man's head. Blood spatters the walls. A blood covered John sprints to the subbasement. Propane tanks ignite on the basement level.

Now in the subbasement, a voice reaches out from the corner of the room.

JERRY
Run John!

Beside Jerry, stands The Welder.

John is calm. He looks at his watch. Then he pulls out a time bomb. It reads 3:24 minutes. He places it down on the table.

JOHN
Nothing can break this
bomb. Nothing can stop this bomb.
This place will be blown to hell
in 3 minutes and 10 seconds.

The Welder charges toward John, and with the spryness of a football player drilling around pylons John zig-zags from the Welder and quickly gets to Jerry. He frees Jerry.

JERRY
The fuck you doing?!

JOHN
Cleaning up.

Pieces of burning rubble fall to the ground around them.

JERRY
The building's coming
down on us.

The Welder is blocking the staircase to get upstairs.

JOHN
(John looks at the Welder)
And on him.

JERRY
We're gonna
die!

JOHN
That's the

plan.

JERRY
Not mine.

JOHN
I'm surprised
you're still alive.

JERRY
Disappointed?

JOHN
No, Surprised. I
would've tried harder
to keep this place up.
If I'd known.

JERRY
We've gotta
get out now.

JOHN
(looking at the Welder)
He'll kill us, and even
if we get passed him we
won't last 30 seconds
upstairs.

JERRY
(points to time bomb)
We only have 30
seconds here too.

The Welder walks towards them.

JERRY
There's another
way out.

JOHN
Um, you gonna
tell me or what?

JERRY
I don't know where

it goes, but there's
a hole there that they
throw the dead bodies down...

JOHN
Fuck Jerry.
We'll die in there.

JERRY
We might.

JOHN
Fuck.

JERRY
But if we stay in
here we will die.

JOHN
Alright Jerry.
Let's get the
fuck out.

Just as John and Jerry jump down the drain the time bomb
explodes, demolishing the subbasement and everything in it, the
whole house collapses.

Smoke covers the scene.

CUT TO:

EXT. 54 MAIN STREET- MORNING

A beautiful brunette in her 30s wearing a bright smile and
glasses stands with a microphone in her hand. She is wearing a
grey suit. She is a reporter and her name is SARAH COLLINS.

SARAH
(to the camera)
Now standing at the scene
where the alleged killer
lived. Neighbors say that
the fire must have broke
out last night and they
first noticed it after
they heard an explosion.

They called firefighters
who put out the blaze last
night.

Sarah takes a quick glance back at the rubble.

SARAH
Fragments of a Toyota were
found, beneath the rubble,
with the license plate ADL 4681.

Sarah motions towards the burnt license plate on the ground.

SARAH
Which is believed to belong
to a John Morrison. So far
3 dead have been found.
Identified as Gerard Rendell,
Eveline Rendell, and
Dominic Rendell.
No survivors have been found.

CUT TO:

INT. HOSPITAL- BREN'S ROOM- MORNING

Bren lies in bed covered in bandages. He's reading a travel
brochure for the caribbean. He lowers the brochure, then rests
his head on the pillow.

SANDY
You look like hell.

Bren turns and looks at where the sound's coming from. It's
Sandy who just entered through the front! Bren's eyes widen. At
the entrance of the door stands Stanley.

BREN
What?

SANDY

But the Doc says
you're healing fast.

Sandy smiles.

BREN
Are you ok?

SANDY
Now I am.

The two have a tight hug.

BREN
I saw them drop
you down that
drain.

SANDY
I was barely conscious,
but I was able to swim
to solid ground.

BREN
After I'm released
from the hospital, you
know I'm going to
jail right?

Sandy turns around and looks at Stanley standing there.

STANLEY
I'll see what
I can do.

Stanley smiles. Bren and Sandy look at each other, smile, and hug.

CUT TO:

INT. JOHN'S APARTMENT- BEDROOM- MORNING

John is asleep in bed. Somebody is honking there car horn in the front of his apartment. John gets up and looks at the time.

The alarm clock says 8:30am.

JOHN
Oh no!

CUT TO:

INT. CAR- MORNING

Jerry is parked in front of John's house. Jerry looks at the time in his car. John sprints to the car and gets in the passenger seat.

John smiles to Jerry.

JERRY
You're late.

JOHN
Let's get
some coffee on
the way.

Jerry smiles, pulls out of the driveway and begins driving to work.

JERRY
I've been thinking about
what happened, and what
would have happened if
you hadn't shown up.

JOHN
Don't worry
about it.

JERRY
He had a hacksaw..

and he was just..
like a robot.
Who couldn't feel.

JOHN
Yeah.

JERRY
You saved
my ass.

JOHN
You saved
mine.

JERRY
How?

John takes a moment to gather his words.

JOHN
I went in that house
ready to die. Every floor
I was on I thought "This
could be it". If someone
told me I'd be alive today
I would have said "Get the
fuck out". I didn't plan on
getting out. I was stupid.
I got myself trapped,
and you got me out.
Thank you.

JERRY
Call it
even?

JOHN
Even.

They leave the car and enter the station.

CUT TO:

INT. POLICE DEPARTMENT- ENTRANCE- DAY

A short, stocky, bald-headed man in a police uniform is drinking a cup of coffee. His name is BILL SIFTON.

JOHN
Bill!

John waves 'hi' to Bill.

BILL
I don't believe it.
You're alive.

JOHN
Of course.

BILL
I saw it on the news.
Your car, or what's left
of it was in that hellhole.
Under the rubble. Are
you alright?

JOHN
Yeah, thanks to
Jerry over here.

John pats Jerry on the back.

Down the hallway is an elevator. The elevator door opens revealing FIVE POLICEMEN and ONE OFFICER inside. The officer is a 250lb. fellow, in glasses, with a receding hairline. His name GRAHAM FERRIS. He's holding a stack of papers in his hands. Graham appears concerned. However as he makes eye contact with Jerry he gives him a friendly nod 'hello'. Policeman 1 leaves the elevator and ambles his way to Jerry.

POLICEMAN 1
Hey, everyone's been
talking about you two
cracking down on the Welder.

JERRY
I only reported

it to Sergeant?

POLICEMAN 1
He's telling everybody
about it. Christ, you just
raised the bar for everybody
in the the whole station.

JERRY
That's what
we do.

POLICEMAN 1
Speaking of Sergeant
Carmichael, he'd like
to see you both
in his office.

JOHN
(Sarcasm)
Great.

CUT TO:

INT. POLICE STATION- OUTSIDE SERGEANT'S OFFICE- MORNING

KNOCK KNOCK KNOCK

A man with a gruff voice replies. This is STU CARMICHAEL.

STU
Come in.

John and Jerry enter. Sunlight from the window illuminates the office. There's an open file that rests on the desk. Behind the desk sits Stu Carmichael.

A small 50 year old man not more than 160 lbs, in half mooned glasses with grey hair. He keeps a straight posture and is firm in his demeanor.

Beside Stu stands the officer, Graham Ferris, from the elevator.

JOHN
Hello.

STU
You two are late.

JERRY
Traffic sir.

RING RING RING

Stu picks up the phone.

STU
(into the phone)
Yeah.
(he listens)
I heard.
(he listens)
No I don't.
(he listens)
I know what I'm doing.
(he listens)
Thanks but I've already
chosen my two guys for
the job.

Stu hangs up the phone.

STU
Boys. We have
a new case.

JOHN
Why us?

STU
You've demonstrated exceptional
skill in your last mission.
John was it you who drove the
car into their house?

JOHN
Yes.

STU
I haven't seen anyone

do that since I saw Terminator 2,
but this is no movie.
I admire your unconventional
means of getting the job
done John.

John nods 'yes'.

STU
You two are gonna
work together
from now on.

JERRY
Okay so what's
this new case?

STU
There's this
gang.

JERRY
What gang?

STU
The 'Ghouls'.

JOHN
Pardon?

STU
The 'Ghouls' are
demanding 10 million
dollars by next week.

JERRY
Or what?

Stu turns the TV in the corner of the room on.

On the screen, it shows an old worn out house. There are people with their wrists tied together and their mouths duct taped. The two men that attacked John at Stephan's house are armed and guarding the hostages.

STU
Or they die.

On the television screen one of the masked hostiles takes his mask off and smiles. John looks at the television and freezes. His eyes widen.

JOHN
(in disbelief)
No.

--He's a skinny man in his 40s with black hair. Its the man the sketch artist drew for John. His name is RALPH LAVADA.

STU
And this is the
Ghouls new leader.
Ralph Lavada.

END OF PART 1