

THE WRETCHED WOE

by

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FADE IN:

INT. BASEMENT - NIGHT

A woman, KATE PATERSON, is tied up in a dark basement, SCREAMING. Her arms are stretched to the sides with two ropes attached to the wall, and her feet are strung up in the same manner.

She frantically tries to get free, but can't.

There is another woman trapped in the basement with her, DONNA. She is chained up with a neck clamp, and four anchors in the ground, with four chains connecting her neck clamp to the anchors keeping her there.

DONNA  
(pleading)  
Shhhh...be quiet.

There is a masked man dressed in black in the room along with them, a serial killer who calls himself "THE WRETCHED WOE", sitting quietly in a chair in front of Kate, just staring at her, waiting for her to quiet down. He wears leather gloves a ski mask, which has a voice manipulator attached over his mouth, which looks like a gas mask, with goggles on. Everytime we see the Woe, he is wearing this uniform.

Kate finally runs out of breath, and stops screaming. She begins crying, and still struggling to get out. The Woe speaks once she quiets down.

THE WOE  
You through? You had a good scream then?

KATE  
Who are you? Where am I? What am I doing here?

THE WOE  
You're just here for my amusement. I'll give you the rest of the night to get yourself acclimated to your surroundings, and let you come to grips with your present situation, merely out of respect. We'll get started tomorrow, that's when the real fun begins. Sweet dreams.

The Woe retreats back up the stairs. Kate starts SCREAMING again.

KATE  
(screaming)  
HELP! HELP! SOMEBODY! ANYBODY!

DONNA  
Quiet, he'll hear you! You think I  
haven't tried that already?

Kate doesn't listen and continues SCREAMING.

The Woe returns, and waits for her to quiet down again.

THE WOE  
You finished? Good. If you fail to  
remain quiet, I'm going to have to  
remove your tongue. Just a word of  
warning. The choice is yours,  
whether you want to take it or  
not. I don't care either way. My  
aim in this game is to make your  
stay here as pleasant and worry  
free as possible. But I'm not  
going to tell you again, so,  
what's it gonna be? you gonna  
behave?

She nods.

THE WOE  
That's a good girl. Goodnight.

He walks away again.

Kate is terrified. Looking around the dark decrepit  
basement. wondering how she is going to get out.

She looks at Donna.

DONNA  
What's up?

KATE  
Hi.

DONNA  
I'm Donna.

KATE  
Kate.

DONNA

Under different circumstances, I'd say that it's nice to have some company down here, but I'd say that you probably don't see it that way. I'm sure you have much better places you'd rather be right now.

KATE

How long have you been here?

DONNA

I lost track. I think it's three days now.

KATE

What does he want with us?

DONNA

I don't know.

KATE

Are we gonna die?

DONNA

I don't know.

KATE

Well, Jese, What can you tell me? Have you acquired any useful information you can pass on from your time here?

DONNA

Well, what do you want me to say?

KATE

That everything's gonna be alright.

DONNA

I can't tell you that.

KATE

Why not?

DONNA

Because nobody's here to tell me that, and I can't lie to you. And honestly, I think the odds of us getting out of here alive, are slim and none. Life sucks don't

(MORE)

DONNA (cont'd)  
it? So, get comfortable, you're  
gonna be here a while.

KATE  
I don't much feel like being  
social in an environment like  
this, so you mind if I just don't  
talk for right now?

DONNA  
No, sure. Do whatcha gotta do.  
(beat)  
I can tell you one thing from my  
experience; don't waste your time  
trying to figure this situation  
out, questioning why you, and why  
you're here and not somebody else,  
'cuz you won't be able to.

INT. BASEMENT - DAY

It is the next morning. Kate awakens to a song being played  
on the guitar by the Woe. He is sitting in his chair waiting  
for her to wake up, watching her as he plays.

He plays three bars, getting progressively louder with each  
bar, and then stops

THE WOE  
Rise and shine sleepy head. We got  
work to do. So, lets begin, shall  
we? No sense in wasting your time,  
is there?

He wheels over a cart full of weapons.

THE WOE  
...For starters.

He unties her left leg, and begins playing with her toes.

THE WOE  
Such a pretty foot. I kind of have  
a foot fetish, I hate to admit.  
Most people would be ashamed by  
that, but not me. Such pretty  
little piggies.

He licks her feet, and starts playing with each one of her  
toes.

THE WOE (CONT'D)

This little piggy went to market.  
This little piggy stayed home,  
this little piggy had roast beef,  
and this little piggy had none.

He gets to her last toe, and picks up a socket wrench. Kate trembles in fear.

THE WOE (CONT'D)

...And this little piggy, cried...

He takes the wrench and puts it around her toe, and rips it off, twisting the wrench. The sound of flesh RIPPING, cartilage SNAPPING, and bone CRACKING is heard.

THE WOE (CONT'D)

...Cried wee wee wee all the way home.

Kate SCREAMS in agonizing pain.

THE WOE

Cry, my beautiful little piggy.

INT. POLICE DEPARTMENT - DAY

A police chief, KING, slams a letter on the desk of detective RICHARD HUMPHREY.

HUMPHREY

We got another letter for ya. he sent us another one, the bastard.

HUMPHREY

The Woe?

KING

(sarcastic)

No, Abe Lincoln. Who do you think I'm talking about?

HUMPHREY

he didn't send us any body parts this time, did he?

KING

No, thank god. Not yet anyways.

HUMPHREY

Well, that's a plus.

KING

Yeah, well, that's a hell of a thing to have to be happy about. When not getting limbs in the mail, is considered a good day.

(beat)

You know, I thought you were gonna catch this guy?

HUMPHREY

I'm working on it.

KING

Oh, you're working on it? Well, I guess that makes everything okay then doesn't it? I'm sure that makes the families of all the victims who have already died very happy to hear that. Tell me, when are you gonna be done working on it, and rap this case up finally?

HUMPHREY

Well, that's easier said than done, chief. When your crack team of forensic experts, don't have a finger print, hair strand, a witness, a suspect, they don't even have a god damn blood sample.

KING

May I remind you that it's your job to come up with witnesses and suspects.

HUMPHREY

Based on forensics. He has no known motive, chooses his victims at random, and has absolutely no connection with any of his victims at all. here, look...

he reaches into the envelope, and pulls out a license and throws it across the desk.

HUMPHREY

he even sends us the licenses of his prospects. Cocky fucker ain't he? You don't stay this confident, unless you have something to back it up with. He's pampas, arrogant, and confident, and that's a scary combination in his line of work.

(MORE)

HUMPHREY (cont'd)

He's eight for eight so far with this shit, and I'm kind of working in the dark here. Without any leads or clues there's nothing much I could do, so get off my back.

KING

(remorseful)

Look, I'm sorry. I wasn't questioning your loyalty or dedication to this case in any way. The important thing is that we catch this guy, it's just frustrating, but that's no excuse to take it out on you. I know you're trying hard. You're a good cop Humphrey, that's the best compliment I can give ya. I just want to make sure that you're still on track.

HUMPHREY

I'm always focused on the task at hand. You should know that by now.

KING

Yeah, I know. Just keep it up, he's bound to slip up sooner or later. He's only a man.

HUMPHREY

Make no mistake, this isn't a man we're dealing with here. He's a monster.

INT. BASEMENT - DAY

Kate is still trying to get loose from her ropes, She has a bandage on her foot now. She hears FOOTSTEPS coming down the stairs, it's The Woe.

THE WOE

I'm bored. You want to talk?

Kate stays with her mouth clenched. Not saying a word.

THE WOE (CONT'D)

The strong silent type, huh? I bet I can make you scream.



He goes to the side of her, over to some wheelies and cranks holding her ropes in place. He cranks it, tightening the ropes, causing her arms to stretch. Kate YELPS in pain.

KATE  
(screams)  
Owww, STOP!

THE WOE  
Oh, so now you've decided to join the conversation, I see.

KATE  
Why are you doing this to me?

THE WOE  
That's a no no. That question is off limits. Don't ever ask me that again.

KATE  
Well, then I have nothing to say to you if you won't respect my questions that I want to ask.

THE WOE  
Fair enough. You're a stubborn little bitch, ain't ya? Well, now that that's out of the way...

He begins to to crank the lower ropes, so that her legs are spread all the way, suspending her in air.

THE WOE  
Now that we understand our relationship, since you don't want to talk to me, maybe you just want me to fuck you, like the disgusting slut that you are.

He then proceeds to have sex with her as she's helpless.

KATE  
(screaming)  
No! STOP! YOU FUCKING ASSHOLE!

THE WOE  
I thought you had nothing to say to me?

She SCREAMS and CRIES and tries to fight, but can't. She humiliatingly gives in, and lets him finish. He licks her face afterwards.

THE WOE

Was it good for you too?

KATE

You detestable bastard. You're disgusting.

THE WOE

Did you come?

KATE

I would never give you the satisfaction. You son of a bitch.

She spits in his face.

He calmly walks over to an outlet and plugs in an iron.

He smacks her repeatedly. he claws at her face, and eyes. He beats her and strangles her with a belt. He gives her welts and bruises, and a busted lip. He wipes the spit from his face, and splashes it on the iron. It steams from the heat. He takes it over to her.

KATE

No. What are you doing?

He holds the iron close to her face, playing with her, and grabs her hair.

THE WOE

You will learn to respect me.

He pushes the iron against her face. She SCREAMS.

INT. POLICE DEPARTMENT - DAY

Humphrey reads the note out loud to everybody.

HUMPHREY

Hello, remember me? It's been awhile since we last talked. Did you miss me? Cuz I sure missed you. I hate losing touch with people I've developed a close relationship with, don't you? I'd hate to let you think that I went away, or that something happened to me. I know that that would just break your little hearts. I just thought I'd keep you posted on all my new developments that have been

(MORE)

HUMPHREY (cont'd)  
going on with my work. I've added  
a new one to my collection, just  
so you know. I might mail you a  
memento of hers on a later date,  
in addition to the license I've  
already sent. I also regret to  
inform you that I have failed to  
include a poem in this letter to  
keep you entertained, I just  
wanted to talk this time. Time is  
scarce lately. It gets pretty  
lonely around here. No one to talk  
to. It's a lonely, lonely world  
out there. but, I can always fill  
my life up with more puzzle  
pieces. I just have to find them,  
and make my final picture at the  
end. Until next time, this is the  
wretched woe, signing off.

KING  
We've got to get this guy. And  
barbecue his nuts. By any means  
necessary. Follow up on her  
family.

HUMPHREY  
Come on King, it's just gonna be  
another wild goose chase.

KING  
You got a better idea? It's all we  
got. What do you suggest that we  
just stop trying? We have to try  
to exploit his mistakes. he's  
bound to make one sooner or later.

HUMPHREY  
He seems to prefer later.

KING  
Yeah, well, even if it takes  
forever. When he slips, we gotta  
be there to catch him when it  
happens.

HUMPHREY  
Yeah, but...

KING  
(interrupts)  
Now, stop arguing with me about  
what will and will not work, and  
(MORE)

KING (cont'd)  
do your fucking job. It's the only  
lead we got. Now go.

EXT. HOUSE - DAY

Humphrey walks up to a normal house in a nice neighborhood.  
It is the home of Kate's mother. He knocks, MRS. PATERSON  
answers.

HUMPHREY  
Hello, Mrs. Paterson?

MRS. PATERSON  
Yes.

HUMPHREY  
Hi, My name is Richard Humphrey,  
I'm a detective.

He shows her his badge.

HUMPHREY (CONT'D)  
May I come in?

MRS. PATERSON  
Why, is something wrong?

HUMPHREY  
I'm afraid so ma'am.

MRS. PATERSON  
What is it? I'm not in any trouble  
am I?

HUMPHREY  
No ma'am, you're not in any  
trouble. I'm afraid that this  
concerns your daughter, Katelin.

MRS. PATERSON  
Katelin? Why? What's happened to  
Katie?

HUMPHREY  
I've just come to ask you a few  
questions, may I come in?

Mrs. Paterson moves aside and lets him in.

HUMPHREY  
Thank you ma'am.

Humphrey enters.

INT. PATERSON HOUSE - FRONTROOM - DAY

Humphrey roams around the room, getting familiar with the surroundings. He seems as if he is trying to avoid dealing with Mrs. Paterson, like he can't face telling her about Kate.

MRS. PATERSON  
So, what's going on officer? Is  
Katie in trouble?

Humphrey beats around the bush, looking at pictures.

HUMPHREY  
Is this her?

He picks up a picture with Kate and her mother posing together, happily.

MRS. PATERSON  
Yeah, that's me and her on her  
twenty-first birthday.

HUMPHREY  
She looked happy.

MRS. PATERSON  
She was...is. Detective, what  
happened to my daughter?

HUMPHREY  
You think I could have a glass of  
water or something? A cup of  
coffee maybe?

MRS. PATERSON  
No, but you could tell me what's  
the trouble with my daughter. Now.

HUMPHREY  
Sorry. It's just that these types  
of situations require a certain  
level of delicacy.

MRS. PATERSON  
Not with me. You don't have to  
beat around the bush, So just give  
it to me straight detective.

HUMPHREY

Well, in cases like this, we find it best to create a comfortable barrier before...

MRS. PATERSON

(impatient)

Oh for god sakes, cases like what? Just tell me already.

HUMPHREY

It may be harsh. You sure you want it?

MRS. PATERSON

(concerned)

Yes.

HUMPHREY

We have reason to believe that your daughter has been kidnapped.

MRS. PATERSON

What? When? Where? Why? Who?

HUMPHREY

We don't know yet.

MRS. PATERSON

(enraged)

Oh, well what the hell do you know? I would have just as well you hadn't of told me rather than burden me like this. What resolution am I to have? How am I supposed to get any closure out of this?

HUMPHREY

I know this isn't easy for you. It isn't easy for me either, but it had to be done. You have a right to know first before anybody else. But the best thing you can do for us to find your daughter is cooperate with us.

MRS. PATERSON

(thinks)

Wait...It's not..."him", is it?

HUMPHREY

I'm afraid so.

MRS. PATERSON

They told us it could be anybody. Your next door neighbor, or even your priest they said. And to keep a close look out. They said to be aware that he could attack anyone, at anytime, but I never thought that it would happen to my Katie. You always think you're invincible, like nothing could ever touch you or your family.

HUMPHREY

But it does. Bad things happen to people. No one's exempt. It's unfair, I know how you feel.

MRS. PATERSON

Did you lose someone?

HUMPHREY

My wife died recently. Loss, is the worst, and when it happens to you, it's surreal, but you have to try to be strong.

MRS. PATERSON

(grieving  
furiously)

It's not supposed to happen to my Katie. It's supposed to happen to someone else, miles away that you don't know, in another city or state, or country, not in our neighborhood. These are the people we know, and trust, and see everyday, it's not supposed to happen here.

HUMPHREY

It's gotta happen somewhere. I'm sorry that this happened to you. Just bad luck, that's all, nothing more. What can you do?

Mrs. Paterson cries on Humphrey's shoulder.

INT. POLICE STATION - DAY

Humphrey walks into the station, looks around, finds King, and makes a b-line right for him.

HUMPHREY

I swear to god, don't ever make me do that again without something to back it up.

KING

What's the matter Humphrey?

HUMPHREY

I just spent the last two hours trying to console a heartbroken mother who has no idea what's happened to her daughter, She asked me questions and I couldn't give her answers, so how am I supposed to ease her pain?

KING

Find a way. That's your job. Stop complaining, this is a rough business, and bad news is in the job description, deal with it. It's your case, you deal with the consequences of not being able to solve it. Nobody's gonna do your dirty work for ya.

HUMPHREY

It's not that simple.

KING

Yes it is, suck it up.

HUMPHREY

Wow! I stand in awe of your heartlessness. I wish I could be as cold as you.



KING

Hey, shit happens. It's a cruel world. But that doesn't mean that we should just run and hide from them like you do. I'm just doing my job, and I expect you to do yours, and being the bearer of bad news, just goes with the territory. You should have known that when you signed up for this line of work.

HUMPHREY

All I'm saying, is the next time there's bad news to bear, don't make me deliver it. I'm not gonna be your little pony messenger boy because you ain't got the balls to do it yourself.

KING

You don't like it? Then quit, you don't like that then find this guy. Don't get pissed at me that you have to report to one of the mothers of a victim of a guy that you can't catch. It's your bed Humphrey, now you lie in it, or fix it.

In a rage, Humphrey storms away from King, and punches a desk on the way to his office.

INT. HUMPHREY'S OFFICE - DAY

Humphrey sits at his desk, trying to calm down.

HUMPHREY

(to himself)

Who does he think he's talking to?  
I ain't your lapdog. I ain't some  
goddamn lucky you can push around.

A KNOCK at the door.

HUMPHREY

COME IN!

King walks in.

KING

Now listen here goddamn it, I don't need you to do shit for me, and I don't appreciate you talking to me the way you just did. I sent you there because I know you're a good cop, and the only man I can trust will do their job right. I know it's a dirty job, but somebody's gotta do it, and to me you're the best man for the job. 'Cuz lets face it, you're a little bit better qualified to deal with this kind of thing day in and day out then the rest of these yahoos out here. Now I know you're passionate about your job, and I know that that's what makes you good at it. But if you'd get your head out of your ass long enough, you'd see that I'm not out to get you. I give you the assignments that I give you, 'cuz I respect you. Otherwise, I wouldn't come down on you as hard as I do, you understand? I know I can be an asshole at times, but I wouldn't get the very best performance out of you guys if I wasn't, I know you guys are capable of good things, but you need someone to drive you. Sadly, I was unfortunate to draw that straw, so I guess that's the job I have to do, whether I want to or not. Just like you have a job to do, whether you want to do it or not.

HUMPHREY

(lightening up)

Goes with the territory, right?

KING

(smiles)

Right, it's in the job description, see? But never the less, you're also walking on thin ice here, Humphrey. So far, I've been giving you the benefit of the doubt and letting a lot of your behavior slide lately. Simply because I appreciate the conditions you're working with.

(MORE)

KING (cont'd)

But that's no excuse for you to talk to me the way you just did. I'm still your superior, and we both have the best intentions of the people we're trying to protect. We're both on the same side, so don't ever accuse me of being obtuse ever again, because you're not anymore emotionally invested in these cases than me.

HUMPHREY

You're right, King. I'm sorry. The task at hand is more important than Petty arguments. I'm just tired and frustrated, but I shouldn't make this into a personal vendetta.

KING

It's okay, I understand, just don't press your luck. Because I'm not gonna take being disrespected in front of all the other men in there like that again.

HUMPHREY

It won't happen again.

KING

Make sure that it doesn't.

(beat)

Well, now that we've kissed and made up, did you get any useful information out of the mother?

Humphrey thinks back...

INT. PATERSON HOUSE - DAY

Humphrey stands embracing Kate's mother in his arms, as we last left them.

HUMPHREY

I know it's hard, but I need to ask you a couple of questions, okay?

MRS. PATERSON

(sniffling)

Okay.

HUMPHREY

And for legal purposes, this conversation will be tape recorded, are you okay with that?

MRS. PATERSON

Yes.

HUMPHREY

Is there anybody at all you can think of that might have kidnapped your daughter?

Mrs. Paterson thinks.

HUMPHREY

Any enemies? Anyone who would have reason to harm your daughter?

MRS. PATERSON

No, not that I can think of.

HUMPHREY

You're positive?

MRS. PATERSON

My daughter didn't have any enemies. Everybody loved her. She was the sweetest most generous person anyone could ever know.

HUMPHREY

Did your daughter know any of these women by any chance?

He shows her the licenses of eight other different women. Mrs. Paterson looks at him curiously.

HUMPHREY (CONT'D)

(explains)

...He sends us the licenses of his victims.

Mrs. Paterson looks through the pictures.

MRS. PATERSON

No, not that I know of. None looks familiar, I knew all her friends.

HUMPHREY

Could you give me their names so that I could question them too?

MRS. PATERSON  
Yes, of course officer.

HUMPHREY  
Just one more thing before I go,  
Do you know of any hangouts that  
she would usually frequent?

MRS. PATERSON  
Well, she would often go to  
McGillicutty's with her friends  
every once and a while. Fridays  
usually.

Humphrey looks as if he recognizes the name.

MRS. PATERSON  
What is it?

HUMPHREY  
Nothing. thank you for your time  
Mrs. Paterson. That'll be all.  
We'll keep you notified of any new  
developments.

MRS. PATERSON  
I'll let you know if I hear from  
her as well.

Humphrey goes to leave. Mrs. Paterson grabs him right as  
he's about to walk out the door.

MRS. PATERSON  
Find my daughter detective. Please  
find my daughter.

HUMPHREY  
I'll do my best.

INT. HUMPHREY'S OFFICE - DAY

KING  
Well, Humphrey, did she tell you  
anything or not?

HUMPHREY  
No, nothing, just another dead  
end. I got friend's names, that's  
about it.

KING

Well, it's a start. I want you working on her friends, neighbors, co-workers, anything.

HUMPHREY

Will do.

KING

I'm serious. This is your top priority. We're all counting on you.

King leaves.

HUMPHREY

(to himself)

Yeah, thanks. Not too much pressure. I do have other cases. Just because this guy's had more victims doesn't make one life more important than another. Prick.

He puts the tape recorder in his drawer.

INT. BASEMENT - DAY

Kate looks around the basement, she's tired and weak. She still struggles to get free, and tries to bite her ropes, but can't reach. She looks down and sees a paper clip by her feet.

KATE

Hey, Donna...

DONNA

Yeah?

KATE

Do you know what telekenesis is?

DONNA

The ability to move things with your mind?

KATE

Exactly. There's a paperclip underneath me, by my feet. Now if we both focus our energy together, and concentrate on moving it over to you, you might be able to pick your lock with it. So, come on help me.

Kate focuses.

DONNA

No.

KATE

Why not?

DONNA

Because it's stupid. and delusionary, you're getting your hopes up about nothing. You're just getting hysterical from the cabin fever.

KATE

Well, what else are you gonna do besides sit there rotting? Come on, you can at least try it. So, come on, focus.

Kate starts focusing again. Donna rolls her eyes and gives in.

DONNA

Oh alright, fine!

They both concentrate hard for a while. Kate is clearly more into than Donna is. After a while, Donna gives up.

DONNA

Forget it, that's it. I'm done.

KATE

What? Why?

DONNA

this is dumb. And it's not working.

KATE

Only because you don't believe. And why is it dumb?

DONNA

Because we're grown-up,  
intelligent, human beings. Or at  
least half of us is. We should be  
too sophisticated to actually  
think that was going to work.

KATE

You're such a pecimist.

DONNA

Whatever. At least I'm not  
delusional. And I'd appreciate it  
if you kept your voice down about  
your plans to try to escape.

(whispers)

He can hear you, you know? And I'm  
already chained up. I'd rather not  
be chained up with my tongue cut  
out.

KATE

He was probably just bluffing  
about that.

DONNA

Really? Well, I'd rather not take  
the chance to find out.

KATE

I just don't see how someone could  
be that cruel.

DONNA

Yeah, well I've been around and  
trust me, they can be. I used to  
have that happy go lucky,  
optimistic, naive, glass is half  
full outlook on life too, and  
trust me, it just ends up getting  
yourself hurt. With that approach  
to life, it was only a matter of  
time before you ended up here. You  
were headed for disaster. You were  
just asking for it.

KATE

And why are you here then?

DONNA

Just bad luck.



KATE

(beat)

Do you think he's home right now?

DONNA

How should I know?

KATE

Don't worry Donna. I have a boyfriend who's a cop. And I have a really good feeling that he'll find us.

DONNA

You're boyfriend's a cop?

(scoffs)

How fitting.

KATE

Well, we went out a couple times. It qualifies. It's only a matter of time before he realizes I'm missing. Unless...I hope he doesn't think that I've just been standing him up.

DONNA

Perfect. So, what's his name?

INT. POLICE STATION - DAY

KATE (V.O.)

Mark McCaffrey.

A man, MARK McCAFFREY, strolls down the police station with papers in his hand. He's a clean cut, caucasian in his late 20's. He walks as if he is the king of the World. He keeps on walking, right to...

HUMPHREY'S OFFICE - NIGHT

Humphrey's doing paperwork.

MCCAFFREY

Knock Knock.

HUMPHREY

Oh, hey McCaffrey. Come on in.

MCCAFFREY

So, rough day at the office, huh?

HUMPHREY

I take it you saw my little episode earlier.

MCCAFFREY

Shit, who didn't?

HUMPHREY

(resentful)

Shit.

MCCAFFREY

Hey, don't sweat it, Everybody's entitled to a tantrum every once in a while. You're not the only one who's wanted to rip King a new asshole, you're just the first person to commence the ripping

HUMPHREY

Sorry, I lost my head in the midst of all these bullshit trials and tribulations.

MCCAFFREY

No need to explain. So, listen, me and the rest were planning on going out, you interested?

HUMPHREY

No, I don't think so. I think I'm just gonna finish up here and then go on home for the night.

MCCAFFREY

Oh, come on Humphrey. How much longer are you gonna hide behind your desk?

HUMPHREY

I have work to do.

MCCAFFREY

Shit Humphrey, you're always working. You got to get out and enjoy life every once in a while. You spend so much time trying to save other people's lives, that you forget about your own.

HUMPHREY

This is more important.

MCCAFFREY

I agree, but there's only so much you can do. You're not a superhero. You did what you could but tomorrow's another day. You're not gonna find him tonight, right? So, come on, let's go.

HUMPHREY

Well, where are you guys going?

MCCAFFREY

McGillicutty's

HUMPHREY

McGillicutty's?

(beat)

Count me in.

INT. MCGILLICUTTY'S BAR - NIGHT

Pool balls break upon a pool table. People play, laugh, and drink. Humphrey sits at the bar, alone. He doesn't appear to be enjoying himself much. He looks like he's got something on his mind.

McCaffrey plays pool against a WOMAN, surrounded by a group of two other men. He shoots and misses, and moans about his loss to Humphrey.

MCCAFFREY

(Inebriated)

AHHH SHIT!

(to Humphrey)

Humphrey, I missed the eight ball in the side by like that much.

McCaffrey gives Humphrey a visual of how much he missed the eight ball with his thumb and index finger.

HUMPHREY

(uninterested)

That sucks.

McCaffrey notices Humphrey's discontent.

MCCAFFREY

Dave, take over.

McCaffrey hands his stick over to DAVE, one of the members of the group with McCaffrey.

DAVE

What?

MCCAFFREY

Play for me.

DAVE

What if I lose?

MCCAFFREY

Don't worry, she's four balls behind, she's not gonna catch up.

WOMAN

(To Dave)

That's what he thinks.

The woman lines up, and sinks her shot.

WOMAN

Don't worry. There's no way you could be much worse than Mark.

McCaffrey goes to sit down next to Humphrey.

MCCAFFREY

Rich, what's the deal man? Everyone's having a good time but you. Why do you always have to have such a stick up your ass all the time? You're bringing everybody down.

HUMPHREY

They don't give a shit. They're having a good time regardless of my mood.

MCCAFFREY

Well, nevertheless, we have a nice, light hearted atmosphere over here and you're ruining it. Being all serious and shit all the time. You're making me depressed just looking at you.

HUMPHREY

Sorry I'm such a burden on everybody's good time. When I know that there are girls somewhere out there right now getting tortured, raped, and murdered, and there's not a damn thing I can do about it. I'm such a fucking disgrace.

MCCAFFREY

Richy, why do you do it to yourself?

HUMPHREY

Sorry, but I find it just a little bit hard to have a good time when I know that there are others suffering because of me.

MCCAFFREY

It's not your fault. You shouldn't feel guilty for living your life. It's a waste if you spend it dwelling on things you can't help. That's an insult to everything that they've died for. Sometimes, things just don't happen the way we want them to. So, get off your cross already, would ya?

HUMPHREY

I don't know. Maybe you're right.

MCCAFFREY

I know I'm right.

DAVE

(calls to  
McCaffrey)

Mark, she won man.

The woman blows on her pool cue like it was a smoking barrel.

MCCAFFREY

How did that happen?

DAVE

The girls got skills, what can I say?

MCCAFFREY

God I can't leave you alone for  
five minutes can I? God you suck.

DAVE

No, I don't. But she probably does  
though.

WOMAN

(offended)

Hey!

She playfully hits Dave. Humphrey cracks a smile.

MCCAFFREY

(to Humphrey)

There you go, that's more like it.  
You're starting to lighten up.

(beat)

Look, just one night, you're gonna  
put your worries away, and have a  
good time for a change. It's not  
healthy to walk around so  
miserable all the time. Tomorrow,  
you can be Mr. Gloomy Gus and mope  
around all you want, but tonight  
is off limits. So, come on have a  
shot with me.

McCaffrey pours two shots.

MCCAFFREY (CONT'D)

It's your night off Mr. Humphrey.  
No boring police work tonight.  
You're just another regular,  
everyday citizen tonight. What are  
you gonna blame yourself the rest  
of your life?

HUMPHREY

NO!

They grab their drinks.

MCCAFFREY

Ready? Balls to the wall.

They slam their shots together, and slam them on the bar.

MCCAFFREY

Now if you would excuse me, I've  
got to go take a piss.

HUMPHREY

Good luck. Hope everything comes out alright.

MCCAFFREY

Yeah, me too.

McCaffrey leaves.

While McCaffrey is gone, Humphrey quick takes out Kate's license.

HUMPHREY

(to himself)

For your information, I don't blame myself anymore, 'cuz I'm doing something about it.

Humphrey calls the bartender, GUS, an overweight, balding man in his 40's, over to him.

HUMPHREY

Hey Gus, come over here for a second, would you?

GUS

What can I do for ya Rich? Get you another?

HUMPHREY

No, but you can tell me if you've ever seen this girl in here before.

He shows him Kate's picture.

GUS

Yeah, that's Kate. She's in here almost every Friday night with her friends. Nice girl.

HUMPHREY

So, Friday was the last time she was seen?

DONNA

It's the last time I seen her. Why do you ask? What do you have the hots for her or something? I think she's a little out of your league to tell you the truth.

HUMPHREY

She disappeared numb skull. Why else would a cop be showing you pictures, asking you questions about a girl?

GUS

Oh right. Sorry, I wasn't thinking.

HUMPHREY

You sure weren't. Did you notice anything suspicious the last time she was in here?

GUS

Like what?

HUMPHREY

I don't know, did she leave with anybody else? Was anybody watching her that you remember? Any altercations at all? Anything like that ring a bell?

GUS

Nope. Nothing out of the ordinary.

HUMPHREY

(disbelief)

You didn't notice anything?

GUS

Look, lots of people come in here, especially on a Friday night. I don't have the time to keep tabs on every single body that comes in here. She came in, drank with her friends, had a good time, and left as far as I could remember. Just like always. I didn't see anything strange, or notice it anyways. It was a night just like any other. So, excuse me If I wasn't paying attention to the activities of the one single solitary person in the bar that happened to disappear. I'm actually surprised you or McCaffrey never ran into eachother, with all the times you guys have been in here, it's a wonder you never met.



HUMPHREY

Yeah, I guess we don't pay much  
attention out of work either.

Humphrey takes out a stack of other licenses of other women.

HUMPHREY (CONT'D)

What about any of these girls?  
Have you seen any of them by  
chance?

GUS

Rich, I can't...

HUMPHREY

(interrupts)  
Just look!

Gus looks through the Licenses, noticing a couple.

GUS

ummm...yeah. Yeah, I've seen her  
here before...And her, she's been  
in here. This one looks familiar I  
guess. I don't know, what's it  
matter?

HUMPHREY

Do you remember anything strange  
about them?

GUS

I don't know, I just recognize  
them. I can't pay attention to  
everybody. What do you expect from  
me?

HUMPHREY

Not very much, I guess. You could  
go back to work now. You're a  
waste of my time.

Gus walks away, insulted and ashamed.

Humphrey stares deep into Kate's picture.

All of a sudden, a hand comes from out of nowhere and grabs  
Humphrey's arm. Humphrey's startled and looks. It's  
McCaffrey.

MCCAFFREY

Dude, what are you doing? We had  
an agreement. I thought you said  
(MORE)

MCCAFFREY (cont'd)  
you weren't gonna think about this  
shit tonight? Put this away. What  
is this shit. Let me see...

McCaffrey tries to grab the evidence away from Humphrey.  
Humphrey refuses and fights it away.

HUMPHREY  
No!

Humphrey puts them back into his pocket.

MCCAFFREY  
Why not?

HUMPHREY  
It's confidential. But you're  
right. I shouldn't be thinking  
about this anymore.  
(to Gus)  
Gus, get me another! On second  
thought, make it a double.  
(to McCaffrey)  
It's time for this dead beat cop  
to drown his sorrows in a sea of  
booze. And just run away from how  
useless I am.

MCCAFFREY  
You know what, shut the fuck up.  
I'm tired of hearing you feeling  
sorry for yourself.

HUMPHREY  
I'm just being honest with myself.

MCCAFFREY  
You're just hearing what you want  
to believe. That's fantasy, not  
reality.

HUMPHREY  
Is it? Let's talk about honesty  
then, shall we? You know the  
difference between fantasy and  
reality? Anguish. we're both in  
the same business, we've seen some  
pretty fucked up shit. We see  
reality everyday, right? In  
fantasy, the guy gets the girl,  
the cop gets the bad guy, evil is  
punished, and the good guys win.  
But, in reality, the girl gets  
(MORE)

HUMPHREY (cont'd)

raped, the crook gets away, the good guys get the shaft, and the bad guys win. There's your honesty. That's the way it always goes. Crime does pay, pricks win, and nice guys finish last. You solve one murder, ten new ones come in. Shit, what's the point of even being a good guy in today's world?

MCCAFFREY

Because we're a dying breed that's why. Somebody's gotta be the buffer protecting the good from the bad. People die everyday, sure, but the living still need help. Just because the good side is harder, that's no reason to be so selfish, and throw it all away.

HUMPHREY

You have the nerve to talk to me about selfishness? The guy who brought me here, and vilifies me everytime I try to do my job? You're robbery, you have no idea what it's like to see dead people all day, and dream about them in your sleep at night. There's never a moments peace, my mind's always thinking about it, can't you understand? Not with your mickey Mouse job you can't.

MCCAFFREY

Listen, you arrogant son of a bitch, for your sake, I'm gonna pretend that I didn't hear that. I'm not gettin' into a cock fight with you over who's job is harder. Just because your job may be more important than mine, doesn't mean that I care any less, or that I'm any less dedicated to my job. There's nobody who takes their job as seriously as I do. Just because you spend the majority of your life mourning your short comings, doesn't make you better than me. I resent your incinuation. But I'll just let you say that it's the booze talking.

HUMPHREY

I'm sober, mother fucker. I'm sober!

MCCAFFREY

I think I've overstayed my welcome. I think I'm gonna call it a night. I got better things to do than take your bullshit all night.

HUMPHREY

Don't worry about it. You can stay, 'cuz I'm leaving.

MCCAFFREY

No, no stay. You've got some more drinking to do, right?

HUMPHREY

That's the first smart thing you've said all night. Happy trails, ass.

MCCAFFREY

Have fun wallowing in your own selfish misery.

McCaffrey goes to leave, but stops and turns around.

MCCAFFREY

I know what this is about...

INT. BASEMENT - NIGHT

THE WOE

(to Kate)

It's been two days, you've had to hold it in for quite a while. You're probably about to burst.

He holds a bucket up between her legs.

THE WOE

Don't you have to go?

She doesn't dignify him with an answer.

THE WOE

I know it's embarrassing, and humiliating, but it has to be done. Now, are you gonna go or not?

A steady stream of liquid is heard filling the bucket. Kate is degraded.

THE WOE

'At a girl.

Kate finishes.

THE WOE

Do you have to take a number two?

INT. MCGILLICUTTY'S BAR - NIGHT

We pick up right where we left off, with McCaffrey talking.

MCCAFFREY

This is about Jenny, isn't it?

HUMPHREY

You shut your fucking mouth.

MCCAFFREY

Oh, come on Humphrey. You haven't been the same since your wife died. Don't deny it, it's okay. Admit it, that's what's really eatin' at ya, isn't it?

HUMPHREY

No! Now shut your stupid face.

MCCAFFREY

Shit, that's it, isn't it? You figure if you live vicariously through your work that you could make sense of it all, justify it. Prove that her death will not be for nothing. Your motivation.

HUMPHREY

You'd better go McCaffrey, I'm starting to get pissed here.

MCCAFFREY

The more killers you catch is not going to avenge her, Humphrey. It's not gonna relieve your grief.

HUMPHREY

(more enraged)

Get away from me McCaffrey, I'm warning you.

MCCAFFREY

It's not gonna bring her back,  
Rich.

HUMPHREY

I said go!

MCCAFFREY

Yep, that's right Rich. Just keep  
pushing everything away, and drown  
yourself in police work. It's not  
the way to handle this, Rich. I'm  
telling you this as a friend.

HUMPHREY

She was murdered you know. I never  
told you.

MCCAFFREY

Humphrey, I'm sorry man. I didn't  
know.

HUMPHREY

Well, now you do. So, just go.

MCCAFFREY

Look man, I'm not gonna pretend I  
understand what you're going  
through, 'cuz I don't. and I know  
that a month is no adequate  
grieving period for this kind of  
thing.

THE WOE

One month on Wednesday.

MCCAFFREY

Okay, alls I'm saying is you'll  
most likely never get over it, but  
you've gotta start to move on  
sometime, you know? Even cuts  
heal.

HUMPHREY

Yeah, well, it's a pretty deep  
cut. You don't understand.

MCCAFFREY

Fine, but if you keep going this  
way, you're gonna lose a lot more.

McCaffrey leaves.

A DRUNKEN MAN, comes and sits down right next to Humphrey. His face is unseen, hidden behind a big poof of curly hair on his head, and hear his raspy voice.

DRUNKEN MAN

They just don't understand, do they mister?

HUMPHREY

No, they don't.

DRUNKEN MAN

I understand. I was married once before too, but she left me.

HUMPHREY

Oh yeah? That's a shocker.

DRUNKEN MAN

(laughing)

Ha, you're being sarcastic. I get it. That's funny. Yeah, but she'll be back.

HUMPHREY

I wouldn't count on it, pal. Once they're gone, they never come back.

DRUNKEN MAN

Hey buddy, what's with all the hostility? I'm getting frost bite over here. Come on, we're all friends here. Put the ill feelings aside, I'm just trying to give you a sympathetic ear.

HUMPHREY

(polite interest)

Sorry, why'd she leave?

DRUNKEN MAN

She found a better cock, that's why. You see, I'm impotent. Or at least I was. But get this, it's her loss, 'cuz I got these new boner pills, and lemme tell you, they work like a charm. Now, I got absolutely no problem in that department. Now's all I gotta do is find something to stick it in.

HUMPHREY

You a ladies man?

DRUNKEN MAN

I think the term hopeless romantic would be more suitable.

HUMPHREY

Sorry to bring up such a sore subject. I didn't mean to pry, I was just making conversation.

DRUNKEN MAN

No, it's alright.

HUMPHREY

Good, cuz I wasn't really sorry anyways, that was just more information than I cared to know.

DRUNKEN MAN

(laughs)

Yeah, I don't blame you. I have the tendency of running off at the mouth sometimes. But yeah, she really hurt me though.

HUMPHREY

Did she?

DRUNKEN MAN

She sure did. Yep, she sure did, boy. Lemme tell you, you have no idea how many times I've dreamt of just finding her and...just...

He mimics strangling her with his hands.

DRUNKEN MAN (CONT'D)

...I should just shut up right there. I shouldn't speak so bluntly. Especially to a cop. See, there goes my mouth again. Lemme, just say that it's a good thing you can't go to jail for what you're thinking. Am I right? 'Cuz I can imagine some pretty terrible things.

Humphrey starts to get uncomfortable sitting next to him, but obliges him anyways, out of politeness.



DRUNKEN MAN

She just up and left me one day.  
Just out of the blue, leaves me  
for another guy. And you know how  
she tells me about it? She sends  
me a fucking post card. From  
Tahiti.

He takes a post card out of his pocket and slams it down.

DRUNKEN MAN (CONT'D)

(angry)

There! You wanna read it?

HUMPHREY

You carry it around with you?

DRUNKEN MAN

You're damn right I do.

HUMPHREY

I'd rather not. That's your  
business.

DRUNKEN MAN

No, that's okay. Look at it.

Humphrey obliges the man, and fakes curiosity.

HUMPHREY

Oh, wow! That sucks.

DRUNKEN MAN

A fucking post card...

The man turns more towards Humphrey, revealing that the side  
previously unseen is burned and he is missing an eye.  
Humphrey is shocked.

DRUNKEN MAN (CONT'D)

...Do you know how ridiculous that  
makes me look?

HUMPHREY

(in amazement)

Yeah, yeah, I agree.

DRUNKEN MAN

I mean how insulting could you  
get? It's just not fair. Women are  
fucking stupid, they don't know  
what they want. Look at that one  
over there...

He draws attention to a young, beautiful woman at the other end of the bar, GWEN. She just sits, drinking, and talking. She notices the man looking at her, but doesn't acknowledge him and continues with her conversation.

DRUNKEN MAN

She's beautiful, ain't she? I'd fuck the living shit outta her. The shit would actually just fall right out of her ass. I'd fuck her so hard, she wouldn't even have to use a laxative for the rest of her life after I was through with her. Her shit, would just drop...

HUMPHREY

(interrupts)

I get the point, buddy.

DRUNKEN MAN

Right, sorry, there I go again. The point is, I would make her feel so good. But you see women don't care about that. For some reason they love being treated like shit. All they want is a handsome, beafcake asshole, boyfriend. I bet she has some dick head boyfriend, who doesn't appreciate what a prime choice piece of ass he has, and treats her like shit, but she stays with him, just like everyother woman. They all want gang members, and jailbirds, and guys who beat them. Either that or they want some pussy who's just one step away from being gay. I swear, I can't figure out what's wrong with them. They don't know what they're missing. You know, guys always get the bad rap for being pigs, but women are more shallow than guys are.

HUMPHREY

Oh yeah?

DRUNKEN MAN

Without a doubt. 'cuz think about it, a guy is more likely to fuck anything that moves, but that just means that our standards aren't as

(MORE)

DRUNKEN MAN (cont'd)  
strict as a woman's. Women are too  
stuck up, and just want the same  
clones. We're more open to other  
shapes and sizes. Lemme tell you,  
with women like that though, I can  
see why some guys become rapists,  
with a fine piece of ass lke that  
walking down the street, am I  
right?

HUMPHREY  
Hey, she is a person, you know?

DRUNKEN MAN  
That doesn't mean I wouldn't like  
to see what's under those  
britches.

HUMPHREY  
You're a very sad and pathetic  
man.

Humphrey gets up to leave.

DRUNKEN MAN  
Hey, what are you gonna say  
something like that to me for?  
Hey, where are you going? I'm  
talking to you.

HUMPHREY  
I think I've had just about all I  
could stand of you.

DRUNKEN MAN  
Hey man, who the hell are you  
criticise? Fine then, just leave  
me, like everybody else.  
(beat)  
Hey, wait!

Humphrey slowly turns back around.

DRUNKEN MAN  
Did I hear correctly that you're  
the one who's looking for The Woe?

HUMPHREY  
That's classified information.

DRUNKEN MAN  
Come on, you are looking for him,  
ain't ya? Well, good luck. I  
(MORE)

DRUNKEN MAN (cont'd)  
certainly hope you find him, but  
the television says he can't be  
found. That he's too smart.

HUMPHREY  
Well, we'll soon find out won't  
we. Only time will tell.

Humphrey leaves. The drunken man stares deeply and intently  
at Gwen at the end of the bar.

DRUNKEN MAN  
You won't find him, Mr. Humphrey.

He smiles and takes a shot.

INT. BASEMENT - NIGHT

The woe is kneeled down under Kate still, right where we  
left him before.

THE WOE  
(referring to  
bucket)  
I'll just leave this here then,  
okay?  
(beat)  
You're not having a really good  
time, are you? Hang on, I got  
something that'll make you feel  
better. This is just gonna perk  
you right up.

He goes upstairs, and pulls down a unconscious Gwen, the  
woman from the bar, down into the depths of the basement.

THE WOE  
Look, I got you guys another  
roommate. I figured you guys might  
be a little stir crazy, so I  
brought you guys some more  
company, 'cuz after all, three's  
company too.

No reaction from the two girls.

THE WOE (CONT'D)  
That was a joke. I'm just trying  
to break the tension here. I want  
you guys to enjoy yourself, the  
way a good host does. Does anybody  
want to thank me?.

Still, they don't acknowledge him.

THE WOE (CONT'D)

Fine, fuck you guys too. I show a little consideration, and bring you back a friend because I thought you guys might be starved for human contact, but fine, whatever. If you guys want to be a couple of assholes and take advantage of my generosity, that's your business. I figured since you don't wanna talk to me, that you would like somebody else to keep you company, as a peace offering. To show you that I'm not such a bad guy, and that I'm not the kind of guy to hold a grudge for no reason, but you just don't give a shit, do you?

He straps Gwen into a table, and revives her with smelling salt.

THE WOE

Perhaps this one has a livelier tongue.

Gwen begins to YELL AND SCREAM. The Woe puts his hand over her mouth, she bites it. He then grabs her by the throat.

THE WOE

Now listen, 'cuz I'm only gonna say this once. If you make another sound, I'm going to cut out your tongue.

Gwen WHIMPERS in fear.

DONNA

Well, I guess I'll leave you all to get better acquainted.

The Woe leaves.

KATE

(to Gwen)

Hi.

GWEN

(panicked)

Hi. Where am I? What is all this?

KATE

I'm Kate and this This is Donna  
and we're trapped in some  
lunatic's basement.

DONNA

Hi.

GWEN

Is he gonna kill us?

DONNA

We don't know. But at this point,  
you should just prey for a quick  
death.

GWEN

(screams)

Somebody! Anybody! Help me!

DONNA

Don't, he'll hear you.

Gwen doesn't listen, and continues screaming.

KATE

Gwen, please be quiet.

The door opens upstairs, and everyone's silent.

The Woe comes down with a hole puncher in his hand.

THE WOE

(to Gwen)

i warned you, now open your mouth.

Gwen refuses, keeping her mouth clenched shut.

The Woe grabs her mouth between his thumb and fingers, and  
squeezes. She still resists.

THE WOE

Come on, say ahhhh.

The woe then stabs her in the knee cap, and Gwen SCREAMS.

With her mouth open, he plunges the hole punch into her  
mouth and uses it on her tongue. He slowly brings her tongue  
out of her mouth.

THE WOE

How hard is it to just follow  
simple directions?

He then takes a pair of wire cutters, and cuts off the protruding tongue.

THE WOE

You ladies need to learn to respect my instructions. It'll make things a whole lot easier on you.

He takes her tongue, and throws it into Kate's waste bucket.

THE WOE

Swish. Two points.

INT. HUMPHREY HOUSE - NIGHT

Humphrey walks into his home, and goes to his bedroom, exhausted.

BEDROOM

He sits on his bed and looks at a picture of him and his wife, JENNY, together on their wedding day. She's pretty and full of life.

He looks down at his bed, and remembers a time when they were lying together in bed.

FLASHBACK

JENNY

Richard, How much do you love me?

HUMPHREY

What kind of a question is that?

JENNY

The important kind.

HUMPHREY

A lot.

JENNY

That's it?

HUMPHREY

Well how am I supposed to answer?

JENNY

Well, not like that.

HUMPHREY  
Oh no? And why not?

JENNY  
It's not good enough.

INT. BASEMENT - NIGHT

The Woe speaks to Gwen, leaning over the table that she is tied to.

THE WOE  
I'd love to see what you got under them britches.

He rips her skirt.

INT. HUMPHREY BEDROOM - DAY

Still in flashback.

JENNY  
You're supposed to say you love me this much.

She spreads her arms out as far as she can.

HUMPHREY  
Oh, well...holy shit, I'm sorry.  
Fine, I love you that much.

JENNY  
Well, you can't use it now.

HUMPHREY  
Why the hell not?

JENNY  
Because I already told you. It doesn't count if I have to tell you what to say to me. What about from here to the moon? Do you love me that much?

HUMPHREY  
Yeah, sure.

HUMPHREY  
What about to Jupiter?



HUMPHREY

That too.

JENNY

What about to Mars?

HUMPHREY

Jupiter's farther than Mars is,  
crazy girl.

JENNY

(giggles)

Oh, right. What about Saturn? Is  
that farther away than Jupiter?

HUMPHREY

Yes honey. I love you...to Uranus,  
whatever you want.

JENNY

I'm serious.

HUMPHREY

Jen, I love you, more than life  
itself. Where is all this coming  
from?

INT. BASEMENT - NIGHT

The Woe now puts a broomstick between Gwen's legs, and  
hammers it into her vagina with a sledgehammer.

INT. HUMPHREY BEDROOM - DAY

JENNY

It's just that, you're working all  
the time, and you're job's very  
dangerous. And I just get scarred  
sometimes that I'm gonna lose you.

HUMPHREY

You're not gonna lose me.

JENNY

That's just what you're supposed  
to say to put my mind at ease, but  
no one knows that for sure.

HUMPHREY

Well, I'm here now, and that's all  
that matters. So, stop concerning  
(MORE)

HUMPHREY (cont'd)  
yourself with things that have a  
slim to none chance of happening.  
Just concentrate on here and now,  
and make that count, just incase  
there is no tomorrow.

JENNY  
What if something happened to me?

HUMPHREY  
Don't even say that.

JENNY  
Why not, like you said, we're not  
gauranteed a tomorrow, right?

HUMPHREY  
I don't even want to think about  
it. Why bother?

JENNY  
Because it's good for us. It's  
healthy to get this out in the  
open. We have to talk about this  
at some point. As hard as it is to  
face, we can't just hide from it.  
The possibility still exists, so  
why can't you just answer the  
question?

Humphrey stays quiet.

JENNY  
Fine, I'll even go first. If  
that'll make you feel more  
comfortable. I love you, and I'm  
worried that the occupational  
hazards of your job is going to  
take you away from me, somehow.  
And if that happens, I'd die. But  
I promise that I will get  
remarried.

HUMPHREY  
Hey, that doesn't make me feel any  
better. I think that if I kicked  
the bucket, the only fair thing is  
that you remain lonely, and  
miserable.

JENNY

Well, fine. Now that I know how you feel, then, I promise, I won't get remarried.

HUMPHREY

I'm just kidding, I want you to be happy when I'm gone. Or...if I'm gone. I mean, I'm not going anywhere. See, what you got me saying? Now I think I'm gonna die now because of you.

JENNY

What about you? Would you remarry?

HUMPHREY

I really don't know, I don't think I could be married to somebody else. Would you want me to?

JENNY

I'd want you to be happy. Whatever you have to do to achieve that, I want you to do. So, what would you do?

HUMPHREY

I don't know, I guess I would, if I was lonely enough. If I found someone adequate enough, maybe. Maybe not, could we just drop this, please?

JENNY

Why? It's okay, you can tell me.

HUMPHREY

Well, I can't say for sure, and it makes me uncomfortable talking about this, so could you just stop.

She looks disappointed. Humphrey reassures her.

HUMPHREY

I'm sorry. I just can't picture my life without you. I'd be devastated. Nobody else would be able to compare to you. I don't know what I'd do. But nothing's gonna happen to you, and I'm not going anywhere, so just stop worrying, please?

JENNY

(playfully)

Would you avenge me, if something did happen to me?

HUMPHREY

(laughs)

God, you just don't give up do you?

JENNY

Would you?

HUMPHREY

Oh, I'd kill them in the worst way possible. Anything I'd have to do to avenge you or fight for you or protect you, I'd do. Whatever it takes.

JENNY

Would you ever leave me?

HUMPHREY

No, of course not. How could you ask that?

JENNY

Just to get it out of the way. Call it my insecurity.

HUMPHREY

Well, put your insecurities to rest, will ya?

JENNY

That's your job.

HUMPHREY

No. I swear, as long as I have a breath in my body, I will never leave you. I promise.

Humphrey, now alone in his bedroom once again, the flashback is over. He puts the picture in a drawer, face down, and shuts it.

INT. HUMPHREY'S OFFICE - DAY

Humphrey does paperwork in his office. King sticks his head in.

KING

Humphrey, you'd better come take a look at this. We've got another one.

INT. EVIDENCE ROOM - DAY

King leads Humphrey to an evidence room for analysis.

KING

We just got this package in today.

A present with a bow on top, and a card sits on a table. Humphrey reads the card.

The card reads: "In celebration of the upcoming holiday season, I decided to send you all a little gift. A piggy for the piggies."

Humphrey opens it, and it's consists of Kate's toe.

LATER...

Humphrey sits crouched over in a chair, distraught. Waiting for the results, King walks up to him...

KING

We tested the blood. It matches Kate Peterson's. There was a note in there as well.

King gives him the note. Humphrey reads out loud.

HUMPHREY

Hi, me again. Just wrote to let you know that she's waiting for you. She's still alive, but for how long is up to you. I'm starting to wonder what's taking you guys so long. How many more are gonna have to die before you catch me? So, what are you waiting  
(MORE)

HUMPHREY (cont'd)  
for? Catch me if you can. The Woe.  
P.S. I've already scouted out my  
next victim. She's ripe, and just  
ready for plucking. And I can't  
wait to taste her juices. mmm, I'm  
salivating just looking at her.

KING  
This guy's really pissing me off.  
I want you to go and interview  
those frinds of Kate's, right now.

HUMPHREY  
Gotcha, I'm all over it.

INT. BASEMENT - DAY

Kate sees that Gwen has woken up.

KATE  
Hey Gwen, how you doing?

Gwen shakes her head "no", with a big was of cotton in her  
mouth.

KATE  
Look, I know you're in a lot of  
pain, but you gotta hang in there.  
As long as you can. We're  
survivors. We're gonna make it  
through this okay? I need you to  
be strong for me, can you do that?

Gwen nods "yes".

KATE  
You're a trooper, don't you forget  
that. We have to try to stay  
hopeful here. I say, we all make a  
pact that we stick together, and  
help eachother do whatever we can  
to survive.  
(beat)  
I'd do anything to just be able to  
sit down.  
(beat)  
If you want me to stop talking,  
I'll understand. Do you want me to  
stop?

Gwen shakes her head "no".

KATE  
Okay, that's fine.

INT. COLLEGE - DAY

Humphrey roams through the halls of a college dormitory. He finally reaches the right door.

He knocks, and a woman, witness 1, CASSIE, answers the door.

CASEY  
Hi, can I help you?

Humphrey shows her his badge.

HUMPHREY  
Yes, I'm detective Richard  
Humphrey, is this the room of  
Katelin Peterson?

CASEY  
Yes. Is there a problem?

HUMPHREY  
Yes. May I come in?

CASEY  
Yeah, sure. Come on in.

Humphrey enters.

INT. DORM ROOM - DAY

Humphrey enters the room, five other college kids are sitting around watching T.V. They consist of witness 2 - ANGIE, witness three - ZACH, WITNESS 4 - female, WITNESS 5 - female, and WITNESS 6 - Male.

CASEY  
Sorry about the mess. I haven't  
had a chance to clean yet. If I  
would have known we were gonna  
have company I would have tidied  
up a little.

HUMPHREY  
That's okay. I'm not concerned  
with the station of the room. Is  
it accurate to assume that you are  
all acquainted with one Katelin  
Peterson?

ANGIE

Yeah, we all knew her.

CASEY

Yeah, she's my roommate. What's this all about? Is something wrong?

HUMPHREY

I'm sorry to be the one to tell you this, but your roommate has been abducted.

CASEY

Abducted? By who?

HUMPHREY

We don't know where she is, or who kidnapped her at this point, but we need your cooperation while I ask you a few questions.

CASEY

Yeah, sure, no problem.

ZACH

Well, we didn't do anything to her.

HUMPHREY

Don't worry, none of you are in any trouble at this point.

ZACH

Then what's this all about then? Why are you questioning us?

HUMPHREY

Your names were simply supplied as by the victim's mother as possible acquaintances of Katelin's who could be sources of information.

ZACH

Well, none of us knows anything about it, so you could just forget about it. I know what these interrogations are like. You're gonna try to turn us all against one another, divide and conquer, and you're gonna take each one of us downtown, and try to break us. You'll offer us a plea bargain to  
(MORE)



ZACH (cont'd)  
rat somebody out. You'll threaten  
us with life in prison, and no  
conjugal visits, except from some  
thick fuck murderer named Bubba,  
unless we give up a name, and  
before you know it, you scared one  
of us into confessing to a  
disappearance we had nothing to do  
with. Yeah, that's how it goes,  
you're the good cop and the bad  
cop, ain't ya copper?

WITNESS 4  
Shut up Zach, he's just trying to  
help find her, you dumb shit.  
(to Humphrey)  
Sorry about Zach, He's a bit of a  
drama queen. The conspiracy  
theorist of the group.

HUMPHREY  
It's fine.

ZACH  
Fuck off, that's just what they  
want you to think. He don't give  
two shits about Kate. Don't get  
pissed at me just because MY eyes  
are open. Sheep.

CASEY  
I'd like to apologize on behalf of  
our good friend Zach, detective.  
He just doesn't know when to SHUT  
UP!

ZACH  
Alright, don't believe me, but you  
watch. He's gonna send us up the  
river to Attica or some shit, then  
you're gonna wish you had listened  
to me.

ANGIE  
Attica isn't even an operational  
facility anymore.

ZACH  
Well, irregardless. You know they  
get commission on all the murder  
cases they solve. So, they frame  
people to increase their  
paychecks.

(MORE)

ZACH (cont'd)  
(to Humphrey)  
Oh yeah, I'm on to you, buddy.

HUMPHREY  
Oh yeah? What's your major?  
Advanced paranoia?

ZACH  
Government.

HUMPHREY  
Lucky us. Is there anything else  
you'd like to say?  
(beat)  
Good, now I can continue. As I was  
saying, I'm not here to arrest any  
of you, or put you on trial. None  
of you are even suspects. I just  
want any clues you could provide  
to help us catch the assailant.  
So, if you could please put the  
paranoia to rest, that would be  
greatly appreciated. And frankly,  
I'm really tired of beating around  
the bush. There's a very good  
chance that your friend is dead.  
as she was kidnapped and right now  
she is in the clutches of none  
other than the wretched woe. I'm  
sure you've all heard of him,  
right?

All the witnesses look in shock. Witness 5 starts to cry.

HUMPHREY  
So I'm gonna need all the  
information I could get from you,  
understood?  
(beat)  
Now when was the last time that  
any of you seen her?

CASEY  
Not since last Friday, for most of  
us. We all hung out at  
McGillicutty's Friday. All accept  
for Zach anyway.

ZACH  
How are you just gonna single me  
out like that?

CASEY  
Well, you hated her.

ZACH  
(defensive)  
No, I didn't.  
(to Humphrey)  
I didn't. I swear.

HUMPHREY  
And what about you, Oliver Stone?  
Can you give me any useful  
information? Or are you gonna  
pitch a fit and shit your pants  
again?

ZACH  
I haven't seen her since Friday  
afternoon. I asked her if she  
wanted to hang out, but she said  
she had other plans.

CASEY  
They were fighting.

ZACH  
No we weren't.

CASEY  
Yes you were.

ZACH  
Cassie, what are you doing?

CASEY  
What? I'm only telling him what he  
wants to know.

ZACH  
No you're not, you're vilifying  
me.

CASEY  
No, I'm not.

ZACH  
Yes you are.

HUMPHREY  
Alright kids, break it up.  
Nobody's out to get anybody. We're  
all friends here.  
(to Zach)  
(MORE)

HUMPHREY (cont'd)

Besides, What do the squabbling arguments of a couple college kids matter anyways? What were you her boyfriend or something?

ZACH

Yes.

HUMPHREY

Really? You? No offense, but what does she see in you?

WITNESS 6

We've been trying to figure that out ever since they started seeing eachother.

HUMPHREY

What did the arguments consist of?

CASEY

Control. When they first started going out, Zach just liked the fact that she let him control her. Telling her what to think and what she should feel. But lately, Kate's been speaking up for herself and Zack's been bitter about it ever since. Isn't that right Zach?

ZACH

And you've been a bitch ever since we started going out, Cassie. I don't know what your problem's always been with me, but it'd be nice if one day you could get the sand out of your vagina.

(to Humphrey)

And you, I'd appreciate it if you kept your personal comments to yourself, please?

CASEY

I've always resented you for being blind. She was too good for you, and rather than kiss her feet and thank god everyday that she ever even gave your stupid ass the time of day, you decided to treat her like shit. She only went out with you out of pity, and you took her for granted anyways. Prick.

HUMPHREY

And, you're right, Zach. That was unprofessional of me. I should learn to keep my comments to myself. I apologize. Even if you are a prick.

(To Cassie)

Is there anything else you can tell me about her?

CASEY

Me? Why me?

HUMPHREY

Well, you're her roommate. You probably see her most, if anybody could give me anything useful it'd be you.

CASEY

No, sorry. I haven't seen her since Friday night, at about nine at night, just like everybody else. We all left together.

HUMPHREY

...And just she stayed?

CASEY

Yeah. I thought it was weird at the time, but she said she didn't wanted to stay longer, so we left.

HUMPHREY

So, she's gone for two days, three today, and you don't wonder where she is?

CASEY

She's done it before. We're not her parents. She's a big girl. It wasn't uncommon for her to just go away for a day or two. She usually went to stay with her mom. I was starting to get worried, but I figured it was nothing.

HUMPHREY

Yeah, well it was something. And now she's god knows where, with who knows what being done to her. Don't know if she's dead or alive, because you fucking jack offs

(MORE)

HUMPHREY (cont'd)  
can't give me anything. I just get  
hassled, so thanks for wasting my  
fucking time.

Humphrey walks out and slams the door.

INT. HALLWAY - DAY

Humphrey walks down the hallway to leave.

INT. DORM ROOM - DAY

Angie, gets up and gives chase to Humphrey.

EXT. COLLEGE BUILDING - DAY

Humphrey walks to his car, angrily. He is stopped by Angie,  
who is calling to him.

ANGIE  
(Screams)  
Detective! Wait, Detective!

She runs up to him.

ANGIE  
Hi, the truth is, I wasn't really  
honest with you up there. I was  
holding back. There's something  
else I know about Kate.

HUMPHREY  
(eager)  
What is it?

ANGIE  
She was meeting someone at  
McGillicutty's Friday night,  
that's why she stayed, she didn't  
want anyone to know. She only told  
me.

HUMPHREY  
I thought she was going out with  
dip shit in there?

ANGIE  
Yeah, that's why I didn't want to  
tell you in there. you see, she  
was kind of cheating on him.

Zach peaks out the window and sees Angie and Humphrey talking.

HUMPHREY

How come? Was she that kind of person? To run around with a bunch of different guys?

ANGIE

No, not at all. It's just that, come on, it's Zach. I mean if you had to put up with that shit all day, wouldn't you be running for the fences too? She just couldn't break up with him, because she's the kind that's just not good with confrontation. She was waiting for the right time to tell him.

HUMPHREY

Do you have a name or phone number or address, occupation, anything like that?

ANGIE

All she ever said about him was his name Mark McCaffrey. I don't know how much that's going to help you, but that's all I can say.

INT. PRECINCT - DAY

Humphrey walks in and heads straight for his office, trying to avoid contact with King. But King sees him anyways, and follows him to his office.

INT. HUMPHREY OFFICE - DAY

King KNOCKS at the door. Humphrey quick tosses his tape recorder in the drawer and shuts it.

HUMPHREY

It's open.

King walks in.

KING

(saddened)

Hey Rich.

HUMPHREY

Hey, what's wrong?

KING

Shit Rich. I don't even know how to tell you this with everything that's been going on. I know you've been under a lot of stress, and it's been a tough time for you lately.

HUMPHREY

Rob, just spit it out would ya? After the last few weeks, I can pretty much handle anything.

KING

Jenny's grave was dug up last night. Her body was stolen. It was a grave robbing. They don't know who, probably some kids or something. I'm sorry. Shit, doesn't anybody have respect for anything anymore?

(beat)

Look, if you want the rest of the day off I'll understand.

HUMPHREY

No, I got work to do. I can't let personal matters interfere. We can't afford to lose a day.

KING

You're a real trooper Humphrey. You get it. That's why you're the best. You wanna be left alone?

HUMPHREY

Please.

King leaves. Humphrey keeps working.

INT. BASEMENT - NIGHT

The Woe enters through the basement door. The mask lay on the door knob. He puts the mask on and descends down the stairs. He turns the corner and sees Donna and Kate still locked up.



## THE WOE

It looks like you two are quite the hot topic on the news. Everyone's on the lookout. Doesn't that make you feel tingly inside? You're missed, you're loved, must be nice, isn't it fuckers?

(to Gwen)

Sorry, they don't know about you yet though. Did you know that it takes seventy-two hours before someone is considered missing? Seems unfair to me. A lot can happen in three days, but I don't need to tell you that?

(to all)

Now I've come to warn you guys, I got another one. I thought I'd tell you before I brought her down. She's in the trunk of my car, I can't wait for you guys to meet her.

He goes back upstairs. The rest all look at eachother in wait, and anticipation.

He comes back with a woman, JOYCE, wrapped in a blanket, and lays her down.

## THE WOE

This is Joyce, everybody.

He takes out a needle and lets a ball of string unravel to the floor, and it rolls. He then proceeds to start to sew her to the blanket, as if it where like a chalk outline.

## THE WOE

Now I know I'm not being as loyal to you guys as I should be, but I don't want you guys getting jealous okay. You still have all my attention, it's just that I have to concentrate on this right now. I'm a really bad multi-tasker. I'll get to you guys later, I promise.

Later...

The Woe finishes his work, then with a rope, and a beam, he pulls the woman, now attached to the blanket, up on the wall like a shrine, and nails it to the wall.

THE WOE  
(to the rest)  
Just a reminder. A preview of  
coming attractions should one of  
you happen to get out of line.  
Goodnight.

He leaves them and turns out the light.

INT. HUMPHREY'S CAR - DAY

Humphrey drives down the street in his car, closes his eyes  
and thinks. revealing more of his memories of his wife,  
sitting in the passenger seat..

FLASHBACK...

HUMPHREY  
Is something wrong?

JENNY  
No.

HUMPHREY  
You sure?

JENNY  
Yes.

Jenny SIGHS.

HUMPHREY  
Alright, come on. What is it? You  
can't hide it from me. I know when  
something's bothering you.

JENNY  
Nothing. Everything's fine. What  
do you care anyways?

Humphrey pulls the car over.

HUMPHREY  
Okay, well we're not moving until  
you tell me what's wrong., so what  
is it?

JENNY  
Why do you spend so much time at  
work?

HUMPHREY

Because they pay me. What do you think? Crime doesn't take a day off, babe.

JENNY

I know you take your job seriously. But it seems like you're just always working, And when you're not there, you're hanging out at the bar with your god damn friends instead of being home with me.

HUMPHREY

I'm sorry, I've just been busy lately, that's all. It's nothing personal against you. It's hard on me too, but things will cool down soon.

JENNY

It never used to be like this. You always use to manage to find time for me just fine before, no matter how busy you were.

HUMPHREY

Fine, I'm sorry. I didn't realize it, but fine, I'll stay home more often then. Is that it?

JENNY

Well, it's not just that.

HUMPHREY

(kidding)

What, do you think I'm cheating on you or something?

Jenny doesn't laugh.

HUMPHREY

That was a joke.

(beat)

Is that what you think?

JENNY

I don't know, are you?

HUMPHREY

Didn't we go through this before?

JENNY

Well, refresh my memory, Look me in the eye, and promise me that you're not.

Humphrey does so.

HUMPHREY

I promise you, I'm not. Shit, when are you gonna start trusting me?

JENNY

I'm sorry, it's just that things don't feel the same, and all of a sudden, it's been like...you're really distant, and...I don't know what I'm thinking anymore. I'm sorry. I'm stupid. I'm a terrible person.

HUMPHREY

No you're not. It's okay. You're the best person I know. It just gets frustrating. I love you, you have to stop being so doubtful.

JENNY

It just seems like you don't make much of an effort for me anymore. Like i'm not worth it.

Humphrey and Jenny embrace.

JENNY

I could remember when you wouldn't go more than three hours without talking to me. Now it's like you go days with barely even seeing me.

HUMPHREY

I'm sorry, I'll try harder. Stop worrying though. It's all in your head. Whatever I'm doing, it's not on purpose.

JENNY

I'm sorry too. It's not your fault. I'm just an insecure little girl. I'm a mess. I'm gonna start trusting you more. I don't deserve you. Putting up with my dumb ass.

HUMPHREY

I love you, we'll always be  
together. I'll never leave you.

Flashback ends, Humphrey continues driving.

INT. BASEMENT - NIGHT

Kate stares at the paperclip on the floor, thinking. Then  
she looks at the bucket.

KATE

Alright, I apologize for what I'm  
about to do, but I have to, I  
can't hold it anymore. So, do you  
mind if I...

Gwen shakes her head "no".

DONNA

No, go ahead. You've got the  
bucket. I don't even have a  
bucket, so you may as well use it.

KATE

Thanks. I'm sorry, I know it's  
disgusting.

Kate urinates in the bucket beneath her. She looks at the  
woman on the wall.

KATE

Do you think she's dead?

DONNA

Probably.

KATE

You know, sometimes I wish he'd  
just kill me and get it over with.

(beat)

Gwen, have you ever heard of  
telekinesis?

DONNA

Oh God! Not that again.

Gwen nods.

KATE

There's a paperclip right  
underneath me, can you see it?

Gwen looks, spots it, and nods.

KATE  
Well, I think if we all  
concentrate really hard, and focus  
all of our collective energy on  
it, that we could...

All of a sudden, Joyce wakes up on the wall, GASPS for  
breath, and starts SCREAMING.

KATE  
SHHH! BE QUIET!

DONNA  
SHUT UP! HE'LL HEAR YOU!

The door opens up and FOOTSTEPS are heard coming down the  
stairs.

DONNA  
QUIET STUPID, HE'S COMING!

THE WOE  
What the hell's going on down  
here? What did I say about noise?  
I'm getting sick of this shit. If  
you can't follow directions, I'll  
teach you how.

He takes the string he used to sew Joyce up, and begins to  
sew her mouth shut.

She fights, and SCREAMS, and bites him, but he punches her  
head against the wall.

THE WOE  
Owww, STOP FIGHTING ME!

He puts the needle up to her eye...

THE WOE  
This is happening one way or  
another whether you like it or  
not, but it's up to you how much  
pain you're gonna be in.  
(beat)  
You gonna behave?

She stops struggling.

JOYCE  
Yes.

THE WOE

You cooperate, it'll all be over  
in a second. Just like getting a  
couple shots, like at the dentist.

He finishes sewing her mouth shut while she SCREAMS.

INT. HUMPHREY BEDROOM - DAY

Light shines in through Humphrey's bedroom. He puts his tie  
on, getting ready to go to work, looking in the mirror.

HUMPHREY

Just another day Humphrey. Gotta  
get through it. Time is almost up.  
I could feel it.

INT. HUMPHREY'S OFFICE - DAY

King enters Humphrey's office.

KING

Hey Humphrey. How you doing?

HUMPHREY

Alright.

KING

I came to get the latest on the  
woe case. Haven't had a chance to  
lately with everything that's been  
going on, so, how are things going  
in that department?

HUMPHREY

Possible suspect.

KING

(excited)

Really? That's Great! Who?

HUMPHREY

The victim's boyfriend.

KING

Well, that's fine for a motive for  
Katelin. But what about the eight  
other missing girls? You actually  
think that some snot nosed college  
kid has the kind of sophistication  
to be a successful serial killer?

HUMPHREY

Well, if we could find out if he knew any of the other girls, I think we could have a pretty good case for ourselves. I mean, his friends all contest that they were having problems, and the guy frequented McGillicutty's, the last place Kate was seen alive.

KING

So what? I go to McGillicutty's too on occasion. Does that mean I'm the Woe? Is that the best you got?

HUMPHREY

Well, yeah.

KING

That's it?

HUMPHREY

Well I figure we have enough to start to build a case on. Or look into it at least.

KING

No, it's thin. It's flimsy. It's not gonna carry any weight. It's just gonna be another big waste of time. You've gotta come up with something better than that, Humphrey. Jesus.

Just then a MAN runs in.

MAN

(excited)

King! You better come quick, we got another package.

INT. BASEMENT - DAY

KATE

I don't feel so hot. I feel nauseous.

DONNA

Yeah, me too.



KATE

No, I mean really. Not from the experience here, but I think I'm coming down with something.

(beat)

I've got to throw up.

She vomits.

DONNA

Ahhh, YUM!

KATE

I think I might be pregnant from when that sick fuck raped me.

DONNA

(denial)

You're not pregnant.

(beat)

Are you sure?

KATE

Pretty sure. I haven't taken my pill for the last four days, since he took me.

The Woe starts coming down the stairs.

DONNA

Oh shit! what now?

He comes down, and walks around.

THE WOE

I was bored. So, I thought I'd come down and check to see how you guys were holding up. Sort of, admire my work. You look like hell.

He comes upon Kate's pile of vomit.

THE WOE

And what happened here, you have a little accident?

KATE

I think I'm pregnant, you asshole.

THE WOE

Yeah, right. You can't be pregnant.

KATE  
(serious)  
I think I might be.

THE WOE  
Not from...?

Kate nods.

The Woe runs up the stairs.

INT. EVIDENCE ROOM - DAY

Man leads Humphrey and King into evidence room.

MAN  
This just came in.

King examines the package and puts his ear to it, he hears a TICKING sound coming from inside.

KING  
Shit, it's ticking, get the bomb  
squad in here.

MAN  
Bomb squad already checked it out,  
it's not a bomb.

KING  
You sure?

MAN  
Positive. Would I say so  
otherwise? It's safe to open.

KING  
(to Humphrey)  
You wanna take this? It's your  
baby.

Humphrey takes the letter and reads it to himself.

KING  
You want to let the rest of the  
class in on it, professor?

HUMPHREY  
It says: Hi, remember me? Just to  
let you know, I'm still waiting. I  
didn't go away or nothing, if  
that's what you thought. Hide and  
(MORE)

HUMPHREY (cont'd)  
seek isn't as fun when there's  
just one person playing. New  
developments are that I've got  
three more victims lined up, and  
they're all waiting for you. They  
may not be in their original mint  
condition, but they still have  
face value. Just remember the  
clock is ticking. one Mississippi,  
two Mississippi, three  
Mississippi. However, I regret to  
inform you that this will be my  
last letter, as I will soon be  
retiring from my adopted  
activities. Time is drawing near,  
and in two days, I'm afraid that I  
will have no more desire to kill.  
So, this is your last chance to  
catch me. And I'm sorry I can't  
send you any gifts this time, but  
I'd rather keep their mementos for  
myself, as trophies. I know I  
can't prove that I have three  
more, but you'll just have to take  
my word for it, I guess. Until we  
meet again, this is the wretched  
woe, signing off.

KING  
There's a tape with it too  
Sherlock.

HUMPHREY  
Thanks Watson.  
(yells)  
Does anybody have a cassette  
player?!

INT. BASEMENT - DAY

The Woe returns from upstairs, with a pregnancy test. He  
walks up to Kate, and holds it between her legs.

THE WOE  
Go.

KATE  
No.

THE WOE  
You know what'll happen if you  
disobey me, now go.

She gives in and goes The Woe wipes off his hands on Kate's face.

He looks at the test...

THE WOE

Positive.  
(beat)  
You can't be pregnant.

KATE

You've gotta let me outta here.

The woe picks up a sledgehammer.

THE WOE

No, I mean you CAN'T be pregnant.

KATE

What are you doing?

The woe then proceeds to pummel her, repeatedly in the stomach with the sledgehammer. The tension can be seen from the ropes on her hands, stretching her, from the force of the blows.

INT. EVIDENCE ROOM - DAY

Humphrey, King, and others stand around listening to the tape. It's playing the children's song, "I know an old lady".

KING

You're not gonna get him in two days are you? What do you think's gonna happen in two days?

HUMPHREY

I don't know.

KING

You don't know very much, do you?  
You know what I think, I think  
that you're not telling me  
something.

HUMPHREY

(offended)  
Oh yeah?

KING

Yeah, 'cuz I don't see after almost a month of investigating this prick, how you could not have one single thing on this guy. Oh, except for that joke of a suspect, the college student? I find that hard to believe.

HUMPHREY

It's a plausible suspect, what's your problem?

KING

Plausable maybe, but not logical.

HUMPHREY

Well, what do you want me to do? I'm all outta ideas, so if you've got any better ones, please, I'm all ears.

(beat)

The guy's too smart. I'm trying my best.

KING

Well your best isn't good enough, now is it?

HUMPHREY

You should talk, I don't see you coming up with anything. And I bet that, under the circumstances, I'm doing a hell of a lot better than you would ever do in my position.

KING

It's not my job. And I don't see how twelve people disappear from the face of the Earth, and you don't know shit. Just sounds a little fishy to me.

HUMPHREY

You calling me a liar?

KING

If the shoe fits.

HUMPHREY

Well, I guess I just don't have it anymore.

McCaffrey steps in.

MCCAFFREY

(to King)

Why don't you get off his nuts?  
Hasn't he been through enough?

KING

So what? I'm sick of him hiding  
behind his personal life. Personal  
problems is no excuse to let it  
interfere with fucking up your  
work. You're obligated to keep  
your work and private life  
separate. Your wife would have  
been disappointed in you.

Humphrey punches King, laying him out. Humphrey then  
retreats into his office.

KING

That's right, pencil pusher. Hide  
behind your responsibility within  
the sanctity of your office walls  
like always.

INT. BASEMENT - DAY

We pick up where the Woe left off, finishing the job with  
the sledgehammer. Kate has internal bleeding, from the  
mouth, and she is dripping drops of blood from her genitals  
into the waste bucket beneath her.

THE WOE

Well, that outta do it.

The Woe throws down his sledge, in victorious pride.

THE WOE (CONT'D)

Problem solved.

KATE

(weak)

You son of a bitch. I hate you.

Offended, the woe grabs the bucket from beneath Kate, and  
dumps it all over her.

## THE WOE

Sorry, I must've mistaken you for  
a septic tank you disgusting slug.  
Let me make it up to you. Lets get  
you cleaned up.

He goes over to the sink and turns on the hot water. A hose  
is connected to the faucet. He brings the hose over to her.

## THE WOE

Smells like you could use a shower  
stinky. You're starting to smell  
like dead fish and urine.

He proceeds to drench her in scolding hot water for a few  
seconds. Afterwards, he tightens her ropes, dislocating her  
shoulder in the process. He then leaves, staring down Joyce  
on his way out, leaving Kate MOANING in agony.

## INT. HUMPHREY OFFICE - DAY

McCaffrey walks into Humphrey's office.

## MCCAFFREY

Knock Knock.

## HUMPHREY

Hey McCaffrey.

## MCCAFFREY

So how you doin'?

## HUMPHREY

I'm still here.

(beat)

Thanks for sticking up for me in  
there. I appreciate your help.

## MCCAFFREY

Yeah, don't mention it. King can  
be a real dick.

## HUMPHREY

Thanks, but I'm not a kid. I don't  
need you to try to comfort me.

## MCCAFFREY

I'm not. I'm merely sympathizing.  
King is a dick.

HUMPHREY

I'm sorry, for the way I talked to you the other night ago. I was out of line, and drunk.

MCCAFFREY

No problem. I know how rough things have been for you lately, and I wasn't making matters any better.

HUMPHREY

You know, it's like I've been totally enveloped in this case. It's like a tidal wave, and I'm caught in the undertow. Every minute of the day is spent thinking about it, and he actually has the nerve to question my integrity.

MCCAFFREY

I know. It's bullshit.

HUMPHREY

You know, I have a more personal involvement in this case than I told you about.

MCCAFFREY

How so?

HUMPHREY

Jenny was the Woe's first victim.

MCCAFFREY

Oh shit dude. No wonder you've been so hell bent on getting this guy. I had no idea how emotional this case is for you.

HUMPHREY

And that asshole acts like I don't care.

King busts into Humphrey's office.

KING

(to Humphrey)

Hey Joe Frasier...

He slams a write-up paper on Humphrey's desk.



KING (CONT'D)

Get your shit, and get out. You're suspended for two days for assault.

HUMPHREY

You can't do that.

KING

I can, and I did, so get going.

HUMPHREY

I'm not finished.

KING

Oh yeah? So what? You weren't doing a whole hell of a lot with the case anyways, in your half assed attempt at solving it. We can't do any worse leaving somebody, who's actually going to put an effort forth, in charge of the Woe case. Someone who's not going to let twelve murders go unresolved. And if it turns out that the Woe was telling the truth, and he is going to stop killing cold turkey, well then congratulations. You let a serial killer go free. I hope you're really proud of yourself.

HUMPHREY

Fuck you!

KING

Maybe I will.

(beat)

Well, do you need an escort? Get out, what are you waiting for?

King goes to leave.

HUMPHREY

(to King)

What ever happened to not letting personal differences interfere with work?

KING

What the punch? This ain't about the punch. It wasn't even that good of a punch actually. Hell,

(MORE)

KING (cont'd)  
I've wanted you off the case ever since your negligent ass couldn't catch the Woe by victim three. All the punch did was give me an excuse to initiate it. In fact, consider yourself lucky. You got off light, I could have had your badge for that.

HUMPHREY  
Then why didn't you then?

KING  
I think that would be a little hasty. Cuz lord knows, I hate to let a "good cop" go.

King leaves.

MCCAFFREY  
Humphrey, all arguments aside. If you need anything, just ask. Okay?

HUMPHREY  
Thanks. You know, it's a real shame too. 'cuz I think I have a good idea who the woe is. I just couldn't prove it completely, so I was stalling.

MCCAFFREY  
(curious)  
Who?

Humphrey starts to walk out, McCaffrey follows.

INT. PRECINCT - DAY

MCCAFFREY  
No, come on, tell me. Who?

HUMPHREY  
It's not my place to say anymore. Let the jack off who succeeds me figure it out.

Just then, Humphrey sees Angie in the precinct, asking around for Humphrey. A fellow cop points over in Humphrey's direction. She pursues him on his way out.

HUMPHREY  
Oh shit.

Humphrey tries to walk quicker. Angie tries to get Humphrey's attention, as McCaffrey pesters him.

ANGIE  
Detective Humphrey...

MCCAFFREY  
Come on Rich, who is it?

HUMPHREY  
(to McCaffrey)  
Not now.

ANGIE  
Detective Humphrey, hi, remember me?

HUMPHREY  
Yeah, I remember.

ANGIE  
Well, I was wondering if there have been any developments in Katelin's case?

HUMPHREY  
As a matter of fact, I've just been reassigned off the case.

MCCAFFREY  
Who's this?

HUMPHREY  
No one, don't worry about it.

ANGIE  
I'm Angie, I'm Kate's friend.  
(to Humphrey)  
So, there's nothing new you could tell me, huh?

HUMPHREY  
I'm sorry, not now.

MCCAFFREY  
Who's Kate?

HUMPHREY  
No one, Jesus Christ, McCaffrey, would you go away.

ANGIE  
McCaffrey?

Humphrey sees he's made a mistake.

MCCAFFREY

Hey, fuck you pal. You still haven't told me who you think the woe is.

ANGIE

Wait, you're name wouldn't be Mark McCaffrey, would it?

MCCAFFREY

Yes, and who are you?

ANGIE

You knew Kate, didn't you?

MCCAFFREY

Kate? Who's Kate?

ANGIE

What happened that night you were supposed to meet her.

MCCAFFREY

What the hell are you talking about crazy lady?

ANGIE

Don't play dumb with me, she told me all about you. What did you do with her?

MCCAFFREY

I don't know what you're talking about.

ANGIE

Yeah right.

(to Humphrey)

Well? Get him. Arrest him. He knew Katie, he's the guy I told you about. What are you waiting for?

MCCAFFREY

What's she talking about, Rich?

HUMPHREY

Would everyone just leave me alone?

Humphrey walks out.

ANGIE

Okay, I see how it is. This is some kind of policeman's code or something? Some kind of protocol. Cops can't be questioned or betrayed? Maybe Zach is right, the whole system is corrupt. Who's gonna help me? Who can the people trust? I'm gonna bring this whole shotty place down.

She runs away.

KING

What's going on, McCaffrey?

MCCAFFREY

Shit, your guess is as good as mine. We need to talk though.

KING

Alright, come to my office.

INT. KING'S OFFICE - DAY

KING

Okay, now talk to me. What the hell was that whole scene about?

MCCAFFREY

I don't know what the fuck's going on around here anymore. All I know is that you've gotta bring Humphrey back. You can't do this too him. He's too valuable for you to lose.

KING

He's useless.

MCCAFFREY

I think he knows a lot more than you give him credit for. There's something he's not telling us. I could feel it.

KING

No shit there's something he's not telling us. That's the problem. There's no room in this department in keeping shit to yourself.

MCCAFFREY

He says that he knows who the Woe is.

KING

Are you shittin' me? That fucker don't know nothing. It's all bullshit.

MCCAFFREY

Did you know that his wife was the Woe's first victim.

KING

No, she wasn't. She died in a car accident. Where the hell'd you hear that?

MCCAFFREY

Humphrey told me.

KING

My advice is forget about your friend Humphrey. He's tired. He's pulling your pud. He's a masterbater. He's a liar, and a manipulator. And he's jerking you off. It took me a while to realize it too. Stop sticking up for him. He's not worth it, I'm tellin' ya. Let it go.

MCCAFFREY

Well, why would he do that? What do you think he's hiding?

KING

I don't know, but I'm gonna find out.

INT. HUMPHREY HOUSE - DAY

Humphrey walks in through the front door. He travels a couple steps, then stops and stares at the floor. He looks up and sees another...

FLASHBACK...

INT. HUMPHREY HOUSE - KITCHEN - NIGHT

Jenny holds a cordless phone in her hand on a rainy night. She debates whether to dial it or not. She looks at the time, it reads 11:23. She finally dials...

The phone rings, and McCaffrey answers.

MCCAFFREY

Hello?

JENNY

Yeah, hi Mark. It's Jenny,  
Richard's wife.

MCCAFFREY

Oh yeah, hey. What's up?

JENNY

I was just wondering if Richard  
was with you by chance. I know  
it's late, but I just need to  
know.

MCCAFFREY

No, he's not. He left the office  
before I did.

JENNY

When was that?

MCCAFFREY

About seven. He said he was tired  
and wanted to go home and get some  
rest. Why? Is there a problem?

JENNY

No, everything's fine. Bye.

She hangs up and starts looking through an address book. She dials another number from it. Gus answers.

GUS

McGillicutty's, this is Gus, how  
may I help you?

JENNY

Yeah, I was wondering if you could  
tell me if a man named Richard  
Humphrey is there?

GUS

No, he's not. I haven't seen him  
all night.

JENNY

Okay, thank you.

She looks in the address book again, all the way in the  
back, there is a number. She dials it. Kate answers.

KATE

(giggling)

Hello?

Someone is with Kate.

KATE

(to other person)

No, not that one, the other one.

(to phone)

Hello?

Jenny hears Humphrey's voice in the background.

HUMPHREY

(in background)

Well, how the hell am I supposed  
to know that?

Jenny hangs up. She hangs her head and cries.

Time lapses to 1:23 in the morning, and Jenny is sitting in  
the same spot, waiting in the dark.

Humphrey finally arrives home...

He immediately goes to the bathroom, and washes up. He comes  
out and begins to go upstairs, when Jenny turns on the  
light.

HUMPHREY

Jenny? What are you doing? It's  
one o'clock in the morning.

JENNY

Exactly. Where were you?

HUMPHREY

Working.

JENNY

No you weren't. I called your  
office, they said you weren't  
(MORE)



JENNY (cont'd)  
there. I called Mark, he said you  
left, and wasn't with him. And you  
weren't at McGillicutty's. So,  
where were you. Don't lie.

HUMPHREY  
This again. I'm not gonna even  
bother. I'm going to bed.

JENNY  
I called another number too.

Humphrey stops dead on the stairs.

JENNY  
Some little tramp in your address  
book. Who is she?

HUMPHREY  
I don't know what you're talking  
about.

JENNY  
You're caught, Richard. Just admit  
it, and stop embarrassing  
yourself. You're already knee deep  
in shit as it is. And insulting my  
intelligence isn't helping you  
either, you're just digging your  
grave deeper.

HUMPHREY  
Fine. It's true. I've been seeing  
someone behind your back.

JENNY  
How could you do that to me?

HUMPHREY  
Well, you're always so insecure  
and accusing me of cheating, even  
when I wasn't. So, I figured, if  
you were gonna accuse me anyways,  
I might as well do something worth  
accusing of.

JENNY  
And you think that's an acceptable  
excuse for what you've done?

HUMPHREY  
I'm not making excuses, I'm giving  
you reasons.

JENNY

Besides, I stopped doing that to you, because I didn't think it was fair to you, and thought you deserved to be trusted, but evidently I was wrong.

(beat)

How long have you been seeing her?

HUMPHREY

I don't know, about two weeks or so.

JENNY

What's that, "About two weeks or so"? You mean, you don't even know?

(beat)

I bet she'd be real happy to hear that. You sure know how to make a girl feel special. Did you fuck her?

HUMPHREY

Come on? What does that...

JENNY

(interrupts)

Did you. I have a right to know.

HUMPHREY

No.

JENNY

But you want to don't you? You would have if I hadn't found out, wouldn't you? You'd rather come in her than me, wouldn't you?

HUMPHREY

Of course not. Why are you doing this?

JENNY

I'm just trying to understand why? Is it me?

HUMPHREY

NO.

JENNY

Then why? How could you even see yourself with someone else who isn't me?

HUMPHREY

I don't know. I fucked up. What more could I say?

JENNY

You don't think I'm good enough for you, that's it. What's wrong with me? What did I do or say? What didn't I do or say. What does she provide for you that I don't?

HUMPHREY

I'm sorry, I love you, you're the only one that I want.

JENNY

No you don't.

HUMPHREY

Don't what? Love you or want you?

JENNY

Both. If you did you wouldn't have cheated.

HUMPHREY

God, what the fuck do you want me to say. How many times am I supposed to say I'm sorry?

JENNY

(interrupts)

I'm pregnant.

(beat)

I've been waiting for the right time to tell you, but you were never here. You'd rather be off, laughing it up, having a good time with some skank than know about me and your kid.

HUMPHREY

Oh, honey, I am so sorry. Please, I...

JENNY

Don't bother Richard. I don't want it, and I don't want you.

She starts to run out, Humphrey grabs her arms.

HUMPHREY

(pleading)

Look, I know I fucked up. But I swear on the life of our child that I will do whatever it takes to make it up to you. Just give me another chance. I promise, I'll make things right again. Just give me a chance to fix things.

JENNY

You promise? You also promised you would never leave me. I can't trust you anymore. You betrayed me and my trust, and I can't forgive you for that. Your word means nothing to me.

HUMPHREY

This doesn't have to be the end of us. I'll spend the rest of my life trying to earn your trust back. I can make things right again.

JENNY

It's too late for that. And I can't believe anything you say anymore.

She fights away from Humphrey, who is trying to hug her, and she runs away out the front door. Humphrey runs after her.

EXT. HUMPHREY HOUSE - NIGHT

Jenny runs frantically to get away from Humphrey.

HUMPHREY

Jenny, please come back, where are you going?

JENNY

(crying)

I don't care. Away from you.

She keeps running, and trips and falls face down on the road in front of his house. A car hydroplanes going right for her head.

HUMPHREY  
(screams)  
NOOOOO!!!

INT. HUMPHREY HOUSE - DAY

The flashback is over, Humphrey looks saddened.

HUMPHREY  
I'm so sorry, sweetheart. I  
promise, I'll make it up to you. I  
promised I'd avenge you, and I'll  
keep it. So help me god, it's not  
finished.

He grabs his keys and goes out again, with a purpose.

INT. KING'S OFFICE - NIGHT

McCaffrey enters King's office, who is working on his  
computer.

MCCAFFREY  
Well King, I guess I'm outta here.

KING  
Alright, have a good night. Jese,  
you've been here a while today  
haven't ya?

MCCAFFREY  
Yeah, so have you, huh?

McCaffrey walks away. King immediately turns off his  
computer and light, and steps out of his office.

INT. PRECINCT - DAY

King looks around, he is the only one there. He covertly  
then goes over to Humphrey's office, and enters.

INT. HUMPHREY OFFICE - DAY

King rummaging through the papers and drawers in Humphrey's  
office. He comes across the tape recorder Humphrey uses, and  
plays back some of the questioning at the college.

KING  
Bingo.

When he stands up from behind the desk, McCaffrey is leaning over the desk.

MCCAFFREY  
Whatcha doin'?

KING  
(startled)  
Shit! God damn it McCaffrey. What are you doing in here?

MCCAFFREY  
I might ask you the same thing.

KING  
Look, this fucker's playing me for a fool, and I'm gonna find out why. Now, I can prove it too.

He waves the recorder in front of McCaffrey.

MCCAFFREY  
Why don't you just put it back?

KING  
What's it to you?

MCCAFFREY  
That's his private business.

KING  
Get the fuck out of my way.

King walks out of the office.

INT. BASEMENT - DAY

KATE  
I hate this fucking place.

DONNA  
I hear ya.

KATE  
Oh really? What do you have to feel bad about? He doesn't ever do anything to you.

DONNA  
Oh, I've only had the unique pleasure of watching him torture all of you guys first hand. I'm  
(MORE)

DONNA (cont'd)  
still suffering too. You don't think I've wondered why he never does anything to me. That doesn't mean that I don't feel guilty, and helpless here. I feel your guys' pain, so don't vilify me just because you have less luck than I do, and I ain't exactly the luckiest person on the block either. The truth is, if I could sacrifice myself to save you all, I would.

KATE  
I'm sorry. honestly, I didn't mean that, I'm just angry, and frustrated. Honestly, I think he's raising you, like a fucking farm animal, to replace one of us with you after one of us dies off. I really don't know how much longer I could last, but I promise I'll die as slow as possible for you.

(beat)  
Joyce, have you ever heard of telekinesis?

DONNA  
(fed up)  
Oh, shut up! I've had it with that shit. You're stupid have baked telekinesis crap isn't going to work, so do us a fucking favor would you, and put it to rest. Nobody's interested.

KATE  
Sorry. I've been concentrating on this paper clip for four days now and that paperclip has moved about an inch, I swear.

DONNA  
(sarcastic)  
Wow, impressive! How is that helping us now? Maybe in a year you could get it past the sink.

KATE  
It still moved though.

The door upstairs opens.

KATE

Oh no, he's coming back!

The Woe appears from around the corner, carrying another body, Angie.

THE WOE

Don't mind me everyone, just  
continue what you're doing.  
Pretend I'm not even here.

He takes her over to a rod sticking from out of the floor,  
near Donna. Kate gets a glimpse of the woman.

KATE

Angie?

THE WOE

You know her?

From a shadow. you can see him impaling her on the rod,  
shoving her down to the floor, with the rod going through  
her stomach. Kate grimaces.

THE WOE

Don't worry, the placement of it  
shouldn't kill her instantly.

He starts dropping free weights onto the rod to hold her  
down.

INT. PRECINCT - DAY

King waits at the front door, watching it, intensely.

A COP comes up to King.

COP

What are you doing sir?

KING

(snaps)  
Waiting, what the fuck's it look  
like I'm doing?

COP

Goddamn, sorry! Jesus Christ.

King continues to be fixated on the door, until it opens,



and McCaffrey walks through.

King holds the tape recorder up to his face.

KING

How do you explain this you son of a bitch?

MCCAFFREY

What the hell are you talking about?

KING

You're sunk now buddy, I'm talking testimony from one of the victim's friends claiming that you knew the victim. So, that's why you were so interested with my investigating of Humphrey's case notes, huh?

MCCAFFREY

I didn't know any one of the victims.

KING

I don't need to tell you that withholding information regarding a possible homicide is a federal offense.

MCCAFFREY

I swear, I don't know anything about whatever the hell you're talking about.

KING

Well, I can tell you that you and your pal Humphrey could keep eachother company in the unemployment line, cuz you're both fired. And if I have my way, you'll be keeping eachother company in prison.

MCCAFFREY

Why Humphrey?

KING

For withholding evidence detrimental to this case. Do you know how much useful information I found on here regarding all twelve of the missing people? Including you? You're going away for a

(MORE)

KING (cont'd)  
while, I'm gonna see to that.  
Along with Humphrey and all his  
vigilante bullshit. He could take  
that to his jailcell too. We don't  
need any secrets around here. You  
guys are gonna fry. But you still  
have a chance to redeem yourself,  
if you're willing to come clean.  
We're gonna hold you for  
questioning.

(to minions)  
Arrest this piece of shit.

MCCAFFREY  
You can't do this, I didn't do  
anything.

KING  
We'll soon see.

A few officers come trying to restrain him, McCaffrey fights them off.

He grabs his gun and holds King hostage. All the other officers in the precinct point their guns at McCaffrey.

KING  
Whoa, McCaffrey what are you  
doing?

MCCAFFREY  
Shut up, I didn't do anything. And  
I'm gonna prove it.

KING  
It's okay McCaffrey. Don't get  
crazy. You don't know what you're  
doing. Look, maybe I was a little  
hasty before.

MCCAFFREY  
Shut the fuck up.

McCaffrey gets more rough with King, pressing the gun harder against his head, as he slowly makes his way towards the exit.

KING  
Okay take it easy McCaffrey. This  
ain't a game.

MCCAFFREY

Oh, But my life is just a game to  
you though, isn't it?

(to cops)

Throw down your guns.

COP

Come on McCaffrey, we all know you  
ain't gonna shoot him.

MCCAFFREY

You wanna bet? Why don't you try  
me. I'm at the end of my rope. I  
got nothing to lose. This prick's  
already made it painfully obvious  
that he has it out for me, so if  
I'm going to jail anyways for  
something I didn't do because of  
this fucker, then I may as well  
take him down with me.

COP

(to King)

Sir?

KING

Do what he says.

MCCAFFREY

Throw them in King's office.

They all do it.

MCCAFFREY

Now lock it.

COP

I need the keys.

MCCAFFREY

(to King)

Give them to him.

King throws the keys to him, the cop locks the office.

MCCAFFREY

Toss them back.

The cop throws them back to King.

MCCAFFREY

Alright, now everyone take your  
hand cuffs out, do it!

EXT. STATION BUILDING - DAY

McCaffrey's running out to his car, with a handcuffed King. they get in and take off.

INT. PRECINCT - DAY

Back in the precinct, all of the officers are handcuffed together in a circle, locked in an office, struggling to get out.

INT. CAR - DAY

KING

Do you have the slightest fucking idea of the shit storm you just brought down on yourself? Where are we going?

MCCAFFREY

We're going on a little field trip. We're gonna pay Humphrey a visit.

KING

We were getting a warrant to pick Humphrey up ourselves at noon you dumb ass.

MCCAFFREY

I can't wait that long. I don't know about you, but I'm the kind of guy who likes to clear his name right away. Call me impatient if you will. You brought these actions upon yourself. If you'd stop being irrational and allow me to plead my case, but no you had to push it. I was screaming in your face, and you couldn't do me the courtesy of listening to my side of the story. But you know what then, fine. Your choice. Sometimes taking matters into your own hands is the only way to get things done.

INT. BASEMENT - DAY

Donna tries to revive Angie.

DONNA  
(panicked)  
GOD, COME ON, WAKE UP!

Donna begins to spit on Angie. Angie's eyes slowly begin to open.

DONNA  
Oh, thank god. I thought you were dead.

Angie is startled by the unknown location, and jerks her body in shock, quickly coming to realize that she's held in place by a rod through her stomach.

ANGIE  
(in agony)  
OWWWWWW! What the fuck?

KATE  
Angie.

ANGIE  
Kate? What are you doing here?

KATE  
The same as you I guess.

ANGIE  
Everybody's been worried about you. They've been looking everywhere.

KATE  
That's nice. I appreciate it.

DONNA  
I don't think now's the time to shoot the shit.

ANGIE  
Where are we? Is this his...

KATE  
Yeah, Angie, what's the last thing you remember?

ANGIE  
The Masked man. HE TOOK ME!

DONNA

Angie, I hate to put this burden on you, but you're really our last hope to get outta here.

ANGIE

What do you want me to do?

DONNA

We need you try to pull yourself up and off the pole, could you do that?

ANGIE

No, I can't.

DONNA

We need you to try. Come on Angie. We've been down here for days, and we're all gonna die unless you try. So, try, please.

Angie puts her hands on the pole, above the weights and pulls. She does make some progress, pulling herself up a couple of inches. She leaves behind pieces of flesh and blood with every pull as her skin drags, sliding up against the pole upwards. They cheer her on.

DONNA

Yes, come on Angie.

KATE

You could do it Angie.

ANGIE

(in pain)

It hurts!

DONNA

It's okay. You're doing great. Be strong Angie. Come on!

She gets about six inches up, then falls back down under the weight, with all the weight falling back down on top of her.

DONNA

Shit!

ANGIE

I'm sorry.

DONNA

Don't be, you tried your best.

KATE

Well so much for that idea. Any  
body got a plan B?

DONNA

(hysterically)

Do you know anything about  
telekinesis?

(laughs)

We're all gonna die in some  
psycho's basement. Isn't that  
GREAT?!!!

ANGIE

I could try again.

DONNA

Don't bother, it's fucking  
useless.

Angie tries again anyways, and makes it up about a foot and  
a half this time. Everyone gets their hopes up.

DONNA

Holy shit, she's gonna do it.  
We're gettin' outta here. Come ON!

Once again however, Angie craps out, and falls back down to  
the floor under the weight.

ANGIE

It's too heavy. Sorry everyone.

DONNA

You tried. That's all you can do.

(beat)

Well, everybody. It's been a very  
lovely ride, And I just want to  
say before we die, that I feel a  
lot closer to each and everyone of  
you. I don't know when each of us  
are going to die, but I think it's  
best to get it out of the way now,  
incase we don't get a chance  
later. So, I'll see you on the  
otherside.

ANGIE

Are we all in agreement, that no  
one here is gonna get out alive?

DONNA

We have to speak on behalf of Gwen and Joyce, but I think we can all agree to that.

ANGIE

I've heard about this guy on the news, and he's already killed about eight people at least already. And I think it's safe to say that he's not going to stop at us. And I'm not going out like this. Just like execution firing squads, like during the Holocaust. I never got how if you're going to be executed anyways, you don't go down fighting? Why just sit here, rotting, waiting to die? We may as well make a try for it.

(to Donna)

Bring your leg over here.

DONNA

Why, what are you gonna do?

ANGIE

Something incredibly noble. I'm gonna save you guys.

DONNA

No, I'm not gonna let you do that.

ANGIE

Come on, one person dying is a lot better than all five, now bring your leg over here, now!

DONNA

No, if one goes down we're all going down together.

ANGIE

That's the dumbest fucking thing I've ever heard.

KATE

I'd like to get outta here, if you're willing to sacrifice yourself for us, Angie?

ANGIE

Fucking aye. Look, you're not my mother. It's my decision, Gimme

(MORE)



ANGIE (cont'd)  
your fucking foot. I'm bleeding to  
death anyways, I'd rather die  
quicker.

Donna reluctantly complies.

Angie grabs hold of Donna's foot, and starts to pull herself  
off of the pole, tearing her flesh.

DONNA  
HOLY SHIT!

EXT. STREET - DAY

McCaffrey pulls up in front of Humphrey's House.

INT. CAR - DAY

MCCAFFREY  
Here we are. Home sweet home.

KING  
What are you gonna do?

MCCAFFREY  
I don't know. I hadn't really  
thought about it. This all kind of  
happened at the spur of the  
moment. But I'm gonna get to the  
bottom of this.

He takes the tape recorder out of King's pocket.

MCCAFFREY (CONT'D)  
So, you just wait here, and I'm  
gonna have a little chat with our  
friend Humphrey. I'll be right  
back.

McCaffrey gets out of the car.

INT. HOUSE - FRONTROOM - DAY

The Woe holds a skull in his hand, and strokes it.

THE WOE  
Don't worry your little head about  
yesterday's minor mishap. It won't  
prevent me from accomplishing my  
goal of fulfilling my promise to  
you.

A partially decomposed corpse of Jenny lies in the middle of the living room. It has candles and skulls and body parts all around it, and pentagrams, like some kind of voodoo ritual.

THE WOE

I swear I'll make things right  
again. We could start over. It's  
not finished.

The doorbell RINGS.

He walks over to the door, taking off his mask. It is Humphrey. He reaches the door and opens it, McCaffrey's standing there.

MCCAFFREY

Knock Knock.

INT. BASEMENT - DAY

Angie has Donna free and they free Kate. Kate adapts to being able to use her limbs again.

Angie bleeds profusely from a huge split in her side.

KATE

Thank you, Angie.

ANGIE

You wanna thank me? Survive.

Angie keels over, weakened. and sits.

DONNA

Angie?

Donna goes over to comfort Angie.

ANGIE

I'm alright, free the others.

Kate frees Gwen.

KATE

Alright, lets go.

DONNA

Wait, we're not done yet. What  
about Joyce?

INT. HUMPHREY HOUSE - KITCHEN - DAY

McCaffrey forces Humphrey up against the wall, enraged.

MCCAFFREY

You've got some explaining to do mother fucker, and you better come clean right now. What have you been saying about me? Why have you been lying? You trying to frame me or what? cuz that's not gonna happen. I won't let it.

HUMPHREY

Calm the fuck down my friend. You haven't figured it out by now? Think, why else would I have kept everything to myself? You think I just wanted selfish glory? What better way to get away with murder than to get information on what everyone knows about me, and then eliminate the competition. No one would suspect the cop assigned to the case.

McCaffrey steps back, and takes out his gun and points it at Humphrey.

MCCAFFREY

You're the woe? Then why the packages? why the notes? It seems to me it would have made more sense to draw the least amount of attention to yourself.

HUMPHREY

Not when I know that all the evidence pertaining to the case is going directly to me to investigate. Fooled you guys, didn't it?

MCCAFFREY

Of course, what better way to not arouse suspicion than by handling all your own evidence? Brilliant, congratulations, you must be very proud of yourself. It's always who you least suspect. But, all for nothing. I got your confession right here.

He shows him the tape recorder.

HUMPHREY

That's alright, I wasn't planning  
on having you leave anyways.

MCCAFFREY

Me? I think I've got the upper  
hand here Hmphrey.

HUMPHREY

You sure?

Humphrey looks up like there is something over McCaffrey's  
head. McCaffrey looks up. When he does, Humphrey jives  
around out of the path of the gun, grabbing it in the  
process. Humphrey and McCaffrey wrestle over it.

INT. BASEMENT - DAY

We pick up where we left the girls.

KATE

Cutting her free will take too  
long. We have to get out now.

ANGIE

I'll free her, you guys get out.  
I'm done for anyways.

DONNA

(to Angie)

Who are you kidding, you can't  
even move. you won't last long  
enough to get her free, we have to  
do it.

KATE

Fine, you can do what you want,  
I'm leaving.

(to Gwen)

Gwen, what do you think?

Gwen points up, implying she wants to go.

KATE

Fine, we'll go and get help.

DONNA

By the time you get help, she could be dead. What if you guys get caught? He'll kill her for sure.

KATE

She's done for anyways. There's nothing we can do for her now. And like she said, there's no sense in all of us dying, now is there?

DONNA

You selfish cunt. How could you just leave them here to rot?

They hear two loud POPS come from upstairs.

DONNA

What the hell was that?

The DOOR is heard opening upstairs, they stay quiet and brace themselves, grabbing anything they can find as weapons. Kate finds a baseball bat.

They hear something start to TUMBLE down the stairs and the door closes. When "it" reaches the bottom of the stairs, they see that it is a dead McCaffrey.

INT. CAR - DAY

King uses the police radio in the car. Though his hands are handcuffed behind his back, he slips them under his legs to put them in front of himself.

KING

Shots fired at the Humphrey residence, request immediate assistance at 3554 South...

INT. BASEMENT - DAY

The girls panic.

DONNA

Fuck this. For now on, it's every woman for herself.

Gwen and Donna delicately step over McCaffrey's body, which is also missing an ear, and head up the stairs.

KATE

You assholes! Fine go. I'm still here guys. don't worry. I won't leave you.

Donna and Gwen reach the top of the stairs, and quietly crack the door open. Humphrey walks just ahead of them oblivious to them trying to escape. The girls panic.

DONNA

Shhhh.

Donna peaks her head out and checks.

DONNA

Coast is clear. Come on.

INT. KITCHEN - DAY

Humphrey's in the kitchen frying up McCaffrey's ear. He feeds it to his caged dog in the kitchen.

INT. HALLWAY - DAY

Donna and Gwen hear Humphrey in the kitchen, so they go to the...

FRONTROOM

They are shocked by the corpse and candles, and skulls in the frontroom. They peak around the corner. They see Humphrey walk by, and they hide back behind the wall.

Humphrey stops and looks in their direction, then continues on his way upstairs.

He is stopped once again when his pet parrot in the frontroom starts to repeatedly squawk the word "DIE" over and over.

Humphrey gets agitated. and goes back down towards the frontroom.

HUMPHREY

Shut up you stupid bird!

Humphrey gets closer and closer as the bird continues.

HUMPHREY

I said shut up!

The bird quiets right before Humphrey reaches the frontroom. He then turns back around and heads upstairs.

Kate and Gwen continue to find a way out.

KATE  
(whispers)  
come on.

INT. BASEMENT - DAY

Donna is in the process of cutting Joyce loose.

DONNA  
It's gonna be okay, guys. I'm  
going as fast as I can. Just hang  
on.

ANGIE  
I don't think I'm gonna last much  
longer.

DONNA  
Don't talk like that. You'll make  
it.

Angie keels over and dies. Donna goes over and examines her. and then hugs her.

DONNA  
Angie? Oh my god!

Donna starts to get Joyce out again.

INT. HALLWAY - DAY

Kate and Gwen tip toe down the hall. They look up the stairs and keep on. They look up again as they pass the ceiling wall and see Humphrey looking down at them.

HUMPHREY  
Hi.

Kate looks at him with recognition.

KATE  
Mark?

EXT. OUTSIDE - NIGHT

She has a FLASHBACK of when her and Humphrey first met.

KATE

Hi, I'm Kate. Paterson.

HUMPHREY

Hi Kate I'm...

Humphrey sees his wife flash in his mind, for a brief second. Then, McCaffrey flashes.

HUMPHREY (CONT'D)

...Ummm, Mark, Mark McCaffrey.  
Nice to meet you Kate.

KATE

Likewise.

INT. KITCHEN - DAY

Gwen and Kate make a run for the door, Humphrey runs after them down the stairs.

KATE

No, what are you doing?

Halfway down the stairs, Humphrey grabs Kate's hair, she swings at him with the baseball bat. Humphrey has more leverage however, due to the railing in the way, and snatches the bat away from her. Gwen manages to escape however, and runs out the door while Humphrey is busy with Kate.

EXT. HUMPHREY HOUSE - DAY

Gwen runs out of Humphrey's typical street on suburbia. She runs down the street, frantic and bloody, amongst kids playing and a neighbor mowing his yard, who are just watching her run, confused. She runs non-stop down the block. King watches her as well and tries to get her attention..

KING

(to Gwen)

HEY!

(to himself)

Damnit McCaffrey. Why'd you have  
to take my gun?



King hears commotion and runs for the house.

KING  
(yells)  
Hello? I'm coming.

INT. KITCHEN - DAY

Humphrey rushes to the door and closes and locks it before King gets there.

Humphrey drags her by the hair, to a drawer to retrieve a pair of handcuffs as she fights.

King tries to break down the door on the otherside.

HUMPHREY  
You just ruin everything, don't  
you?

KATE  
Why did you do this?

HUMPHREY  
Why? You wanna know why? Come  
here. Lemme show you.

He drags her into the...

FRONTROOM

He takes her to his wife's corpse, and throws her on it.

HUMPHREY  
That's why. You killed her, it's  
your fault, I'm just returning the  
favor. The book says that with  
enough souls...

Kate looks down and sees a book on voodoo rituals.

HUMPHREY (CONT'D)

...I could bring her back, if I have the blood of the one who performed the injustice. You took her away from me, and I'll use you to bring her back to me. You're responsible for her death, and everyone else who died in the effort to bring her back. You're the real wretched woe, case closed.

EXT. STREET - DAY

Three cop cars race on their way to Humphrey's place.

INT. HUMPHREY HOUSE - FRONTROOM - DAY

KATE

I didn't know you were married.

HUMPHREY

You didn't have to, you're all the same. Speaking of which, where are your little friends?

He hand cuffs Kate to a secure location, and goes down into the basement with his gun. The sound of SCREAMING, STRUGGLING, and GUN SHOTS is heard coming from downstairs. Donna then comes running from downstairs.

She looks for an exit, Humphrey grabs her and puts her face to the electric burner he was once using on the stove.

The banging on the door stops.

He then puts her head in the oven and kicks the oven door on her head a couple times, until she stops moving. Humphrey then proceeds into the...

FRONTROOM

HUMPHREY

(to Kate)

Now, where were we?

King then jumps in through a window with the shade down, and tackles Humphrey, they struggle, until Humphrey shoots him twice in the stomach.

HUMPHREY

Now, as I was saying, you're all  
just dumb stupid little cock  
teasers. Little homerecking...

Humphrey puts another clip in his gun.

HUMPHREY (CONT'D)

...Hussies who like to break up  
happy homes. Flashing your little  
hot asses. Advertising pussy like  
it's a billboard sign. Tempting  
happily married men to abandon  
their better judgement for a  
fantasy of lust. I never wanted to  
replace her with a little whore  
like you. She was a saint, and  
didn't deserve what you did to  
her. So, you deserve what I do to  
you.

He unloads the whole gun in her face, while she is still  
hand cuffed. He stomps on her head repeatedly afterwards.  
SIRENS then appear outside.

HUMPHREY

No, not yet. It can't be over. I  
need more time. She's coming back.  
I haven't got the chance to make  
things right yet. I still need to  
fix things. This isn't finished.

He puts another clip in his gun.

The cops barge into Humphrey's house, and get into a  
shootout with Humphrey. Humphrey gets shot repeatedly, and  
dies, lying on his wife's corpse.

FADE OUT.