

## The Craving

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FADE UP

INT. THE BASEMENT - NIGHT (DIM LIT)

The whimpers of a woman in pain can be heard echoing throughout the grim room of the basement.

The walls are covered in spider webs, mold and mildew. There's hooks hanging from the ceiling, and on one particular hook, there's some sewn together dead flesh with bugs crawling over it. On a hook next to it, there's a picture of a teenage Mexican female with shaggy brown hair, big teeth and bum clothes. There's a big red broken heart around her head.

We continue to roam through the cluttered filled basement, and then we come to a stop where the whimpers are coming from.

The Caucasian female is tied naked to a pole with barb wire. There's blood coming from her body from the barb wire cutting through her flesh from trying to escape.

Her brown hair is frizzed up and sweaty, and the dried up dirt and mud on her face is starting to become moist from the sweat leaking from her forehead.

The hand of the Killer which is covered with a black leather glove comes up and begins to caress the woman's face, and her whimpers grow louder.

The Killer stops caressing her face and moves the hand away, and her whimpers die down for a moment, until the Killer holds up a pair of garden shears and her eyes widen and whimpers turn into screams.

The Killer moves the shears from her face and places them under her chin, and just as her screams are about to grow louder, the Killer plunges the shears deep into her throat.

You can hear her choking on her own blood, as the blood from her throat spills out onto the floor.

The Killer opens the shears and spreads the wound open wider causing more blood to spill out faster.

Her baby blue eyes are still and blank as she hangs there dead with some blood coming from her mouth.

The Killer pulls the shears out that's dripping with blood and tosses them to the side.

The Killer tilts her head to the side and pulls out a scalpel and begins to cut a large portion of flesh from the right side of her face.

When the Killer removes the flesh and tosses it to the side, the Killer starts to play in the wound where you can see her jawbone and some of her teeth.

When the Killer is finished, the Killer grabs her by the hair and snatches her from the pole slinging her to the floor.

As the woman is lying dead on the floor, the blood from her wounds is spilling out onto the floor, the black boots and pants of the Killer are seen.

The Killer kneels down and the black sleeve and glove of the Killer is seen, as the Killer plays in her hair for a moment.

The Killer stands back up and then spits on the woman before walking out the room.

FADE OUT

## OPENING CREDITS

### INT. THE HOUSE THE BEDROOM - NIGHT (DIM LIT)

The wooden blinds that are partially open let's in the moon light through the slits, along with a cool summer breeze on this late July evening.

We start to move through the room which is fairly clean with the exception of a few women's clothes scattered about.

We come to a stop on the lamp that's resting on the night stand beside the bed. The lampshade is tilted up just enough so that the light from the lamp is shining down onto the bed.

On the bed lies a Caucasian female in her mid thirties dead. She's dressed in a blue negligee that has blood spatters on it here and there. Her brown eyes show that she went through pure terror as her throat was slit down to the bone. Her hands are tied with barb wire in front of her as if she's praying, and there's a large portion of flesh removed from the right side of her face.

The blood from her wounds is spilling out onto the bed staining the once white sheets heavily.

Moving from the bed, we scan through the room again and come to a stop in the dark corner of the room by the door, where the only source of light the can barely be seen to give off the silhouette of the Killer is coming from the slits in the door.

The Killer flicks a lighter and a flame emerges bright enough to see the end of a cigarette that's being lit, but you can never see the Killer's face.

The flame dies out and now smoke fills the room.

The Killer opens the door, and you still can't see who the Killer is, only the all black outfit which appears to have a hood because it's on the Killer's head.

The Killer walks out the room leaving a smoke trail as the door closes.

## CONTINUING

### INT. THE HOUSE THE LIVING ROOM - NIGHT

The living room is fully furnished with black leather furniture, a fireplace that's not lit and hanging above it is a painting. There's a coffee table with some pictures on it, a fruit bowl and a telephone.

The Killer moves to the telephone. The right hand of the Killer grabs the phone and begins to dial numbers before placing the phone to the ear.

Operator

(o.s.)

911, what is your emergency?

Killer

(breathes heavy into the phone)

Operator

Hello? Hello, is anyone there?

The Killer drops the phone walking off toward the front door, still not able to see the face, only the all black outfit and the trail of smoke that lingers behind, as the Killer walks out the door leaving it wide open.

INT. THE HOUSE THE BEDROOM - NIGHT

The room still looks the same, only now there's forensic officers taking pictures of the scene and looking for evidence. Medics are looking over the woman's dead body.

We move over to the wall.

Standing against the wall is a Caucasian male in his late forties with black hair that has traces of grey in it. He's dressed in a suit and a black trench coat, with his arms folded across his chest. His ice blue eyes that are scanning the room shows he's fed up with what he's seeing as he sucks his teeth in disgust and then takes a deep sigh. His name is Charlie.

One of the medics looking over the woman looks up with a lost look shaking his head.

Medic 1

Charlie. I think you want to come and take a look at this.

Charlie shakes his head sighing as he gets off the wall and makes his way over to the bed. When he gets to the bed, he gets down on one knee and places his hand on his chin and begins to rub it while his ice blue eyes looks at the woman's hands all the way up to the deep laceration in her throat.

Charlie

(sighs)

Yeah, this our guy. Same traits, just a different method of death.

Another one of the medics that's looking between the woman's legs comes up with a look of disappointment on her face.

One of the other forensic officers comes and stops standing behind Charlie.

Medic 2

No sign of forced or willing sexual penetration.

Charlie

I figured that much. (points to the missing flesh) I wonder why he cuts the flesh from their faces?

Forensic officer

Maybe he keeps it as a souvenir, to remind him of the sick shit that he does to each victim.

Charlie stands up with a frown on his face as he sucks his teeth.

Charlie

Right. And my dick drags on the floor.

Charlie walks over to the wall and punches it with all his might.

Everyone stops what they were doing turning to look at him.

He shakes the pain off and makes his way out the room downstairs where there are more officers searching over the room.

Charlie makes his way to the front door and walks out.

CONTINUING

EXT. THE HOUSE THE PORCH - NIGHT

There's people standing outside looking on at the house confused to what happened. There's police cars and ambulances in front of the house with the lights on, but the sirens are off.

Charlie comes out onto the porch and stops looking around the scene.

He goes in his pocket and pulls out a pack of Kools and a lighter. He opens the cigarettes taking one out placing it in his mouth. He shakes his head as he lights it and then takes a hard pull looking up into the sky at the moon.

The moon looks lovely, as the smoke from Charlie's cigarette is rising in the air.

Charlie

Who are you? Where are you? And what drives you to do the sick shit that you're doing?

You can hear Charlie takes a hard pull from his cigarette, then sharply exhales the smoke.

FADE TO BLACK

FADE UP ON

EXT. HARPER WOODS, MICHIGAN THE OFFICE BUILDING - MORNING

The sun is reflecting off the many windows the building. There's other buildings around, but that one sticks out the most, not just for the height, but because of the unique style of how the building is built. You can hear the traffic from the street and freeway going pass.

CONTINUING

INT. INSIDE THE OFFICE BUILDING BERNARD'S OFFICE - MORNING

We scan the room, and we see the plaques on the wall for various achievements. There's news clippings and pictures of a African American female in her late twenties. She has long black hair, a beautiful smile that would light a room up and baby brown eyes. This is Bernard's mother.

We move in on Bernard.

He's sitting behind his desk reading over a case file. He's dressed in a baby blue suit and tie, with is strawberry blonde dreadlocks pulled back in a ponytail. He has a reddish brown skin tone with a beauty mole on the left side of his face. He's in his mid twenties.

He has a calm look on his face as he licks his lips.

A woman comes in carrying a stack of case files, walking over to the desk placing them down.

The woman is a Mexican female in her early twenties, dressed in a white shirt and some black slacks. Her jet black long hair hangs down on her shoulders and back, and her well sculptured body is making her clothes look good on her. Her name is Mary.

She fans herself as she takes light breaths, and Bernard continues to keep his eyes on the file that he's reading.

Mary

Hey Bernard.

Bernard  
(continues reading)

How you doing today?

She walks over to the wall of plaques. She places her fingers on each one rubbing them with a touch of seduction.

Mary

Did you hear about the murder?

Bernard  
(continues reading)

Nope. How did this one die?

Mary

Throat slit down to the bone. But, strange to this day. There's still no sign of rape.

Bernard  
(continues reading)

Isn't he something. Kills women, but has the common courtesy not to rape them.

She turns around with an orgasmic look on her face, as she makes her way to the desk and then takes a seat on the edge of it.

Mary

I know right? Usually when a woman is killed, she's either raped before or after. I guess that's what makes this guy so eerie.

Bernard places his file down and stands up stretching. From the looks of how he's filling the suit out, you can tell he has somewhat of a build underneath it.

He looks over at her and she looks at him with a smile, as he comes from behind the desk walking over to her and stopping.

She stands up, and she's breathing somewhat heavy as a slight smile starts to come to her face from looking into his light brown eyes.

Bernard

Thanks for everything that you do around here Mary.

Mary  
(blushing)

Anytime. You know I'm here if you need anything.

They smile at each other, as they slowly move in for a hug. They hug each other passionately for a brief moment, and then they part from each other clearing they're throats.

Bernard

I'll see you tomorrow.

Mary

I'll be here.

Bernard walks out the room.

Mary continues to stand there looking at the door blushing turning bright red as she smiles from ear to ear, before she turns to the files on the desk picking some of them up walking over to the file cabinet ready to place them in.

#### EXT. MR. BEE'S RESTAURANT - AFTERNOON

There's tables and chairs set up very elegantly, with blue and white table cloths, white and blue roses in a vase in the center of the table with the menu resting up against it along with the salt and pepper shaker.

The front of the building is all glass, except for the top part which is made from brick and has the name of the restaurant on it. The letters are in calligraphy.

People are standing in line to get in, and there's people walking out with looks of satisfaction from eating on they're faces.

CONTINUING

INT. INSIDE THE RESTAURANT - AFTERNOON

Inside the restaurant is full, as people are sitting at tables that look somewhat like the ones outside, some are bigger and some are smaller. There's people getting up and leaving, and the waiters are walking around taking orders or bringing food to people's tables. The waiters are dressed in blue shirts with black pants.

There's talking but it's very low because the restaurant is very high class, making you think only the rich snobby people dine here.

We move to the back of the restaurant, where two guys and one woman are sitting at by the back window.

Their table holds bottles of wine, glasses, salt and pepper shakers, the menus and a bread basket.

The woman is African American in her mid twenties with long black hair, brown eyes that match her skin tone and a female body builder frame just not as bulky, but more toned. She dressed in a two piece brown suit. Her name is Claire.

Sitting to the side of her is a Mexican male in his mid twenties. He's on the lanky side with slicked back black hair. He has hazel eyes and is dressed in a aqua blue suit. His name is Joey.

And sitting next to him on his cell phone with some sunglasses on, is a Caucasian male in his mid twenties. He has curly blonde hair with a baby face and slender build. He's dressed in a all black suit. His name is Tom.

Claire takes a sip from her wine.

Claire

I tell you. With all the murders going on these days, it makes you scared to be a woman living out here.

Joey looks up with a smile on his face as he turns to look at her.

Joey  
(joking)

Don't worry Claire. A woman with your build should never worry about being attacked by a man. Or anything else for the matter.

Claire gets a upset look on her face as she stands up moving her chair back walking over to him with her fist balled up.



Claire  
(upset)

You're just jealous because a woman has a body that you can never have!

Everyone stops what they are doing and turns to look back at them.

Joey takes a sip from his water with a nervous look on his face.

Claire continues to stand over him waiting for him to say a word so she can hit him dead in his mouth.

Tom hangs his phone up and places it in his pocket. He lifts his sunglasses up showing his brown eyes. He smiles as he shakes his head.

Tom

Will you two cut it out? I'm sure there's something more interesting that you can be doing right now.

Claire looks at Joey with an evil glance as she cracks her knuckles before heading back to her seat sitting down.

Claire

You lucky we friends...otherwise I would do something to you.

Everyone goes back to what they were doing.

Tom takes a sip of his water and then wipes the residue from his lips snobbishly looking over at Claire.

Tom

Women today. Always trying to prove they tough.

Claire gives Tom the same evil glance, and Tom shrugs up his shoulders with a smile on his face.

Bernard comes into the restaurant.

Bernard makes his way to the table stopping behind Tom looking down at him.

Tom  
(Cont'd)

But seriously. I think the person behind these murders is truly sick.

Bernard places his hand on Tom's shoulder making him jump and turn around.

Tom looks up at Bernard and Bernard looks down at him with a smile on his face.

Bernard

Now would you look at this? The guy that sleeps with anything he can stick his dick in calling someone else sick. I'm truly amazed.

Bernard taps Tom three times on the shoulder before he walks over to his chair taking a seat.

Joey stands up extending his hand for a handshake with a smile on his face.

Joey

Well if it isn't Mr. Perfect. What took you so long? Mary had you tied down? (winks his eye)

Bernard picks his menu up and begins to read.

Bernard

(reading)

Joey. If I didn't know you any better, I would say you have no social life. Wait a minute...you don't have a social life.

Joey pulls his hand back with a embarrassed look on his face taking a seat.

Tom

(looks at Bernard)

You know...one of these days that mouth is gone get your little ass in trouble?

Bernard

(continues reading)

Just like one of these days one of them tramps you sleep with gone give you something you can't shake? But do you see me complaining?

Claire notices the tension building between the two, so she clears her throat to get everyone's attention.

Claire

So Bernard. Who do you think is behind the murders?

Bernard

(continues reading)

To tell you the truth...I think Tom is behind it. I mean we all know his motto. If she ain't giving it up willingly, he doing something to make sure that she does or wish that she had.

Tom stands up in rage knocking over some of the glasses on the table. He walks to Bernard and pushes him slightly.

Tom

(upset)

Are you fucking serious right now!? You gone use my past in a situation like this!?

Everyone stops what they're doing again and looks over at the table.

The manager comes over and stands beside Tom.

Manager

Excuse me sir. I'm going to need you to sit back down and calm down, or you gone have to leave.

Bernard places his menu down and looks up at the Manager.

Bernard

Everything okay sir. My friend just had a little bit too much to drink, but everything's under control.

Manager

Are you sure?

Bernard goes in his pocket and pulls out a roll of money and hands it to the Manager.

Bernard

Trust me. Everything is good. (talking to Tom) Ain't that right Tom buddy? (smiles and winks at Tom)

Tom cracks his knuckles as his face frowns up before he takes his seat.

Tom

(through his teeth)

Yeah, everything is fine.

Manager

Okay. Keep it down over here.

The Manager walks off.

Tom continues to stare at Bernard with a look of hate etched on his face.

Bernard is smiling as he pours himself a glass of wine and then takes a sip.

Bernard

(CONT'D)

On another note. I think that the killer is disturbingly different, yet has a touch of class and dedication to his work.

Bernard raises his hand trying to signal a waiter over.

Claire

But, why do you think he's only killing women and not men as well?

Bernard

(hand still raised getting irritated)

I don't know, nor do I care. When he starts killing men, then I'll let you know. Then again, I still wouldn't care, so hey.

Joey

Mr. Perfect. Does anything get under your skin?

Bernard  
(hand still raised)

Yeah. When I try to call over a waiter and he act like he's got something better to do then take my order.

Tom finally calms down as he fixes his clothes and clears his throat.

Tom  
Well. I'd love to stay and chat, but I have a date to attend to.

Bernard turns and looks at Tom with a sly look on his face.

Bernard  
(puts his hand down)

Make sure when you're done with the lucky whore for the night...make sure you cash her out like you do all the other ones.

Tom stands up and then gets down on one knee looking Bernard dead in the eyes.

Tom  
Your day is going to come. And when it does...I'll be the main one pissing all over your parade.

Tom stands up and knocks his chair over making his way out the restaurant.

Claire and Joey look at Bernard confused, as Bernard takes a sip from his wine.

Claire  
What's wrong with you? Why would you tell him something like that?

Bernard  
Because my status says I can. Now, can I eat?

Claire stands up and grabs her purse from off the back of her chair. She goes in her purse and takes some money out placing it on the table.

Claire  
I think you should eat by yourself, Mr. Perfect. We wouldn't want to ruin your image with our how shall I say...low standards. (nods her head at Joey)

She walks out the restaurant and Joey continues to look at Bernard confused.

Joey  
Bernard, what's wrong with you man? I mean seriously, you need to get it together dude.

Bernard  
My problem is the same one that you're having. I'm trying to enhance my perfect lifestyle, while you're trying to be noticed. You figure it out.

Joey stands up with an angry look on his face as he goes in his pocket and pulls out some money throwing it on the table.

Joey

You cold hearted bastard. Eat by yourself, you prick.

Joey walks off.

Bernard leans over getting all the money off the table and then throws it to the floor.

He goes in his pocket and pulls out his credit card.

Bernard  
(holding his card up)

I don't need this! I was paying for everybody with my credit card!

He places his card down on the table.

He goes in his pocket and pulls out a pack of Newports along with his gold lighter with the initial B on it made from diamonds.

He takes a cigarette from the pack and places it in his mouth. He lights the cigarette and leans back in his chair taking a pull then exhaling slowly.

He looks around and notices someone at another table reading the paper.

The headline reads about the killer claiming his tenth victim.

Bernard takes another pull from his cigarette shaking his head with a smile on his face.

Bernard

If they were smart, they would realize the killer is far from completing his masterpiece.

### INT. THE BAR - NIGHT

There's some mellow music playing in the background of the smoked filled bar. There's people playing pool, throwing darts, dancing on the floor, sitting at the bar having drinks or at their tables.

The bartender is behind the bar making drinks for people.

Tom is sitting at the bar with a row of shot glasses in front of him and a half bottle Bacardi. He takes a shot and then turns to look at his date.

Tom's date is a Caucasian female in her early twenties. She's very petite with her bleached blonde hair pulled back in a ponytail, dressed in a fitted black dress with the purse to match.

Tom  
(drunk)

So, what are we doing when we leave here?

She grabs a cherry from the bowl that's in front of her and places it in her mouth. She plays with it in a seductive way, before she places it in between her teeth and slowly pulls the stem out.

Tom is looking on with a dazed look on his face.

Tom's date

I should be asking you that.

Tom takes another shot and tilts it back quick then shakes his head to fight off the burning sensation.

Tom  
(drunk)

I tell you what. I'm about to go to the bathroom...and when I get back, we can head to my car and get out of here.

Tom's date

Hurry up. Maybe after we leave here, I can treat you just like I did that cherry.

Tom stands up fixing his clothes staggering a little as he starts to make his way through the crowd heading to the bathroom.

He gets to the bathroom and walks in.

CONTINUING

I  
NT. THE BAR THE BATHROOM - NIGHT

The bathroom is amazingly clean. There's three urinals on the wall, two sinks, three stalls two of them are open and one is closed because someone is in it. The mirrors are clean.

Tom walks over to one of the urinals and pauses for a second. He unzips his pants and starts to use the bathroom.

Tom  
(drunk)

(mocking Bernard) Make sure when you done with the lucky whore for that night, that you cash her out like you do all the other ones. (scoffs) Who the hell does he think he is? At least I am out here getting mine, while he hung up on a bitch that he scared to approach. (laughs) It's funny none the less, because I still love him. If it wasn't for him...

Guy in the stall  
(o.s.)

God damn! Can a man take a shit in peace, without some pussy coming in here whining about her problems!?

Tom finishes using the urinal and flushes it.

He turns around with a lost look on his face as he fixes his pants walking over to the stall then kicks it.

Tom

Fuck you pal! Focus on wiping that ass instead of what I'm talking about!

Guy in the stall

(o.s.)

Focus on finding your pad, you little bitch!

Tom turns his back walking to the door and opening it.

Tom

Fuck you!

Guy in the stall

(o.s.)

Go fuck yourself! You sound like you good at it!

Tom walks out.

CONTINUING

#### INT. THE BAR - NIGHT

Tom sees his date at the bar having a conversation with a husky black man with a tight fitted shirt on and some jeans.

The black guy is laughing talking to Tom's date as he takes a sip from the cup that he's holding.

Tom sucks his teeth as he fixes his collar and then walks over to the two stepping in between them placing his arm around his date.

The black man looks at him confused, as Tom grabs a shot from off the bar and tosses it back.

Tom

Sorry pal, this pussy is already claimed for the night.

The black man has no expression on his face as he stares at Tom.

Tom's date

Took you long enough.

Tom looks at the black man and winks his eye at him.

The black man makes his chest jump to try and intimidate Tom.

Tom

Yeah well, good things come to those who wait.

Tom's date

Okay. But I want you too...

Tom

Let's get going.

Tom grabs her by the arm and starts to walk off with her.

The black man is watching the two walk off, but he's mainly watching Tom.

Tom  
(CONT'D)

Who was that guy you was talking too?

Tom's date

I wasn't talking to him. He was more interested in you.

Tom

Huh?

Tom's date  
(laughs)

He said he was liking what he saw, and he wanted to get to know you better.

Tom gets a confused look on his face as he turns back around to look at the man.

The man sees Tom looking at him and blows him a kiss then smiles.

Tom turns back around shaking his head as they make their way to the door.

Tom  
(sighs)

It's a god damn shame to be this sexy.

They walk out the bar.

#### INT. TOM'S HOUSE THE MAIN HALLWAY - NIGHT

The crystal chandelier that hangs above the room is shining bright revealing the off white walls, and everything else that's in the room.

There's two in wall aquariums, some paintings on the walls, some plants in the corners of the room, in the center of the room is a big statue of Tom himself dressed in a suit and there's a spiral staircase that leads upstairs.

The locks to the door can be heard opening and then in walks Tom and his date laughing staggering up against the wall, as Tom closes the door.

They continue to laugh and talk as they stagger up the staircase.



When they get to the top, they stop at a door to a room.

Tom opens the door and they walk in.

CONTINUING

INT. TOM'S HOUSE THE BEDROOM - NIGHT

Tom claps his hands and the lights come on along with some smooth jazz music.

He has a king sized water bed with black satin sheets on it, a floor model flat screen television, a huge stereo system that's off in the corner, some pictures of him are along the walls, a fish tank by the window, two night stands one on each side of the bed, on one of the night stands is a telephone and the blinds on the window are wooden and are partially open.

Tom walks to the bed and takes a seat. The bed ripples as he places his hands over his face sighing putting his head down.

His date walks over to the bed and places her purse on the floor to the side, before she gets behind him sitting up on her knees rubbing his back.

Tom's date  
(rubbing his back)

I had a lovely time tonight. So tell me, what's next?

Tom doesn't respond, he only shakes his head with his hands still covering his face.

Tom's date  
(CONT'D)

What's wrong?

Tom

I shouldn't even be thinking about it. But it's this guy I know named Bernard Drive.

She stops rubbing his back and hops up with a orgasmic look on her face.

Tom's date

Bernard Drive!? That hot shot lawyer!?

Tom turns around with a frustrated look on his face as he grabs her by the wrist holding them tight.

Tom  
(squeezing her wrist)

God damn it! Why is it every time his fucking name is mentioned, everybody jumps for fucking joy!?

She snatches her arms away and sits back rubbing her wrist.

Tom's date  
(rubbing her wrist)

What are you talking about? Who doesn't get excited when they hear about him? Why? Do you know him personally or something?

Tom turns back around and sighs.

Tom

It doesn't matter.

She picks her purse up from off the floor and opens it.

She pulls out a black case and a bag of heroin.

She leans over Tom's back and extends the case to him.

Tom's date

I got what you need right here baby.

Tom takes the case and opens it. He rubs his fingers across the shiny syringe, and a smile comes across his face.

Just as he gets ready to take the syringe out, the doorbell rings.

Tom looks confused as he places the case down then stands up taking his shirt off.

Tom

Look. You get everything ready, and I'll be right back.

He walks out the room.

CONTINUING

INT. TOM'S HOUSE THE MAIN HALLWAY - NIGHT

Tom gets to the front door and pauses for a minute before he opens the door.

Tom is standing there with his head down.

Tom

Okay buddy. What the hell...

The Killer hits Tom upside the head with a flashlight knocking him backwards to the floor unconscious. The Killer walks in and pulls Tom body in some more before closing the door.

We still can't see the face of the Killer that's looking around the room. The Killer moves toward a dark room, but it's has blue floor lights so that you can see where you're going.

The Killer walks into this room, and it appears to be the kitchen, from the outline of the pots and pans that's hanging from the rack above the counter.

The Killer walks over to the sink and grabs a glass from out the rack. The Killer fills the glass up with water and then places the glass on the counter.

The Killer takes out a plastic bag, which appears to be filled with a liquid and empties the contents into the glass.

The Killer walks out the kitchen with the glass in hand and back into the main hallway. The Killer steps over Tom and starts to head up the stairs.

When the Killer gets to the top of the stairs, the Killer pauses listening to the music coming from Tom's room.

The Killer opens the door and the room is dark, only the light from the moon coming through the blinds is giving the room some kind of light.

Tom's date sits up in the bed, and she's topples. She pulls her hair back as she looks at the Killer thinking that it's Tom.

Tom's date

There you are, what took you so long? And who was at the door?

The Killer walks into the room closing the door.

The Killer walks over to the bed and takes a seat at the edge of the bed.

She crawls over to the Killer with a seductive look on her face.

Tom's date  
(drunk)

I see you changed clothes.

The Killer doesn't speak, as the glass is extended to her.

She takes the glass and licks her lips seductive.

Tom's date  
(CONT'D)

You still trying to drink huh?

She tilts the glass back in one gulp, and then wipes the residue from her lips.

Tom's date  
(CONT'D)

Now. Let's get...

She starts to have problems breathing as she grabs at her throat falling back on the bed. As she continues to try and catch her breath, the Killer gets up and walks to the night stand with the phone on it.

The Killer picks the phone up and dials some numbers then places the phone to Tom's date ear.

Operator  
(o.s.)

911, what is your emergency?

Tom's date  
(barely able to breathe)

He...he's trying to...kill...kill me.

The Killer pulls a butchers knife out and places the blade on her stomach.

Operator  
(o.s.)

Ma'am calm down. Who's trying to kill you?

The Killer presses the knife down hard on her stomach causing blood to gush forth, and she let's off a blood curdling scream as the Killer drags the knife from one side of her stomach to the other.

The operator can still be heard talking through the phone, and the Killer leaves the knife in her stomach then walks out the room.

The Killer goes back downstairs and grabs Tom, placing him over the shoulder then carries him back upstairs to the room.

Once in the room, the Killer places Tom down by the bed.

The Killer grabs the syringe filled with heroin from off the night stand.

The Killer places one knee in Tom's stomach, and then turns on the flashlight in Tom's face before smacking him in the face to wake him up.

Tom  
(dazed)

Huh? What...what's going on?

The Killer holds up the syringe and squirts some of the heroin out.

Tom's eyes widen as he tries to escape from under the Killer.

Tom

No...no please...

The Killer plunges the syringe in Tom's neck all the way down to the plunger.

Blood comes from Tom's neck, as the Killer injects the heroin into him.

The Killer stands up and watches as Tom grabs at his throat and starts to foam at the mouth having convulsions.

Tom shakes a little bit longer until finally he lays there dead, foam still pouring from his mouth and blood coming from his neck.

The Killer looks around the room for a moment at the dead bodies before heading to the door.

The Killer drops a note by the door and then walks out closing the door.

#### INT. TOM'S HOUSE THE BEDROOM - NIGHT

Forensic officers are in the room taking pictures and looking for evidence. Medics are looking over the Tom's date who is disemboweled with the knife still in her stomach. And Tom is dead on the floor, dried up blood and foam on his face.

One of the Officers walks over to the radio and turns the music off.

Forensic officer

This guy is really sick. He's killing people listening to jazz now.

Another one of the forensic officers with gloves on pulls the knife from the woman's stomach and, holds it up.

Forensic officer 2

Yeah, but he's getting sloppy now.

Everyone applauds.

We see Charlie standing up against the wall shaking his head disappointed sucking his teeth.

Charlie

Our guy didn't do this.

Forensic officer 2

Are you serious?

Charlie gets off the wall and walks over to the bed.

Charlie

What we have here ladies and gentlemen, is a murder suicide.

Forensic officer 2

Charlie come on. (points at the knife) Look at this. We got him.

Charlie smiles as he places his hands behind his back and walks over to Forensic officer 2 placing a hand on his shoulder.

Charlie

Our guy ties his victims hands up in front of them, not to mention he takes a large portion of flesh from the right side of their faces. And the part that's really funny, and you gone love this. (laughs) He only kills women! (hits him in the back of the head and moves him to the side)

Everyone goes back to what they were doing.

Charlie paces back and forth rubbing his chin, when he notices the note over by the door.

He walks over to it and picks it up.

Forensic officer 1

What you got there Charlie?

Charlie

I don't know. It might be the suicide note. (opens the note and reads aloud) Which would you prefer desire or love? Wanting to be loved eliminating everything in your path to get to it, or destroying the love completely? When the answer is unfolded, it might be too late for love or there might be a slim chance. Sincerely B.

Everyone looks on confused as to what the note means.

Charlie  
(CONT'D)

Does anyone have any clue to what this means?

No one responds as Charlie walks over to Forensic officer 2 and hands him the note.

Charlie  
(CONT'D)

Take this along with the knife down to the lab and have them dust it for prints, to see if we can find a match. All right people, let's rap this shit up, we got more important things to do.

#### INT. THE POLICE STATION CHARLIE'S OFFICE - NIGHT

Charlie sits behind his desk with a cigarette hanging from his mouth as he looks over the cases of all the women that have been killed. On the board behind him, there's pictures of the murdered women and newspaper clippings.

He has some of his plaques on the other wall, there's a plant in the corner and his desk is covered with the case files, a coffee mug and his name tag.

Forensic officer 1 comes into the office.

Forensic officer 1

Charlie. I got something that you need to hear.

Charlie takes a pull from his cigarette and looks up at him with no expression on his face.

Charlie

Unless it has something to do with the killer, I don't want to hear it.

Forensic officer 1

Maybe it does, maybe it doesn't. I'll let you be the judge of that.

Charlie stands up frustrated throwing his cigarette to the floor stepping on it.

Charlie

God damn it, either it does or it doesn't! I don't have time for the bullshit!

Forensic officer 1

Okay listen. You called tonight's case a murder suicide right? Then why did they find traces of poison in the woman's system?

Charlie has a look of interest on his face as he takes a cigarette from his pocket and places it in his mouth.

Charlie

Did they find any prints on the knife or the note?

Forensic officer 1

Not a one. You called it a murder suicide. I'd have to say our boy just switched the game up. (he winks at Charlie before he walks out)

Charlie lights his cigarette and takes a hard pull then exhales the smoke.

Charlie

That son of a bitch. He's pissing in my face, and I can't do a damn thing about it.

He pushes all the files on his desk to the floor in rage. He takes one more pull from his cigarette, before he walks out the room.

### INT. THE MORGUE - NIGHT

Otis is working on a body, placing the V cut parting the flesh as the scalpel goes down.

Charlie comes into the room, and Otis looks up at him.

Otis takes his bloody gloves off as he approaches Charlie with a smile on his face extending his hand for a handshake.

Charlie takes his hand and they shake.

Otis

Charlie Sling. Now what brings you to the place where you and other people place bodies?

Charlie

It's been a long time. I actually came down here to ask about the two that they brought in tonight.

Otis walks over to one of the doors on the wall. He opens it and pulls the slab out which has a body on it but it's covered with a sheet that's blood stained.

He pulls the sheet back and there is Tom's date pale white, insides spilled out.

Charlie covers his mouth, then takes a deep breath trying to hold back from vomiting.

Otis

I'm sure you know this one would have died from poisoning, aside from the disembowelment.

Charlie places the sheet back over her body.

Charlie

So, what exactly did she die from?

Otis

Anti-freeze. Unscented with a sweet taste. Hard to distinguish, if it's mixed properly.

Charlie

And what about the guy?

Otis

Aside from the concussion...he died from a overdose.

Charlie

In your honest opinion. Do you think this was a murder suicide, or the work of a killer?

Otis

(sighs)

All these years you been working on the force, you can't tell the difference between a murder suicide and the work of a deranged madman?

Charlie

What makes you so sure that it wasn't a murder suicide?

Otis

Charlie. If you take the time to look at the evidence, you would see the answer is right there in front of you.

Charlie looks at him strange for a second, before he turns his back and starts to walk away.

Otis comes up behind him and places his hand on his shoulder making him stop.

Otis

(CONT'D)



You're running out of time. The more time you spend looking for the answer that's in front of you, the killer will win hands down.

Otis takes two cigarettes from out his pocket and extends one to Charlie. Charlie takes the cigarette and places it in his mouth.

Charlie

I don't understand what you're saying.

Otis

The answer is right there. And that's all I have to say.

Charlie lights his cigarette and turns his back walking away.

Charlie

Thanks Otis. Maybe I'll see you around sometime.

#### INT. BERNARD'S HOUSE THE BEDROOM - NIGHT

Bernard's room is painted navy blue. There's a flat screen floor model television, a wall aquarium with exotic fish inside it, a mini bar off in the corner by the window which leads out to the balcony, a deluxe stereo system in the other corner, a king sized bed with satin blue sheets and above the bed is a portrait of him and his mother when he was a child.

There's marble night stands on each side of the bed, one of the night stands holds a lamp and his custom made ashtray in the shape of a B.

Bernard is standing by the bed dressed in his silk blue pajama pants with no shirt on. In one hand he holds a glass of liquor and in the other hand he's holding a half full bottle of Jack Daniels.

There's some classical music that's playing and the television is showing a blue screen.

Bernard  
(drunk)

It's all my fault. Maybe if I knew then what I know now, it would have played a big part in what happened.

He downs the drink then places the bottle and glass down on the night stand.

He goes in his pocket and pulls out a cigarette and his gold lighter. He places the cigarette in his mouth then takes a seat on the bed looking down at the newspaper that's on the floor.

He lights the cigarette, and then picks the paper up.

Bernard  
(CONT'D drunk)

Serial killer. A killer's mind is nothing more than a picture without the colors. Soon..it will be filled with colors of beauty.

He places the paper back down on the floor and then takes a pull from his cigarette. He exhales the smoke and then places it out in the ashtray.

He lays down on the bed with no expression on his face as he looks up at the ceiling.

Bernard  
(CONT'D drunk)

Don't worry. Soon, we'll be together again.

A tear rolls down his face as he turns on his side opening the drawer to the night stand. He goes inside and pulls out a rusty barber razor blade.

Tears start to pour down his face heavy as he turns back on his back rubbing his fingers across the blade.

Bernard  
(CONT'D drunk)

It's so easy to take your own life, then it is to take another person's life. I wonder how it feels to know that you're slowly killing yourself, feeling your soul leave from your body.

He places the blade on his wrist and his hand starts to shake.

Bernard  
(CONT'D drunk)

If I do this now...I won't have to wait for us to be together again. Then I won't have to deal with this harsh ugly world anymore.

His hand shakes harder and tears pour down his face at a faster pace.

Just as he thinks he's ready to slice his wrist, he throws the blade to the floor.

Bernard  
(CONT'D drunk sobbing)

How could you take my love away? How could you take my meaning to live away, and then leave me to deal with it on my own? You never loved me. If you did, you would be here now.

He begins to bawl as he grabs a pillow and places it over his face.

FADE OUT

FADE IN

INT. THE OFFICE BUILDING BERNARD'S OFFICE - AFTERNOON

Bernard is sitting behind his desk dressed in a casual outfit reading over a file with no expression on his face.

Mary comes walking into the room dressed in a fitted wrap around the neck dress.

Mary

Are you going to be okay?

Bernard  
(continues reading)

I'm I going to be okay about what?

Mary

Wasn't that your friend that died?

Bernard  
(places the file down)

Yeah, that was playboy Tommy. Who would have thought he was into drugs like that, yet along have it in him to kill somebody? It's kinda funny. I was the one to help build his confidence up. I mean we had our disputes here and there, but there was always love for each other. I helped him with the women and he helped me with the money.

He shakes his head sighing.

Mary walks over to him turning him around then takes a seat on his lap.

Mary

Are you sure you're going to be okay?

Bernard

I'll manage. I just can't believe that he was cut like that.

Mary

Maybe he was fed up with the way that his life was going. Or..maybe he had a depression problem that you didn't know about.

Bernard sits silent with a blank look on his face as he rubs his chin.

DISSOLVE TO

INT. BERNARD'S MOTHER'S HOUSE THE KITCHEN - MORNING

The kitchen is cleaned to perfection. The dishes are nicely placed in the rack on the counter, as the sun shines through the baby blue curtains onto them. There's different types of drawings that Young Bernard made on the refrigerator. The kitchen table is set nice and neat.

Bernard's mother sits at the kitchen table crying, dressed in her white robe wiping her eyes with a tissue.

Young Bernard comes into the kitchen with his hair braided to the back in French braids, dressed in a button up shirt and jeans with his book bag on his back.

She quickly straightens up her face and demeanor when she sees her son walking to her smiling arms open for a hug.

She gives him a hug, and his smile almost turns into a frown when he sees that his mother was crying.

Young Bernard

Mommy what's wrong?

Bernard's mother  
(sniffling)

Nothing baby. You all set for school?

Young Bernard  
(excited)

Yeah!

Bernard's mother

Okay. Now you know no matter what, mommy will always be here for you and loves you right?

Young Bernard

Yes mommy.

Bernard's mother  
(Gives him a hug and kiss)

Okay. Now gone and get out of here before your late.

Young Bernard walks out the room, and his mother smiles as she watches him leave.

When he's gone, she lifts her leg and grabs the razor that Bernard had pulled out earlier when he was about to slit his wrist.

She begins to cry as she places the razor to her wrist and slits it. Her tears pour down like the blood from her slit wrist as she places the blade to her other wrist.

Her body starts to shake, as she drops the blade to floor and just as quick as the blade hit the floor so did she falling out the chair onto the floor shaking.

Young Bernard comes back into the room.

He sees his mother on the floor shaking with blood coming from her arms.

He quickly drops his bag running over to her, getting down on his knees beginning to shake her.

Young Bernard  
(crying shaking her)

Mommy! Mommy wake up! Wake up mommy!

The blood from her wrist is getting all over him and is turning her once white robe pink.

DISSOLVE TO

INT. THE OFFICE BUILDING BERNARD'S OFFICE - AFTERNOON

Bernard is still sitting with a blank expression as Mary is shaking him trying to wake him up.

Mary  
(shaking him)

Bernard. Bernard, are you okay?

Bernard  
(dazed)

Huh? Oh yeah, I'm fine. Depression. That just might be what the case was. Can I ask you something?

Mary

Sure.

Bernard

Will you accompany me to lunch today?

Mary

Of course. Just let me get my things, and I'll meet you in the lobby.

She gives him a kiss on the cheek then stands up making her way to the door.

When she gets to the door ready to open it, Bernard stands up with a scared look on his face extending his hand reaching out for her.

Bernard

Mary please don't...

She turns around looking at him confused.

Mary

Don't what?

He realizes what's going on and then gets his composure sitting back down.

Bernard

I'm sorry. I'll just meet you down in the lobby.

She still has a confused look as she turns back around and walks out the room.

Bernard places his head down on his desk and starts to cry softly to himself.

INT. BERNARD'S BENZ INSIDE THE CAR - AFTERNOON

Bernard is in the driver seat, and Mary is in the passenger seat looking at him smiling all the time. There's some classical music playing that is faintly heard.

Mary

So what made you decide to go into law?

Bernard

I use to always love to debate when I was little. I get a rush out of breaking people down and proving my point.

Mary

So you like the ability to have people like putty in your hands, and then mold them into what you want.

Bernard  
(laughs)

If you want to look at it that way.

Mary

So, is it true what they say about you?

Bernard

What's that?

Mary

(places her hand on his thigh)

That in order to get close to Mr. Drive, you have to break him down because he don't give it away easy.

Bernard

(moves her hand)

Very true. But, how can you break down a mountain with a ice pick?

Mary

Are you implying that your hard to climb?

Bernard

I'm just saying, you never know when a avalanche may come down haltering your trip. So, plan your voyage wisely.

Mary

Well I love the snow. No matter if I'm climbing through it or stuck in it. So when I start. I hope it gets me buried very deep in it.

He turns and looks at her and she's licking her lips seductively.

He smiles and turns back looking at the road taking a cigarette from his pocket placing it in his mouth.

Bernard

You know, once you start this game there's no starting over?

Mary pulls a lighter from her purse and lights his cigarette.

Mary

And do you know, I only play games I know I have a high chance of winning?

He takes a pull from his cigarette and laughs.

CONTINUING

EXT. MR. BEE'S RESTAURANT - AFTERNOON

Bernard pulls up in front of the restaurant and comes to a stop turning the engine off. He gets out the car closing his door behind him, then walks over to Mary's door opening it so she can get out then closes it behind her.

The two walk to the door and Bernard opens the door so she can walk in and then he follows behind her.

CONTINUING

INT. MR. BEE'S RESTAURANT INSIDE THE RESTAURANT - AFTERNOON

The restaurant is full, and there's idle talking heard. Bernard and Mary walk over to a table, and Bernard pulls her chair out so she can take a seat.

He walks over to a chair that's close to her and then he takes a seat.

Sitting at the usual table is Claire and Joey.

Claire is eating her meal dressed in a casual outfit.

Joey is dressed in a casual outfit staring at Bernard and Mary with a look of hate on his face.

Bernard

Thank you for coming with me today.

Mary

Believe you me. The pleasure was all mine.

Bernard

Well the reason why I asked you to come with me today, is because I want to tell you something about me that only a few people know.

Mary

What is it?

Joey comes up behind Mary and places his hands on her shoulders.

Bernard looks up at Joey with a upset look on his face.

Joey

Hey buddy? Why didn't you come and sit with us? We not good enough for you and your precious Mary?

Bernard

All jokes aside. I think you would want to take your hands off her.

Joey

(places his hands around her neck)

What's wrong Mr. Perfect? I'm I getting under your skin?

Bernard

Either you leave now. Or Tom is going to have some company real soon.

Joey's face frowns up as him and Bernard lock eyes.

Mary calmly moves Joey's hands.

Mary

Why don't you sit down, that way you two can talk about it.

Joey grabs her by the shoulders and slings her to the ground causing a loud thud making everyone turn and look.

Joey

Shut up bitch!

Bernard gets up from his chair walking over to Joey shoving him making him take a step back.

Bernard



(spits on him)

You sorry ass excuse of a man! Throw me to the ground!

Joey takes a swing and misses allowing Bernard to grab him and bring him down to the floor.

Once he's on the floor, Bernard gets on top of him and starts to pound away at his face.

Everyone watches in shock to what's going on, until Claire comes over and grabs Bernard off of Joey.

Claire stands in front of Bernard who is breathing heavy with a look of hate on his face.

Joey is slowly getting up from the floor with a busted lip and blood trickling from his nose.

Mary is still on the floor looking on amazed just as everyone else is.

Claire

What the hell is wrong with you two!? Is this the way you're going to act after our friend death!?

Joey

(pointing at Bernard)

Far as I'm concerned, he's not my friend. And apparently, he never was!

Joey walks pass Bernard and Claire and makes his way out the restaurant.

Bernard looks at Claire for a hot second and then gives her a shove making her lean back just a little bit.

Claire

What the hell has gotten into you?

Bernard

Well would you look at this. The virgin coming to save that sorry ass excuse of a man. I tell you what. How about...both of you stay the fuck out of my life? I mean as you said. Why would I want to ruin my image with people that have lower standards then mine?

He turns his back to walk away.

Everyone is still looking on shocked, as Mary gets off the floor dusting herself off then leans over in Claire's ear.

Mary

(whispering)

I thought you guys was his friends. Let me tell it. You should be dead like the coward that killed himself last night.

Claire shoves Mary and quickly follows it up with a slap across her face making her fall over on the table.

Everyone's face drops.

Claire

Bernard! Don't throw away a friendship for this whore!

Bernard turns back around and walks to the table.

He helps Mary up from the table, and she is holding her bright red face looking at Claire.

Bernard

I done said my peace. Now respect it when I tell you...stay out of my life.

The two walk off.

Everyone continues to look stunned, as Claire stands there with a hurt look on her face and tears coming down her eyes.

INT. BERNARD'S HOUSE THE BEDROOM - NIGHT

Bernard is sitting on the bed with a glass of liquor in his hand, and Mary is standing not too far from him.

Bernard

(downs the glass)

Why is this happening to me again? Haven't I suffered enough already?

He gets up and walks over to the mini bar and pours another glass.

Mary takes a seat on the bed.

Mary

Why don't you come over here and take a seat on the bed. You need to relax.

Bernard

Maybe your right. But when I saw you on the floor...

Mary

Just come over here and tell me what you was about to say at the restaurant.

He grabs the bottle and takes it back with him over to the bed. He takes a seat and then downs the glass and pours another.

Bernard

My mother. When I was little she slit her wrist. She didn't do it in front of me, but the way I found her she might as well had.

Mary

(covers her mouth)

Oh my god. Why did she do that?

Bernard  
(takes a sip)

Depression. My father was killed trying to apprehend a suspect, when out the blue the guy partner come out and blew my dad's head off. The day that we buried him, we buried her as well. She always kept saying that she wanted to be with dad.

Mary  
I'm sorry to hear that. How did you deal with that?

Bernard  
I kept my mind on school, and my friend parents let me stay with them for awhile.

He gets up and walks back over to the bar placing the bottle down, then he drops his head.

Mary stands up taking her dress off revealing her laced bra and panties set.

She slowly starts to walk over toward him.

Mary  
This friend. Do they have a name?

Bernard  
(laughs)  
Good old Phil. We was real tight until we got out of high school. After that, he got deep into drugs and alcohol, which turned into him doing some jail time for a domestic violence and rape case.

She gets close enough to him and then stops.

Mary  
Do you know where he is now?

Bernard  
Last I heard he was in Ohio. I heard he got his life back together and remarried.

He turns around and then backs into the bar when he sees her standing in front of him with a look of lust in her eyes.

Bernard  
(CONT'D)  
What's this all about?

Mary  
From the moment I saw you, I knew I had to have you all to myself.

Bernard  
But, what if I lose you too?

She places her fingers on his lips and then trails them down to his waist and stops.

Mary

The only way that you will lose me, is through death.

She grabs the back of his head and pulls him in for a deep passionate kiss.

He embraces the kiss kissing her back, as he grabs her by the thighs and she jumps up wrapping her legs around his waist.

They continue kissing as he carries her over to the bed then lays her down getting on top of her.

He kisses on her body from her neck all the way down to her panties. She moans in pleasure as he takes her panties off with his teeth while his hands caress her body.

She flips him over and removes his shirt then unbuckles his pants. She straddles down on him and begins to grind till she feels he's ready to go while he moans in pleasure.

She removes his boxers then gets back on top of him straddling down as she rides calm and slow.

They both are moaning in pleasure as she continues to ride as he sits up and holds her close and tight.

DISSOLVE TO

INT. BERNARD'S HOUSE THE BEDROOM - NIGHT

The two are lying under the covers. She has her head on his chest with one arm around him and one of her legs around his waist. He's playing in her hair.

Mary

I have something to tell you.

Bernard  
(joking)

What? You pregnant already?

She hits him in the chest.

Mary

It's more serious then that.

He sits up and she slides her head down into his lap, and he continues to play in her hair.

Bernard

What is it?

Mary

I didn't always use to look this beautiful. I had to have surgery to get the right side of my face fixed.

Bernard

What happened?

Mary

Usually you hear about the father abusing the daughter. Well in my case, it was the other way around.

DISSOLVE TO

INT. MARY'S MOTHER'S HOUSE THE KITCHEN - AFTERNOON

The kitchen is filthy to the point that it would make you sick. There's roaches and rats running around all over the place. The water in the sink is filthy and filled with dirty dishes. The kitchen table is covered with dried up food, liquids and has a plate with cocaine on it. There's only two chairs that are at the table.

Mary's mother sits at the table drinking Seagrams gin straight from the bottle. You can tell that she use to be beautiful, but the drugs and alcohol has taken that away from her. She's dressed in a dingy wife beater with no bra underneath, some jeans and her hair is in a fish net stocking.

CONTINUING

INT. MARY'S MOTHER'S HOUSE THE LIVING ROOM - AFTERNOON

The living room is just as filthy as the kitchen if not worse. There's roaches crawling all over everything. The sofa and love seats all have cigarette burns and holes in them. The coffee table is covered with old food and trash, as well as the floor.

Young Mary sits on the sofa dressed in her school uniform with her hair down and she's crying shaking her head.

Mary's mother  
(o.s.)

You good for nothing tramp!

Young Mary  
(sobbing)

What did I do now mama?

Mary's mother comes staggering out the kitchen holding the liquor bottle in her hand.

She shatters the bottle against the wall and still holds onto the neck end of the bottle.

Mary's mother  
Just like your father! You never was, and you never will be shit!

Young Mary stands up and starts to make her way backwards away from her mother that she sees approaching her ready to attack her with the broken glass.

Mary's mother

I'll make sure you won't be out here doing anything foolish, Ms. Lady!

Young Mary tries to run away, but her mother grabs her by her hair and slams her to the ground.

Young Mary is screaming in fear as her mother gets on top of her.

She continues to scream and tries to fight her mother off her, but her mother plunges the glass deep into the right side of her face and begins to twist away.

Young Mary screams in pain and agony, as her mother continues to twist away deeper into her face.

Mary's mother stands up and looks down at her daughter who is rolling on the floor crying in pain holding on to her face as the blood pours down.

Mary's mother tosses the glass to the side and she has a look on her face that tells she has no remorse for what she's just done.

Mary's mother

Now! Now I know you won't be out there doing anything foolish! Who would dare look at a disfigured whore like you!

Mary's mother staggers back into the kitchen, and Young Mary continues to cry in pain.

CONTINUING

INT. MARY'S MOTHER'S HOUSE THE KITCHEN - AFTERNOON

Mary's mother staggers over to the cabinet and grabs another bottle of liquor, and then she staggers back to the table and takes a seat.

She opens the bottle and drinks as much as she can, before placing the bottle down on the table.

She begins to cry and shake her head for a brief moment, before she places her head down on the table.

Young Mary comes into the kitchen with no expression on her face, blood still pouring down from her wound and you can see some glass is still stuck in her face.

She walks over to the kitchen sink and grabs a butcher's knife from the dirty sink water, then walks back over to her mother standing behind her.

Without thinking twice, she raises the knife and begins to stab away at her mother in the back.

Mary's mother screams in pain as she tries to reach back and stop the stabbing, but Young Mary continues to stab away as the blood flies and the screams carry on.

DISSOLVE TO

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - AFTERNOON

Bernard has no expression on his face as he continues to play in her hair.

Mary

They let me go on temporary insanity instead of murder. They kept close observation on me, until they felt it was time for me to be released and then have my face fixed.

Bernard

I don't know what to say.

Mary

It's okay. But, from there on I grew a deep hate for women. Especially the ones that get drunk, and then act like they don't know what they doing while intoxicated.

Bernard

Well, we have each other now and I won't let anything come between that.

Mary

Neither will I.

INT. THE OFFICE BUILDING BERNARD'S OFFICE - AFTERNOON

Bernard is sitting behind his desk listening to his headphones doing a crossword puzzle, dressed in some casual clothes.

Mary is placing files in the file cabinet dressed in some of Bernard's casual clothes.

She closes the cabinet and then walks over to Bernard taking a seat on his lap.

Bernard takes his headphones off and places them on the desk, then he holds her tight and gives her a kiss.

Mary

So, what are we doing today?

Bernard

I was thinking that we could...

Charlie comes busting into the office.

Bernard and Mary look at him confused as he makes his way to the desk and then stops picking up Bernard's name tag.

Charlie  
Bernard Drive?

Bernard  
Yeah. How can I help you?

Charlie places the name tag down and turns his back to walk away.

Charlie  
Get your shit, you coming with me.

Bernard  
May I ask you why?

Charlie stops for a moment and stands there with his back still turned to them.

Charlie  
Don't be a smart ass kid. Just get your shit and let's go.

Charlie walks out the room, and Bernard and Mary still have a confused look on they're faces.

Mary  
What was that all about?

Bernard  
I don't know. But I tell you this much. He better have a good god damn reason, or a healthy pension to retire on.

Bernard gives her a kiss and then taps her on the ass so she can get up. He stands up and stretches, before he walks out the room and Mary continues to look on with a lost expression on her face.

#### INT. THE POLICE STATION THE INTERROGATION ROOM - AFTERNOON

Bernard sits at the table in the interrogation room twiddling his thumbs, looking around at the blank grey walls.

Charlie stands behind him with his arms folded across his chest smoking a cigarette.

Bernard  
You mind telling me why I'm down here now?

Charlie  
You friends with Claire and Joey?

Bernard  
They use to be my friends.

Charlie



Well that's not important. What is important is that you were friends with Tom.

Bernard

Your point?

Charlie walks to the side of him exhaling smoke, as he reaches in his pocket and pulls out the note from the crime scene and places it in front of Bernard.

Bernard

(laughs)

You brought me all the way down here to read your love notes?

Charlie

(exhales smoke)

Just read the god damn note.

Bernard picks the note up and scans over it quickly, then places it back down on the table and shrugs his shoulders up.

Bernard

Okay. Now what?

Charlie

If you were paying attention. You would see that the note said sincerely B.

Bernard

What? You trying to say I wrote this?

Charlie

(exhales smoke)

What I'm saying is this. If you don't know who the killer is, then you're next on that list.

Bernard laughs as he shakes his head and places his hand over his face and sighs deep, before he looks back up at Charlie.

Bernard

Because it says sincerely B huh? You must not know who I am.

Charlie

I know who you are, and where you come from.

Bernard

Good. Then you know keeping me here any longer than this, it could cost you your job.

Bernard stands up with a smile on his face and pats Charlie on the shoulder once and starts to walk off.

Charlie drops his cigarette to the floor and steps on it, before he walks behind Bernard grabbing his shoulder turning him around.

Charlie

You got a real smart ass mouth, just like your friends said. Tell me something kid. Did you say a smart ass remark like that when they found you with your dead mother?

Bernard snatches his arm off of him and looks at him with an expression that he wants to kill him.

Bernard

Like I said, they're no friends of mine. And if I were detective, I would tread carefully. You never know...you might be on somebody's list.

Bernard gives him a sinister look before he turns his back and walks out the room.

Charlie goes in his pocket and pulls out a cigarette placing it in his mouth.

He lights the cigarette takes a pull and exhales the smoke deeply sighing shaking his head.

#### INT. THE BAR - NIGHT

The room is filled with smoke, and there's very few people in the bar as some smooth jazz music is playing.

Bernard is sitting at the bar drunk, with a glass and a half bottle of Jack Daniels in front him.

He has a cigarette that hangs from his mouth, that he's taking pulls from.

The Bartender is cleaning some glasses looking at Bernard.

Bernard  
(exhales smoke drunk)

My girlfriend is a deranged murderer.

Bartender  
(cleaning the glass)

Are you okay pal?

Bernard takes a pull from the cigarette then places it out in the ashtray.

He takes a sip from his glass and then places it back down.

Bernard  
(drunk)

I'm I okay? Would you be okay, if the woman you love was a fucking psychopath?

Bartender  
(cleaning the glass)

It's time for you to go home pal. You had enough.

There's a rather dirty looking Caucasian man with a husky build sitting at the end of the bar taking shots.

He looks down at Bernard and a look of hate comes to his face, as he takes one more shot then grabs his cigarette from the ashtray.

He stands up and starts to make his way down to Bernard.

Bernard  
(drunk)

How dare you say that I had enough? Do you know...?

The guy at the end of the bar places his hand on Bernard's shoulder, making Bernard turn his head to look back at him.

Guy at the bar

Ain't you that lawyer guy?

Bernard turns around with a smile on his face, as he reaches in his pocket and pulls out one of his business cards extending it to the guy.

Bernard  
(drunk)

That would be me. If you have any problems, give me a call.

The guy takes the card and rips it up throwing it to the floor.

Guy at the bar

You're the fucking problem! You're the reason why my brother got sent to jail for life!

The Bartender is reaching under the counter placing his hand on the handle of the shotgun.

Bernard  
(drunk)

What can I say? I'm the best at what I do.

Bartender  
(holding on to the gun)

I'm not gone have no shit in here tonight.

Bernard grabs the bottle from off the counter and takes a swig, then drops his arm down still holding on to the bottle.

Bernard  
(laughs drunk)

There won't be any problems. I'm just gone introduce my friend here to Jack.

Guy at the bar

The only thing that's getting introduced is...

Bernard hits the guy upside the head with the bottle shattering it, making the guy grab at his head as he moans in pain.

Everyone in the bar stops what they doing and watches what's going on.

Bernard gets up and punches the guy in the stomach so that he can fold over, and then he grabs him by the head and slams him back on the floor.

Just as Bernard gets ready to kick him, the Bartender pulls out the shotgun and let's off a round in the air.

Everyone ducks on the floor except for Bernard, who turns and looks at the Bartender with a smile on his face.

Bartender

(aiming the gun)

Get the fuck outta here! I told you, I wasn't having any shit tonight!

Bernard is laughing as he holds his hands up and kicks the guy one time before he starts to makes his way toward the door still looking at the Bartender.

He gets to the door and he stops placing his hands down, then goes in his pocket and pulls out a roll of money.

Bernard

(drunk)

I'll leave. But, before I go... (unravels the money and throws it in the air) Everybody have a drink on me.

The money is flying in the air, and everyone is rushing to get it.

The people become restless trying to get the money, and they start fighting with each other to try and get the most money.

The bar fight begins and the Bartender places the gun down and goes to try and break up the fight, as Bernard laughs as he walks out the door.

#### EXT. BERNARD'S NEIGHBORHOOD - NIGHT

Bernard comes speeding down his quiet street in his black Benz.

The neighborhood is filled with very elegant houses and is lit up by street lights/

His car comes to stop on the grass of his mini mansion and the engine turns off.

He gets out staggering and closes the door behind himself, and then he starts to make his way up the walk way that's lit by blue side light.

His mini mansion is all brick with a bunch of windows, the hedges around the house are cut very clean and even, the trees on the side of the house are fully green as well as the grass that's cut to perfection.

He gets to the door and turns around looking back to see his car parked on the grass.

He laughs as he turns back around going in his pocket for his keys, he takes them out and places them in the door opening it walking in.

CONTINUING

INT. BERNARD'S HOUSE THE MAIN HALLWAY - NIGHT

The walls are painted cream and the floor is black marble. There's pictures of his mother along all the walls, multiple in wall aquariums, plants hanging from the ceiling and in the corners of the room and there's a crystal chandelier that hangs above that's shining brightly on the room.

There's a spiral stairwell that leads upstairs, and the railing to the stairs is made from gold.

Bernard closes the door behind him and he's leaning up against the wall laughing.

Mary comes from out the bedroom dressed in a black silk robe that's open showing her beige bra and panty set.

She walks over to the rail and is looking down at Bernard, who is still leaned up against the wall laughing.

Mary

What took you so long to get here?

Bernard looks up and places his hand over his eyes to block the light.

Bernard  
(drunk)

Mary? How did you get here?

Mary

The same way you did. Although, I find it hard to believe that you made it here in your condition.

Bernard  
(laughs)

What's your attitude all about?

She gets an upset look on her face, as she make her way down the stairs and then walks over to him and stops.

Mary

What's my attitude about? I been here cooking dinner all day for your ass, and now you done went and fuck that all up, that's my problem!

Bernard  
(laughs)

What?

Mary  
(points her finger in his face)

You know what?

She let's off a sigh of frustration as she turns her back and stomps back up the stairs to the bedroom, opening the door walking in and then slams it behind her.

Bernard shrugs up his shoulders with a big smile on his face and then laughs.

He gets off the wall and staggers his way into the living room.

The living room is blue, the furniture is all leather and black. There's two sofas two love seats, a big floor model flat screen television, some plants in the corners of the room, a fireplace with a big picture of him hanging above it, a coffee table with some his awards and a fruit bowl on it and in the corner is a mini bar.

Bernard staggers over to one of the sofas and falls face first onto the sofa instantly going to sleep.

Before he can get good into his sleep, the doorbell rings.

He hops up looking around with a dazed look on his face.

Bernard  
(dazed)

Huh? No your honor, no further questions.

The doorbell continues to ring, as Bernard rolls off the couch onto the floor.

He's crawling across the blue carpet of the living room shaking his head.

Bernard  
(annoyed)

All right, all right I'm coming shit!

He gets to the wall and pulls himself up so that he can walk over to the front door.

He gets to the door and the ringing stops.

Bernard  
(annoyed)

What? I know you didn't have me get up for no god damn reason!

Phil  
(O.S.)

Why stop now, when you can go all the way?

Bernard smiles as he places his hand on the door knob ready to open it.

Bernard  
(excited)

Because what you do now, can help better you down the road!

Bernard opens the door and there stands Phil smiling with his arms open ready for a hug dressed in a red and black flannel shirt and jeans.

Phil is a Caucasian male with a baby face, and emerald green eyes.

The two embrace in a hug and then release from each other.

Bernard let's Phil come in and then he closes the door.

The two walk into the living room and stop.

Phil

I see you made it to what you wanted to be.

Bernard

Yeah. So, what brings you out here? Last I heard, you were in Ohio.

Phil

I been here for awhile. Me and the wife had some issues, so we parted ways.

Bernard

It wasn't for what I think was it?

Phil walks over to the mini bar and grabs two glasses. He pours a drink into each glass and then walks over to Bernard handing him one.

Phil

Nothing like that. Believe you me, I learned my lesson from that.

Bernard takes the glass.

Bernard

That's good. So, how do you like it out here in the county of murder and madness?

Phil  
(takes a sip)

I don't pay that any mind. Besides, I had to come and see how my best friend was doing.

Mary

What's going on down here?

Bernard and Phil turn around and see Mary standing behind them with her arms folded across her chest with a upset look on her face.

Phil is stunned by her beauty as he taps Bernard on the arm.

Phil

Who is that?

Bernard  
(smiles)

Phil, this is my woman Mary. Mary this is my best friend Phil.

She rolls her eyes and waves her hand as she turns her back to walk away.

Mary

The woman beater. Anyways, I'm going back to bed.

She walks off and Bernard and Phil stand with a lost look on they're faces.

Phil

What's her issue?

Bernard

I don't know nor do I care. So, where you staying at?

Phil

This little motel not too far from here. It's nothing special. It's just something till I get fully back on my feet.

Bernard

No. I think you mean to say that you staying here.

Phil

Naw, come on. I can't do that B.

Bernard

Phil. You did it for me when I needed it the most. Besides, I can't take no for a answer.

Phil  
(laughs)

Same old Bernard. You never could take no for a answer.

Bernard  
(laughs)

That's why I'm the best lawyer in the county.



The two laugh as they toast and down they're drinks.

INT. BERNARD'S HOUSE THE GUEST BEDROOM - MORNING

The sun shines through the window that has silk blue curtains. The bed is king sized with blue sheets and pillows, there's a floor model flat screen television and a stereo system.

Phil is in the bed rolling around as if he is preparing to wake up.

Mary is standing by the bed dressed in a grey jogging suit.

Phil wakes up and starts to remove the covers from himself revealing that he has no shirt on.

Just as he was about to pull the covers fully off of himself, he looks up and realizes that Mary is standing right there, and he quickly places the covers back over him.

Phil  
(nervous laugh)

I'm sorry, I didn't know you were standing there.

Mary

That's the least of your problems right now.

Phil

What are you talking about?

Mary

I know what you're doing. And just so you know. Just because you helped my man back when he was little, don't think you about to come back into his life and take him away from me.

Phil

What are you talking about? It was his idea for me to stay here in the first place, so you can get up outta here with that crazy shit, bitch.

Mary

It's not about what he say, it's about what I say! And if you smart, which you probably not. (points between her legs) You should know that he gone put this pussy right here before some washed up, bum ass ex rapist!

Phil rises up ready to take a swing on her, and she pulls a butchers knife from behind her back making him jump back on the bed.

Phil

You coming up in here and bringing up my past, and then you got the nerve to pull a knife on me! Bitch you crazy!

Mary  
(pointing the knife)

You god damn right I'm crazy! Take my words and heed them. And remember. It ain't hard for me to bruise myself up, then file a police report saying that you beat me. They would just love, to send your sweet ass back to jail. (points the tip of the knife in his face) You remember that...bitch!

She walks out the room, and Phil sits on the bed with a disturbed look on his face breathing heavy.

INT. THE OFFICE BUILDING BERNARD'S OFFICE - AFTERNOON

Mary is standing in front of the desk with her arms folded across her chest tapping her foot, waiting for Bernard to come in.

Bernard comes in the office with a smile on his face dressed in a brown suit.

He walks over to her and tries to give her a hug and kiss, but she pushes him back.

What's wrong?  
Bernard

What are you going to do about your friend?  
Mary

Phil? What about him?  
Bernard

We had a conversation today, and...  
Mary

That's right. We suppose to have lunch today.  
Bernard  
(hits his head)

He turns his back and starts to walk away, and Mary grabs his arm making him stop and turn around.

Bernard. Are you fucking serious right now? That's all you have to say to me?  
Mary

He gives her a kiss, and then rubs her chin.

I love you, and I'll see you when I get home.  
Bernard

He walks out the room closing the door behind him.

Mary picks up his name tag and throws it at the door, then stands there with a look of rage on her face.

INT. BERNARD'S BENZ INSIDE THE CAR - AFTERNOON

Bernard is driving with a smile on his face as a cigarette hangs from his mouth.

Phil is in the passenger seat dressed in one of Bernard's white suits. He has a uneasy look on his face.

There's some rap music that's playing faintly.

Phil

What's up with your girl?

Bernard  
(exhales smoke)

What about her?

Phil

She didn't tell you the crazy shit she was on this morning?

Bernard

Naw. She said that y'all talked, but she didn't say what about.

Phil

She came in the room talking about, you not taking my man away from me. I know who you are and what you done. And all that crazy shit.

Bernard  
(laughs exhaling smoke)

You taking me away from her? I didn't know you were into men like that fruit cup.

Phil

You laughing and shit, and I'm being dead serious. And on top of all that. The bitch pulled a knife on me.

Bernard  
(takes a pull)

Whoa...she pulled a knife on you?

Phil

That's what I said ain't it?

Bernard places his cigarette out in the ashtray and licks his lips.

Bernard

I don't know what to say about that.

Phil

Look. I know you love her and all, but the bitch is crazy. I don't know what you did to her. I don't know if it's your money, or you got a mean ass dick game, but you need to tame her ass.

Bernard sits silent with a confused look on his face as he rubs his chin.

Phil  
(CONT'D)

You listening to me?

Bernard

I heard you. I'm gone talk to her about it when I get back.

Phil

Fuck a talk. You need to kick the bitch out.

Bernard

I said I was gone talk to her! Did I get on your head about the shit that happened back then, and you didn't listen to me off the top!?

Phil sits silent with a look of shame on his face.

Bernard  
(CONT'D)

Thank you. Now, I said I was gone handle it, and I'm gone do just that. You my mans, and ain't no pussy, money or a relationship gone come between that. I love you, and I'm glad we back hanging together.

Phil

I love you to. I'm just...

Bernard

Just drop it.

Bernard takes a cigarette out and places it in his mouth then lights it with a upset look on his face.

He blows the smoke out and turns the radio up, while Phil sits with a worried look on his face.

#### INT. MR. BEE'S RESTAURANT - AFTERNOON

The hard rain pouring down outside can be heard hitting against the window. There's idle conversations that can be heard in the restaurant.

Joey and Claire are sitting at the usual table. Claire is dressed in a black halter top and a skirt, and Joey is dressed in a tan suit.

Bernard and Phil come walking into the restaurant and take a seat at a table.

Joey is looking at Bernard with a look of disgust on his face for a moment, before he turns his back and begins to talk to Claire.

Joey

Look at him. Who does he really think he is?

Claire  
(takes a sip of wine)

He was under a lot of pressure that day. Besides, you were out of line yourself.

Bernard gets up from his table and makes his way over to Joey and Claire, and when he gets there he stops behind Joey.

Joey

Maybe so. But that still doesn't give him the right to do what he did. If he was over here right now I'd...

Bernard extends his hand out in front of Joey.

Bernard

You would shake my hand, accept my apology and say that we're still friends.

Claire

Bernard. What brings you over here?

Joey

Yeah. I thought the perfect people didn't hang out with the less fortunate.

Bernard

(pulls his hand back)

Come on now, that's in the past. I'm a new person now, and I want my friends back.

Claire stands up and walks over to him and stops.

Claire

I don't know. Life without Mr. Perfect. Now that might be hard to get over.

She smiles and opens her arms for a hug.

Bernard smiles as the two embrace each other for a hug and then releases from each other.

Bernard

Thanks Claire. What about you Joey? Do you forgive me?

Joey stands up, and the Manager comes running over standing between the two.

Manager

Can we keep the violence out of here today please?

Bernard wraps one arm around the shoulder of the Manager, and with his other hand he goes in his pocket and pulls out a wad of money and places it in the Managers shirt pocket.

Bernard

Listen. Take that, and have one of your waiters come take me and my friends order.

Manager  
(excited)

Yes sir, right away.

The Manager takes off.

Claire and Joey are looking at Bernard amazed to what just happened.

Claire  
Excuse me? Can you tell me what happened to Bernard?

Bernard  
I had a wakeup call. But seriously, there's someone I want you guys to meet.

Bernard signals for Phil to come over to the table.

Phil gets to the table, and instantly him and Claire lock eyes with each other with a look of passion in they're eyes.

Bernard  
(CONT'D)

Joey and Claire. This is my best friend from back in the day Phil. Phil, this is Joey and Claire.

Phil takes Claire's right hand and holds it up before he kisses it.

Phil  
I'm charmed to meet your acquaintance.

She pulls her hand back blushing.

Claire  
Bernard. Where did you meet this well mannered man?

Bernard  
He's the reason why I'm the successful person that I am today.

Claire  
Well Phil, you did a beautiful job.

Joey  
(joking)  
Calm down Claire. I don't think he's into men like that.

Phil  
She's far from a man. She's the true meaning and virtue of beauty.

Joey  
(joking)

He must be blind. What man in they right mind would say that about Claire?

Bernard  
(laughs)

Okay, let's stop with the jokes as Tom would say. Let's sit down, have some drinks and eat some good food, and let the good times roll.

The four sit down and are eating and drinking, having random conversation.

Phil never takes his eyes off of Claire, and she's the same with him.

All the while that they are having a good time, no one notices Mary standing outside in the rain wearing a T-Shirt and jeans.

She has a deranged look on her face as she stares into the restaurant looking at the group.

#### INT. BERNARD'S HOUSE THE KITCHEN - NIGHT

The kitchen is painted a off grey. There's pots, pans and knives hanging above the oak wood counter. The floor and kitchen table are marble and the chairs to the table are black leather. The refrigerator is black as well as the stove. The dishes are racked up nicely.

Mary sits at the table drinking a bottle of Segrans gin from out the bottle.

She's crying heavy as she looks down at a picture of Bernard.

She picks up the butchers knife that rests beside her. She places the tip of the knife onto Bernard's heart in the picture.

She takes another sip from the bottle as her tears start to come down harder and faster, as she begins to cut away at Bernard's heart in the picture.

She looks up when she hears the front door open and close.

CONTINUING

#### INT. BERNARD'S HOUSE THE LIVING ROOM - NIGHT

Bernard and Phil come walking into the living room laughing and talking.

Phil

You got some wild friends boy, I tell you. And that Claire is something special.

Bernard

I bet she is, considering you never took your eyes off of her. Not to mention, you got that number.

Phil

It's something about her, what can I say? But, I doubt she would be interested in me. I don't even know why I got her number.

Bernard

Are you kidding me? The way you two was kicking it. There's no doubt in my mind that something will get sparked up. You better put that number to use.

Phil  
(smiles)

You think so?

Bernard

Yeah. Why wouldn't...

Mary comes staggering out the kitchen leaning up against the wall holding the liquor bottle.

Mary  
(drunk)

He's right! What woman would want to be involved with a ex rapist!?

Phil puts his head down in shame.

Bernard walks over to Mary and snatches the bottle from out her hand.

Bernard

What the fuck is wrong with you!? Why are you talking to him like that!?

Phil

It's cool. I'll just leave and come back later.

Bernard

No fuck that! This is my house, you don't have to go nowhere! I need to speak with you for a minute.

He grabs her by the arm and drags her into the kitchen.

CONTINUING

INT. BERNARD'S HOUSE THE KITCHEN - NIGHT

The two walk into the kitchen, and Bernard let's her arm go and grabs her by the shoulders pressing her up against the wall.

Bernard

Why are you talking to Phil like that? What the fuck did he do to you? And what's with that stunt you pulled this morning? How you gone pull a knife on my friend and tell him to leave my house?

Mary  
(drunk)



I'm not losing you to a rapist, that's all I'm saying! And what I told him I meant! And this ain't just your house no more it's ours, I need you to realize that!

Bernard

Lose me? Our house? (laughs) Listen, I know you drunk right now and you not thinking straight. What I need you to do, is go upstairs and calm down. We can talk about all this later.

She snatches his hands down and pushes him.

Mary  
(drunk)

You ain't my daddy! I don't need you to tell me what to do!

She turns her back to walk away.

Bernard

I need to be your daddy! Somebody need to lay some discipline down on your ass!

She stops and turns around walking back to him getting up in his face pointing her finger.

Mary

Oh really? I don't think I would want you being my father, considering that bastard was a rapist too! That's the reason why I'm here now!

She turns her back and walks out the room.

Bernard stands with a stunned look on his face rubbing his chin, as the front door can be heard opening and closing.

He stands there for a few more minutes, before he walks out the room.

CONTINUING

INT. BERNARD'S HOUSE THE LIVING ROOM - NIGHT

Bernard comes walking out the kitchen with the same expression on his face.

Phil tries to come over and comfort him, but Bernard holds his hand up to stop him.

Phil

You okay? Your girl just stormed out pass me.

Bernard

Naw man, I'm far from okay. Listen, I'm gone get up with you later.

Bernard walks off making his way up the stairs to his room.

He opens the door walking in closing it behind him.

Phil sighs as he stands with a sadden look on his face.

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

The light from the moon shines in onto the bed where Bernard is laying sleep.

The Killer is standing over him looking down at him.

Killer

Psst.

Bernard  
(half woke)

Phil, I told you I'll talk to you later.

Killer

Psst.

Bernard rolls around and is starting to wake up.

Bernard  
(half woke)

Phil I told you...

The Killer quickly jumps on top of Bernard and turns the flashlight on in his eyes.

Bernard

What do you want?

The Killer pulls a butchers knife out and places the dull part of the blade on the right side of Bernard's face and trails it down to his heart then stops.

Bernard  
(CONT'D)

Charlie said this would happen. What are you waiting on? Do it! Do it Mary!

The Killer takes the knife from his heart and places a deep gash in the right side of Bernard.

Bernard moans in pain for a moment, before he starts to laugh.

Bernard  
(laughing)

Is...Is that the best you got...sweetheart?

The Killer takes the flashlight and starts to beat Bernard upside the head with it until he goes unconscious.

The Killer gets up and grabs Bernard's lighter from off the night stand.

Just before the Killer leaves the room, the Killer drops a note in the blood on the bed that's coming from Bernard's wound.

INT. CLAIRE'S HOUSE THE BASEMENT - NIGHT

The basement is furnished with a brown leather living room set. There's a wall flat screen television and a stereo system.

There's some rap music that is heard playing along with the sound of weights being lifted.

Claire is on the weight bench, bench pressing dressed in a fitted muscle shirt and some shorts.

She finishes her last rep and places the bar down.

She sits up covered in sweat, as she reaches down and grabs her water bottle from off the floor.

She finishes her drink and then her phone rings.

She picks the phone up and answers it.

Claire  
(into the phone)

Hello?

Joey  
(o.s.)

What you doing?

Claire  
(into the phone)

Hitting the weights.

Joey  
(o.s.)

I should have known that with your Hercules ass.

Claire  
(into the phone)

Do you have a purpose for this call, before I hang up?

Joey  
(o.s. laughing)

I'm sorry. Yeah I do have a purpose. What do you think got into good old Mr. Perfect to have him acting the way he was?

Claire  
(into the phone)

I don't know. I do know I want his friend.

Joey  
(scoffs o.s.)

Dick chaser. Have you ever heard of the word game?

Claire  
(into the phone)

Have you ever heard of the word hater? You just jealous because everybody got somebody all over them, and you don't.

Joey  
(into the phone)

Oh I got mine sweetheart, don't you worry.

Claire  
(laughs into the phone)

Sure you do.

Her line clicks.

Claire  
(CONT'D into the phone)

Hold on.

She clicks over.

Claire  
(CONT'D)

Hello?

Phil  
(o.s.)

Hey Claire.

Claire  
(into the phone)

Who is this?

Phil  
(o.s.)

This Phil. Bernard's friend.

Claire  
(into the phone)

Oh, hey. How you doing?

Phil  
(o.s.)

I'm fine. I was just wondering if you would like to go out for dinner and something to drink? That is, if you're not busy.

Claire  
(into the phone)

I would love too. I just need a few minutes to get ready.

Phil  
(o.s.)

That's great. I need some time to get ready myself. I'll call you when I'm on the way.

Claire  
(into the phone)

I can't wait.

She clicks back over and Joey is singing a song sounding horrible off key.

Claire  
(CONT'D into the phone)

You know singing ain't for everybody?

Joey  
(o.s.)

Girl you know my singing make you wet.

Claire  
(into the phone)

Yeah okay. Anyway, I have to let you go so I can get ready for my date.

Joey  
(o.s.)

Who you got a date with?

Claire  
(into the phone)

The same person that you said wasn't feeling me like that.

Joey  
(o.s.)

Oh okay. I would tell you to take some mace or something like that. But, you don't need all that.

Claire  
(into the phone)

Fuck you, and kiss this ass. I'll talk to you later. Bye.

She hangs the phone up with a smile on her face, as she gets up from the bench to go and get ready.

INT. THE HOSPITAL. BERNARD'S ROOM - NIGHT

The doctor is stitching Bernard up on the bed. His lip is busted and his head has some knots and bruises on it.

Charlie is standing to the side looking at him with his arms folded across his chest.

Bernard is looking like he's going through pain and agony.

Charlie  
(laughs)

I can't believe this. I can't be standing next to the guy that said he wasn't on the list.

Bernard  
(in pain)

Fuck you very much. This is no time for sarcasm.

Charlie

You right on that note.

Charlie takes the bloody note from his pocket and hands it to Bernard.

Bernard  
(reads aloud)

I'm cutting off all ties. The only thing that will stand between me and my goal is death. For the first time in life...Bernard was scared for his life.

Charlie

Do you know what that means?

Bernard  
(sighs)

Yeah. She was plotting on me this whole time.

Charlie

Who?

Bernard

My girlfriend.

Charlie bursts out laughing and the doctor laughs making him accidentally pierce Bernard with the needle the wrong way making him jump.

Bernard  
(CONT'D)

Ouch, that shit hurt!

Doctor  
(snickering)

I'm sorry sir.

Charlie

Okay, let's say that's true. That explains why she killed your friend. But, why did she kill all those other women?

Bernard

She was abused by her alcoholic mother as a child, and she placed a deep gash on the right side of her face. From there on out, she had a grudge against women.

Charlie

That explains why she cuts the flesh from their faces. Okay, what we need to do now is get to her, before she kills someone else.

Bernard

She might be at the office. If not, I know she will be at my house.

Charlie

Why would she be at the office?

Bernard

I don't know. But, that's the only way we're going to find out where she lives.

Charlie

(laughs)

Wait a minute. You don't know where your woman lives at?

Bernard

I'm glad you finding all this shit so fucking funny. Don't you think you need to get up off my ass with the jokes, and go and find her?

Charlie

You right. We need to get moving. There's no time to waste.

#### EXT. THE OFFICE BUILDING - NIGHT

Mary is staggering around outside the office holding a bottle of Bacardi 151 with her purse on her shoulder.

Mary

(drunk)

That son of a bitch! He gone put a rapist, before the woman that really loves him! That's alright doe! (takes a sip) I don't need his ass anyway! Best lawyer in the county! Too bad his dick ain't the best, with his baby dick having ass!

She goes to take another sip and drops the bottle shattering it on the ground, and she breaks down crying.

Mary

(CONT'D sobbing drunk)

My father was a rapist. My mother didn't give a shit about me. And just when I thought I found true love, he pushes me away for what my mother and father stood for.

She picks up the neck end of the bottle from the broken glass and holds it. She cuts her other hand with the broken glass until it bleeds. She drops the glass and wipes the blood all over her clothes.

Mary  
(CONT'D)

He thinks he's leaving me, he's got another thing coming. I'm starting to feel them feelings again when I killed that worthless bitch of a mother. It's gone be either me and him, or him and nobody. And this time, it won't be temporary insanity for what I'm about to do.

She staggers off to the back of the building in the darkness.

### EXT. THE PARK - NIGHT

The park is empty and only the sounds of Claire and Phil's voices can be heard, as they walk along the path in the park. The street lights give off some light to various areas in the park.

The two are holding hands.

Claire is dressed in a black shirt and some jeans, and Phil is dressed in a white muscle shirt and some shorts.

Claire

So you and Bernard are childhood friends.

Phil

Yeah. We started off as neighbors, but after the accident with his moms, we became closer.

Claire

What accident with his moms?

Phil

He didn't tell you? His mother killed herself when he was young. And sad to say, he was the one that found her.

Claire  
(covers her mouth)

Oh my god.

Phil

Yeah, it fucked him up real bad. He tried to kill himself plenty of times. It got to the point where I couldn't leave him alone, because every other minute he was trying to kill himself.

Claire

That's terrible. I didn't know that.



Phil

He's a secretive person. He doesn't open up because he feels that's what keeps him strong. But back in the day. He felt he had no reason to live. I had to keep reminding him to go on in life, because he's destined to do great things.

Claire

You were his guardian angel huh?

Phil

(laughs)

You can say that. He was mine for a minute as well. That is, until we graduated from high school and we went our separate ways.

Claire

Why you say that?

Phil

There was a couple of gangs that wanted to kill me back then. He would always be right there for me, when I needed him.

Claire

Now why would anyone want to hurt you? You're such a sweetheart.

Phil

Back in the day, I was everything but a sweetheart. I used to do some dumb ass things, that I knew I had no business doing. You know when you're young, you do dumb shit to try and fit in.

Claire

I know what you mean.

Phil

So, he saved me from that. And at first I was mad. Like, why should he be the one that saves me from something that I brought upon myself? Then I realized, that's what a real friend would do. He put his life on the line for me, when all my other supposed tough friends ran and left me hanging. If I was half the man that he is, I probably wouldn't have tarnished myself and my name the way I did.

Claire

Everybody makes mistakes. If you can learn to forgive yourself, that's the first step in getting over it. Believe it or not. Bernard helped me out in a strange way.

Phil

Really? In what way?

Claire

(laughs)

It doesn't matter right now. So, what's a fine...distinguished man like yourself doing single/

Phil

Drugs and alcohol. Not to mention, trying to be someone that your not can really put a serious dent in your relationship.

Claire

Oh.

Phil

That's why now a days, I don't bother approaching women. I figure if they find out about my past, they wouldn't even bother looking twice my way.

Claire

But you approached me.

Phil

And to be honest. I was about to stop, but good old Bernard said keep on going and see where it gets me.

She stops walking and turns to look at him.

Claire

I'm glad you kept pursuing. Maybe we're what each other needs to take away the others pain.

Phil

You think...

She grabs him by the back of the head and pulls him in for a deep passionate kiss. The two embrace in the kiss then pull back from each other blushing.

Claire

I tell you what. How about I come over in a few, and we can talk about taking away each other's pain?

Phil

Sounds good to me. I'm gone go home, freshen up, and let Bernard know what's going on.

Claire

Okay you do that. I can't wait to see you.

She gives him one more kiss before she starts to walk away.

Phil stands watching her for a moment, before he turns his back walking the other way whistling a tune.

INT. THE OFFICE BUILDING BERNARD'S OFFICE - NIGHT

Bernard and Charlie are standing in the sabotaged office.

Charlie

Looks like we got here too late.

Bernard

We may have got here late, but we know where she's going.

Charlie picks up the picture of Bernard and his mother from off the floor.

Charlie

Hey kid. How did you get over that thing with your mother?

Bernard

I took a case that was somewhat similar. This lady killed her husband because he use to always cheat and beat on her.

Charlie

So, she killed him out of rage.

Bernard

Depression. In the state that she was in, I'm shocked she didn't kill him, the kids and herself. You know when you get to the point where you have to do something? That moment of clarity where you have to do something to help get over the pain. The craving to do something drastic to help get over what you're going through. Anyway. I kept having flashbacks of my incident, and that helped strengthen me to go forward and win the case.

Charlie

So, by winning the case, you figured that would help you with your problems, and at the same time help you get over the guilt of your mother.

Bernard

(sighs)

Like I say. If I knew then what I know now.

Charlie places the picture back on the desk.

He walks over to Bernard and pats him on the back.

Charlie

Hey kid. I'm sorry about that comment that I made before.

Bernard

It's okay. Sometimes I need to hear those kind of words to get through the hard times.

Charlie

You did good kid. Not too many people would be able to do what you did. Now come on, so we can get the justice for those innocent people that died.

Charlie walks out the room.

Bernard stands there for a few more minutes wiping the tears from his eyes, as he sighs deeply before walking out the room.

CONTINUING

INT. THE OFFICE BUILDING THE HALLWAY - NIGHT

Bernard is walking down the dim hallway with his head down sniffing.

He continues walking, and out the darkness from one of the rooms, the Killer lunges out clothes lining Bernard across the throat making him fall back on the ground unconscious.

Charlie is walking down the stairwell and pauses when he realizes that Bernard is not behind him.

Charlie

Kid! Come on, we got to get a move on!

There's no response as Charlie draws his gun and makes his way back up the stairs.

When he gets to the top of the stairs he pauses, not knowing that it's the Killer that's standing over Bernard.

Charlie

Kid?

The Killer pulls out a gun and opens fire, just missing Charlie by a inch as he takes cover behind a pillar and returns fire.

The two exchange gun fire until Charlie comes out to try and get a clean shot, but he gets struck in his left arm making him fade back falling down the stairs.

The Killer quickly follows as Charlie rolls down the stairs losing his gun on one of the steps, finally coming to a stop hitting his head and back up against the wall.

The Killer kicks Charlie a few times, before placing a knee in his stomach and aiming the gun in his face.

Charlie

(moans in pain)

Go ahead and kill me you crazy bitch! Kill me!

The Killer pistol whips Charlie until blood flies from his mouth and he goes unconscious. The Killer stands up and leaves Charlie on the stairwell going back upstairs to get Bernard.

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

Bernard is still unconscious as the Killer is injecting a clear liquid inside a syringe into his arm.

The Killer finishes with the injection and then walks out the room.

CONTINUING

INT. BERNARD'S HOUSE THE HALLWAY - NIGHT

The Killer looks down and sees Phil coming into the house closing the door behind him.

Phil looks up and thinks that the Killer is Bernard walking back into the room closing the door.

Phil

Bernard! You won't believe what happened to me tonight.

Phil walks up the stairs, and when he gets to the bedroom door he pauses.

Phil

(CONT'D)

You in there with Mary huh? Well, you two have to excuse me, because you have to hear this.

He opens the door and his mouth drops open when he sees Bernard unconscious tied to the bed.

He rushes over to him dropping to his knees trying to untie him.

As he's trying to untie him, the Killer is slowly walking up behind him butchers knife in hand.

The Killer gets to Phil and stops placing a hand on his shoulder making him stand up and turn around.

Phil

What the...

The Killer plunges the knife deep into Phil's throat.

Blood is flying everywhere as Phil is choking on his own blood trying to grab at the knife, but he falls over on the bed next to Bernard dead.

INT. THE POLICE STATION THE MEETING ROOM - NIGHT

Charlie is standing in front of the officers ready to address them with a speech. His face is bruised up and he has some knots on his head, and his left arm is in a sling.

Charlie

Okay people listen up. The person that we're after is Mary Spigot. From the information that I know, she's at Bernard Drive's house and I have reason to believe that she has him there as well. His life hangs in the balance, not to mention this is our time to catch this sick maniac and put her behind bars so no one else will lose their life behind her violent rampage. We're going in silent and I'm leading the way in, but wait for my signal before you do anything. We don't want to alarm her and she winds up killing him. I don't need to tell you that she's armed and dangerous, because you already know this. If there's no questions, let's get to moving.

Officer 1 raises his hand.

Charlie, shouldn't you be resting?

Officer 1

Do you want to keep your job?

Charlie

Yes sir.

Officer 1

Then shut the fuck up and let's get on the move! I'll rest when this shit is over with.

Charlie

They all start to clear out the room.

Charlie takes a cigarette out and places it in his mouth then lights it. He takes a nice pull then exhales smoothly as he makes his way out the room.

### INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

Bernard is tossing and turning in the bed, with sweat covering his face.

Bernard  
(half woke)

Mommy! Mommy get up!

Distorted voice  
(o.s.)

Mommy can't help you now.

Bernard  
(half woke)

Mommy...what am I suppose to do mommy?

Distorted voice  
(o.s.)

Wake up. I have a surprise for you.

Bernard slowly opens his eyes and turns his head to the side.

He jumps back when he sees Phil's dead body lying next to him with the knife still in his throat.

Bernard

Oh shit! Phil! What the fuck!?

The room is lit by nothing but candles all around the room.

Standing at the head of the bed in the darkness only allowing her face to be seen is Mary, with a blank expression on her face as she stares at Bernard.

Bernard is trying to get free as he looks at Mary with a look of hate.

Bernard

I knew it was you. Why didn't you just kill me and got it out the way?

Mary doesn't respond as she continues to look at him with the lost expression.

Bernard

(CONT'D)

What? You don't have anything to say for yourself, you spineless coward?

Joey

(o.s.)

Actually I do.

Bernard

Joey? What are you, her partner?

Joey

(o.s. laughs)

How can I be her partner, when I killed her too?

Bernard

Huh?

Joey let's Mary hair and shirt go allowing her to fall forward onto the bed dead.

The back of her head has been smashed in and she's been stabbed multiple times in the back.

Bernard closes his eyes and tears begin to roll down.

Joey comes from out the darkness, dressed in the all black outfit without the hood up and the mask is off.

Joey walks over to Phil's dead body and snatches the knife from his throat making blood fly onto Bernard's face.

Joey

Would you look at this. Mr. Perfect has a heart after all.

Bernard

You go to hell, you son of a bitch.

Joey smiles as he walks over to Bernard's side of the bed and stops looking down at him.

Joey

The hell part I can agree with. The son part is way off.

Bernard

What are you trying to say? You're a...woman?

Joey

I use to be. Besides, when I was you didn't care for me then like you don't now.

Bernard

What are you talking about?

Joey

Back in high school. I was the flat chest girl, with big teeth, shaggy hair and bum clothes.

Bernard

I think you got the wrong guy freak.

Joey

Let me refresh your memory. Graduation day. A female comes up to you and asks if she can have that special place in your life.

Bernard lays silent with his eyebrow raised.

Joey

(CONT'D)

I guess the ugly people truly are hard to remember. I'm mean, how can you remember a hideous beast named Josephine?

Bernard's mouth drops open and his eyes widen.

Bernard

It can't be.

### INT. THE SCHOOL THE HALLWAY - MORNING

Teenage Bernard and teenage Phil are standing by the lockers dressed in their cap and gowns, in the empty hallway. You can hear various other voices from students that are around in the school.

Teenage Bernard

This is it. This is the day that we been waiting on.

Teenage Phil

Yep. This day marks the beginning of the rest of our lives.

Teenage Bernard holds up his right hand showing of his mother's wedding ring.

Teenage Bernard

Check this ring out.

The ring is made from platinum and diamonds. In the center of the ring is one big diamond that sticks out.



Teenage Phil

That's cold. Where you get it from?

Teenage Bernard

It was my mom's wedding ring.

Josephine comes walking down the hall dressed in her cap and gown.

She gets behind Teenage Bernard and stops, then taps him on the shoulder.

Josephine

Excuse me, Bernard. Can I talk to you for a minute?

He turns around and then he jumps when he sees who it is.

Teenage Bernard

God damn Scooby! What you want?

Josephine

Well, it's the end of the year and I was wondering...

Teenage Phil

Just say what you have to say, so we can get the hell outta here.

Josephine

I was wondering if we could exchange numbers, so we can keep in touch.

Teenage Bernard and Teenage Phil look at each other and burst out laughing.

Josephine has a embarrassed look on her face as the two laugh.

Teenage Phil

Why the hell would he want to do that?

Josephine

I wasn't talking to you now was I?

Teenage Bernard

Will you two cut it out?

Teenage Bernard takes Josephine hand and holds it looking into her eyes smiling.

Teenage Bernard

Josephine. I would love to do that.

Josephine  
(Smiles)

Really?

Teenage Bernard  
(Drops her hand)

Hell no! Now gone and get the fuck on Scooby!

Teenage Bernard and teenage Phil start to walk off.

Josephine runs behind him and grabs his shoulder making him stop.

Josephine

Please Bernard! I can be that woman that you need, all you have to do is give me that chance!

Teenage Bernard turns around backhanding her with his right hand to the ground.

Teenage Bernard

There's no way in hell I would be with something that looks like you! I'd rather be dead, before I be with you!

She sits on the floor crying holding her bleeding face.

Teenage Bernard looks down at her with a sadden look on his face.

He leans down and tries to help her up, but she slaps him across the face making him step back as she stands up.

She has a deranged look on her face, as the blood from the gash in the right side of her face pours down.

Josephine

Get the hell away from me you bastard!

Teenage Bernard

Josephine, look I'm...

Josephine

You mark my words Bernard Drive! It may not be today, tomorrow or years from now! But, you gone pay for what you did to me! Physically and mentally!

She takes off running crying down the hall.

Teenage Bernard tries to go after her, but Teenage Phil stops him.

Teenage Phil

Let her go man. Besides, who gone believe what that ugly bitch says anyway?

Teenage Bernard

Maybe you're right.

Teenage Bernard looks at his ring, and rubs the piece of flesh and blood from the diamond.

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

Joey still stands over Bernard with a hurt look on his face, while Bernard stares at him confused.

Bernard

Wait a minute. You mean to tell me, you waited all this time to come back and do this crazy shit?

Joey

If you had to go through years of therapy, surgery and planning. It would have took you a long time too.

Bernard

You fucking weirdo.

Joey

But, it's okay baby. You can finally be with a real woman now.

Bernard

What are you talking about?

Joey

I may look like a man. But, I have the proper equipment to satisfy a man.

Bernard

You truly are out your fucking mind, you know that?

Joey

Maybe. But, now I can be that woman in your life that you needed for so long. Because unlike your mother that killed herself, because your father was killed. What a pathetic woman. But, anyway like I was saying. Unlike her, I will never leave you.

Bernard

Fuck you, you piece of shit.

Joey slashes Bernard across the side reopening his wound.

Bernard moans in pain as Joey looks at him with a delightful smile on his face.

Joey

Don't worry baby. We can grow to love each other.

Bernard

(Moaning in pain)

I...I'd rather be dead than be with you.

Joey

I won't let you die baby. We're going to be one big happy family. But, while we're talking, let me tell you how I killed your precious Mary here. I'm actually glad that I did kill her. Not just because she got the chance to sleep with you. But, because if I didn't catch her the way that I did. I wouldn't have been able to get to you and set this up the way I did.

EXT. THE OFFICE BUILDING BEHIND THE BUILDING - NIGHT

Mary is staggering to the back door of the building.

Joey is watching her from behind one of the many trees that's off to the side of the building.

She gets to the door and starts to reach in her purse looking for the key card.

Just as she pulls it out, Joey comes from out the darkness grabbing her covering her mouth dragging her into the darkness.

She struggles to try and get free, and Joey tosses her to the side on the ground and then gets on top of her.

Her eyes widen when she sees who it is.

Mary

You!

Joey

(Slaps her across the face)

Yes bitch it's me! You shouldn't have slept with my man, and you wouldn't have been on this list!

Mary tries to get him off of her by kneeling him a few times in the crotch.

Joey laughs and then slaps her across the face again.

Joey

(CONT'D)

I got the same shit as you bitch!

Joey pulls out a butcher's knife ready to stab her.

With her free arm, Mary swings with all her might hitting Joey in the face making him fall over to the side.

She gets up screaming trying to run away.

Joey quickly gets up running behind her tripping her, making her fall face first to the ground.

She tries to get up, but Joey places his foot on her back stepping down hard making her screams grow louder.

He looks off to the side and sees a brick.

He kneels down a little picking it up with a smile on his face.

Mary screams grow louder, and Joey takes the brick and drops it down with all his might hitting Mary in the back of the head opening her skull making her screams come to a stop.

He picks the brick up and hits her a few more times in the back of the head making the blood fly everywhere as he smiles with pleasure.

He goes back and picks the knife up and then walks back over to her dead body kneeling down beginning to stab her.

Joey  
(stabbing)

You filthy bitch! Learn to keep your tramp hands off another woman's man! He ain't here to save you this time is he!? He doesn't love you! He only loves me! Now we can be as one, now that you're out the way trying to cloud his mind and make him stray away from what's good for him!

He goes back to the door and picks up the key card and her purse.

He walks back over to her dead body grabbing her by the ankles dragging her to his car.

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

Joey

The irony of it all. Just as I killed her, put her body in the trunk, came back and went into the office to sabotage everything. That's when you and your cop pal showed up. I guess it was a blessing in disguise that it turned out that way. Saved me the trouble from going to the hospital, and having to kill a nurse or somebody to break you free from there.

Bernard

And you think we're about to be together huh?

Joey

(Leans down placing the knife on Bernard's throat)

I don't think it baby. I know it.

EXT. BERNARD'S HOUSE OUTSIDE THE HOUSE - NIGHT

Claire is walking up the walkway dressed in some fitted jeans and a wife beater.

Just as she reaches the door, Charlie comes from out the bushes gun drawn placing it to her head.

Claire raises her hands up.

Charlie

What are you doing here?

Claire

I just came to see Bernard's friend Phil.

Charlie  
(Places the gun up)

Apparently, you have no idea what's going on here. That woman that he calls his girlfriend is the killer. And with my guess, she's about to kill him if she hasn't already.

Claire puts her hands down and turns around.

When she faces Charlie, she cracks a sly grin as she ties her hair into a ponytail.

Claire

What are we waiting for? Let's go.

Charlie

What do you mean let's go? This is some serious shit right here. I don't have time to stand out here and play games. I got to get in there and save that friend of yours, before she fucks around and kills him.

Claire

I'm serious too. That's my friend in there, and I'm coming with you rather you like it or not.

Charlie  
(Sighs)

Fuck. Okay, take this.

He tries to hand her a gun, but she pushes it back.

Claire

I don't need that. I can hold my own.

She takes off running toward the back of the house.

CONTINUING

EXT. BERNARD'S HOUSE THE BACKYARD - NIGHT

There's a huge pool in the backyard. A barbecue pit, a glass table with some chairs around it and a couple of trees.

Claire goes over by the barbecue pit and picks up a brick.

She goes to the glass back door and throws the brick through the window shattering it causing the alarm to go off, as she clears the broken glass out the way making her way in.

INT. BERNARD'S HOUSE BERNARD'S BEDROOM - NIGHT

Joey places a gag in Bernard's mouth then gives him a kiss on the forehead.

Joey

It seems we have guest dear. Let me go greet them, and I'll be right back.

Bernard struggles to try and say something.

Joey takes the gag out his mouth.

Joey  
(CONT'D)

Yes dear?

Bernard  
(Laughs)

It's like I said. I knew you had no social life.

Joey

Okay. Since you still want to be stubborn a ass. I see I can't have you, so I might as well send you to your precious Mary.

Joey gets ready to stab Bernard in the chest and Claire comes busting in the room.

The alarm is still going off.

Claire

What's going on in here!? Joey...

She covers her mouth when she realizes the gruesome scene that's in front of her.

Joey

Damn Claire. Now I have to kill you too.

Claire

You were the killer all this time? You killed Tom?

Joey

You acting like it was a big loss or some shit. But, this here has nothing to do with you. Strong women like me and you need to stick together.

Claire

What are you talking about? What kind of drugs are you on?

Joey walks over to Claire knife still in hand and stops in front of her with a sadistic smile on his face.

Bernard

It's a woman Claire! It's a crazy bitch from my past, that's finally come back to get me!

Joey

Pay him no mind. Me and...

Claire cocks her right arm back and swings forward hitting Joey in the mouth making his head turn and take a few steps back.

Downstairs Charlie is making his way up the stairs gun drawn.

Claire

Why would I even think about being a part of whatever this is you got going on!?

Joey licks the blood from his busted lip with a sinister grin on his face.

Joey

Fuck it. I see there's no winning.

Joey rushes at Claire trying to stab her.

Claire grabs his arm and the two stumble out the room.

Just as Charlie gets to the top of the stairs, the two trip over each other's feet causing them to stumble down the stairs knocking Charlie down with them in the process.

The three land at the bottom.

Claire is unconscious, and Charlie is not too far from her. Joey is standing up shaking the pain off picking the knife back up.

Joey

See Claire. By me being the strong woman that I am, it allows me to endure any form of pain.

He walks over to her kneeling down grabbing Claire by the hair pulling her head back placing the knife on her throat.

Joey

(CONT'D)

Unfortunately for you. This is the end of the story.

He gets ready to slit her throat, and a gunshot goes off striking him in the arm making him drop the knife.

Joey

(Turns around holding his wounded arm)

I don't recall this in my story.

Charlie

(Aiming the gun)

That's what happens when you leave somebody alive in the last scene. They always come back to bite you in the ass.

Joey

(Picks the knife up)

Not in my story.



Charlie  
(Aiming the gun)

Look, I'm tired. Why don't you put the knife down, and we can all walk out of here still breathing.

Joey  
You're in the way of a beautiful picture. It's time to white you out.

Joey tries to charge at Charlie, but Charlie let's off four rounds hitting him in the chest making him fall back on the floor.

Charlie stands to his feet in pain, as he walks over to Claire who is shaking off her daze standing to her feet.

Charlie  
You okay over here?

Claire  
I had better days. Bernard's upstairs tied to the bed.

Charlie  
Okay, let's get up there and...Ahhh!

Joey slashes Charlie across the back of his ankle making him fall to the floor in pain dropping the gun.

Joey is inching toward Charlie with blood dripping from his mouth and chest with a deranged look on his face.

Joey  
He's...mine! And you can't...

A gunshot goes off and a bullet hits Joey in the middle of his head, making him fall flat dead.

Charlie holds his bleeding ankle in pain as he looks up at Claire with a stunned look on his face.

Charlie  
(in pain)  
Damn. I guess you can hold your own.

Claire  
It wanted something it couldn't have.

Charlie  
Go outside and tell the other officers what happened. And tell them to get some medics out here.

Claire  
Right.

She places the gun under her shirt before she walks out the house.

DISSOLVE TO

EXT. BERNARD'S HOUSE THE FRONT YARD - NIGHT

Police cars, ambulances and coroner vans are all outside of Bernard's house. Medics are tending to Charlie on one stretcher, and Claire is walking along side Bernard's stretcher as medics tend to him.

Bernard

Thanks Claire. A few more minutes, I would have been the county's best dead lawyer.

Claire

Well, the reason I did that is so I can ask you a question.

Bernard

What would that be?

Claire

Remember the pedophile they caught not too long ago?

Bernard

Yeah. I got him life in prison. What about him?

Claire

Well, along with giving him life, you took my unborn life, due to the miscarriage I had cause of you.

Bernard

Huh?

Claire

He was my husband, and soon to be father of my child that I lost!

She pulls the gun and places it to his head. The medics take off running.

Medics  
(together)

She's got a gun!

The officers on the scene take they guns out and draw down on her.

Charlie sits up pulling his spare gun out taking aim at her.

Claire

A life for two lives sounds good to me. What do you think?

Bernard

You want to kill me too, huh Claire? Gone head, and do what you got to do.

Claire

I hear by sentence you to death! No further questions!

Bernard closes his eyes.

A gunshot goes off and blood sprays all over his face.

He opens his eyes to see the hole in Claire's head as she falls to his stretcher then to the ground.

He looks over and sees Charlie lying back down on his stretcher.

Charlie

You owe me one kid!

Medics come back over and place Bernard in the ambulance.

Bernard

All this time...I thought she was a virgin.

INT. INSIDE THE AMBULANCE - NIGHT

Bernard is strapped down shaking his head as tears roll down his face.

Bernard

I'm all alone again.

Medic 1

Excuse me sir?

Bernard

Nothing. Just thinking aloud.

Medic 1

Okay.

Bernard

I want to go home.

Medic 1

Huh?

Bernard

Can you loosen my straps please? I'm feeling a little dizzy.

The Medic loosens his straps.

Bernard

Thank you.

Bernard pushes the medic out the way and kicks open the door jumping out the ambulance.

He rolls on the ground for a minute, and soon as he gets to his feet, he gets hit by a car rolling up on the hood and windshield.

The car comes to a stop and Bernard rolls off the car onto the ground dead.

EXT. THE CEMETERY - MORNING

Charlie is standing in front of Bernard's tombstone holding some blue roses dressed in a black suit, his arm still in a sling.

Charlie

I guess this is the way it had to be, huh kid? I told you, you owed me one and now you're gone. I tell you one thing. You can finally rest in peace. Not to mention, you made amends with your mother.

He places the roses down.

He goes in his pocket and pulls out a cigarette placing it in his mouth lighting it.

He exhales the smoke slowly and then turns his back to walk away.

SLOWLY FADE TO BLACK

Depression can lead to various outcomes that are all bad. Don't let the burden of what happened to you, or someone that you know bring you down. For life is supposed to be enjoyed by the day. Not lying around miserable everyday because of what happened. Live life to the fullest. Don't be miserable, because you will die old or young and miserable. And for what?

Bernard Mersier

Dedicated to Mary K. Lewis. Deshawn McCloud and Richard Pryford

END CREDITS