

Angelic

by

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FADE IN:

EXT. DENVER POLICE DEPARTMENT - ESTABLISHING - DAY

JANUARY 22, 1975

A small car screeches to a halt in front of the Denver Police Department. The driver bolts from the car. MARY GEORGE, 23, is visibly upset and shaken.

A large, black, mob-type Lincoln pulls up alongside her, cutting her off. We can't make out the driver, or passenger in the back seat.

The rear passenger door of the Lincoln opens.

PASSENGER

Mary! Mary George!

Mary peers into the car. She seems to know the men.

MARY

(Out of breath)

Not now! Oh my God...

The Passenger, face hidden from our POV, motions for her to get in the car.

PASSENGER

What's wrong?

MARY

I can't talk now.

PASSENGER

Get in. Let's talk about it. Calm down.

Mary looks at the building, looks in the car. She looks at the building. Making her decision, she climbs in the back seat. The Passenger reaches to close the door.

PASSENGER

What's wrong, Mary? Tell me about it.

MARY

Oh, God, you've got to help me.

With a gloved hand, the passenger smothers her face with an ether-covered cloth. She struggles, but for an instant.

The Lincoln drives away. Mary's car sits, driver's door ajar. Her purse and keys lay on the concrete.

INT. MOB CAR - DAY (CONTINUOUS)

PASSENGER

Okay, dumbass, don't do anything stupid.

DRIVER

I won't.

PASSENGER

Take 87. Head north.  
Drive normal and don't get stopped.

The Driver steers the car through the city. Signaling at every turn, driving the speed limit.

DRIVER

What'd she do?

PASSENGER

Does it matter?

EXT. OUTSKIRTS NORTH OF DENVER - DAY (CONTINUOUS)

The car reaches the edge of the city, increasing its speed onto the highway. We see the two, DRIVER up front, PASSENGER in back, travel down the highway to a grove of trees.

PASSENGER

It's coming up. Turn right up here.

The Driver turns the car onto a dirt road. Dust kicks up from behind the car as it speeds up.

PASSENGER

Slow down, stupid!

The car slows.

PASSENGER  
I'll tell you what,  
you son-of-a-bitch,  
if we get spotted out  
here, you'll be going  
down, right along with  
these bitches.

The Driver turns onto a tree lined drive.

EXT. ISOLATED FIELD - DAY (CONTINUOUS)

The car stops at an unused, unplugged water well casing.

Both men get out. We still can't make out their faces. The Passenger carries Mary from the car. The Driver opens the trunk, pulls the dead body of a DARK HAIR woman out. The men carry the bodies to the well.

The Driver holds the dark haired woman over the opening, then slides her into the casing.

The dark haired woman's watch gets hooked on the well casing, stopping her fall. WE see her bloody hand, ring finger missing. With a deft nudge from his foot, the Passenger flips the hand up, down she goes. The Passenger slides Mary's body into the casing.

We see Mary slipping down the well casing. Sliding down 4 feet. Her bare feet stop on top of the DARK HAIR woman's head. It's tight, cramped. Arms at her side, she's lodged in the casing.

PASSENGER  
Let's go.

The men drive away quietly.

EXT. OUR P.O.V. AT THE WELL. - CONTINUOUS

Dusk has fallen over the countryside. The brightest stars begin to twinkle in the sky. The moon is full. From a distance WE hear muffled cries for help.

WE go down the casing, dark, darker. WE stop at Mary's terror filled face. Looking skyward. Eyes wide, tears on her face. She's sweating profusely. Struggling to free her trapped body.

WE see her bare feet slipping on the DARK HAIR'D WOMAN'S head.

MARY  
SCREAM! HELP! HELP ME!

She looks to the opening of the well, and the heavens.

MARY  
Oh, sweet Jesus, come  
to my aid.

She struggles.

PAN OUT TO A WIDER VIEW FROM THE WELL, TO THE FIELD. Darkness envelopes the countryside.

MARY (O.S.)  
SCREAM. SCREAM.

FADE TO BLACK.

SUPERIMPOSE: DENVER - TODAY

INT. WALKER & WITTER LAW OFFICE - PRESENT DAY

Long-time Denver attorney HERK WALKER, 70ish, sits in his office, meeting with his new client MACK GARDNER, 60ish.

WALKER  
Our city has changed  
a lot since you left.

MACK  
Everything everywhere  
changed.

WALKER  
How long were you in  
the Navy?

MACK  
32 years.

WALKER  
You were a, what, a  
S.E.A.L.?

MACK

No... Intel. My brain  
was stronger than my body!

WALKER

32 years, Colonel, amazing!

MACK

Thanks.

WALKER

At times we have a need for  
some undercover work.  
Interested?

MACK

Might be. Give me a call.

WALKER

Excuse me for a minute.  
I'll have my girl make  
some copies for you.

Herk hustles out of his office. Mack sits patiently in his chair, looking out the window to the busy street.

EXT. MAIN STREET - 1970 (FLASHBACK)

A YOUNG MACK is driving a convertible Chevy on Main Street. A YOUNG MARY GEORGE, 17, sits next to him. Mack's friend TOMMY and his GIRLFRIEND sit in the backseat holding hands.

The music is groovin', times are good. They pull up to a stoplight. Mary squeezes in close to Mack.

MARY

I love you, Mack.

He holds her close with his right arm. TOMMY taps Mack's shoulder.

TOMMY

Hey Mack, have you  
decided? You gonna  
enlist?

Mary looks at Mack, her smile fades from her face. Mack looks at the light, at traffic. At Mary...

CUT BACK TO:

INT. WALKER'S LAW OFFICE - PRESENT DAY

A breeze blows in Walker's office. Papers rustle. A yellowed newspaper clipping floats from the top of a bookcase, zigzagging into Mack's hands.

Mack glances at the clipping, looks up and is face to face with an ANGELIC VISION. Illuminated in light, Mack can barely make her face out. Her wings encircle her body.

Mack blinks. Stares.

ANGEL  
(Whispering)  
I need your help.  
A life depends on it.

In a second, the vision is gone. Walker enters the room. Mack squints.

WALKER  
You alright?

MACK  
Yeah, just a little  
head rush, I guess.

Dazed, Mack folds the clipping and puts it in his shirt pocket. KELLI SULLIVAN, 30, Walker's paralegal, enters the room carrying documents. She hands them to Walker.

WALKER  
Want us to mail these,  
or do you want to come  
by later?

Kelli looks at Mack, smiles. Mack smiles back, snapping out of his trance.

MACK  
I'll come back.

MACK  
(To Kelli)  
You look familiar. Do I  
know you?

Mack extends his hand to greet Kelli. Walker attempts a joke.

WALKER  
Hey, no hittin' on  
the help!

Mack ignores him. Kelli blushes. Mack and Kelli's eyes meet, it's electric.

MACK  
Do I?

KELLI  
I ... uh... don't  
think so.

They shake hands gently.

MACK  
Yes, sir. Very  
familiar. Something  
about your eyes.

A beat.

Mack continues to hold Kelli's hand. She blushes, smiles again.

MACK  
Well... I've got a  
million things to do.  
Good day, Counselor.

WALKER  
Thanks, Colonel.

MACK  
Kelli, pleasure meeting you.

KELLI  
Thank you, sir.

WALKER  
Kelli? Have you finished  
the summary notes on the  
Franks case?

KELLI  
I brought that in yesterday.

WALKER  
Well, goddamit, do I look  
like a magician? Where  
is it?

Kelli walks to his credenza, retrieves the file.

KELLI  
Right here, sir.

She hands him the file. He grabs it, grunts his acknowledgment.  
She walks to the door, shaking her head.

KELLI  
Mr. Walker?

WALKER  
Yeah?

KELLI  
I was wondering if you  
would write a letter of  
recommendation for me?

Walker looks through the Franks file, answers without looking up.

WALKER  
Recommendation for what?

KELLI  
Law school, sir. I've  
already taken the L-SATs,  
scored really high...

Walker cuts her off.

WALKER  
Kelli, sit down.

Kelli sits across from Walker. His chair is in an obviously dominant height.

WALKER

Only two kinds of people  
should become lawyers.  
Those who are hungry for  
blood, and those who  
drink the blood.

Kelli's expression turns to disappointment.

WALKER

I can't envision you being  
hungry for blood. Can you?

KELLI

I don't think every lawyer  
has to be blood-thirsty.

WALKER

Well, you may be right,  
but you have to know  
where I'm coming from.  
There's a certain level  
of confidentiality and  
integrity entrusted to  
my employees. In return  
for that level of  
confidentiality I reward  
my employees handsomely.

Kelli nods her head in agreement. In the mirror WE see the reflection of the ANGELIC VISION.

WALKER

That said, I am willing  
to even PAY for your education  
at a top law school, IF,  
in return, you come back  
to my firm as an attorney.

Kelli looks puzzled.

WALKER

If you refuse, I will  
prevent you from working  
as an attorney for the next  
25 years.

Walker's response takes the wind right out of her. She looks at the window, at the ceiling, Fighting back tears.

KELLI

Well, thank's for your generosity but my decision on law school isn't definite.

She rises from her chair, heads for the door.

WALKER

Kelli, what other choice could you possibly make?

Kelli turns to leave, tears fill her eyes.

WALKER

There's some old files in Room 3B we need disposed of. Shred everything in the boxes, okay?

INT. LAW FIRM RESTROOM - DAY (CONTINUOUS)

The firm's restroom décor is cherry wood, plants, nice wall-paper. Classical music emanates from the speakers. We see Kelli's reflection as she stands in front of the mirror, tears streaming down her face.

She looks away to grab a tissue. Back to the mirror. The ANGEL is behind her. WE see Kelli and the angel in the reflection. Kelli cannot see the angel.

KELLI

Why are you so mean?  
Bastard.

More tears. The angel reaches out to stroke Kelli's hair, resting her other hand on Kelli's shoulder. Kelli senses something behind her, turning quickly. Nothing there.

INT. ROOM 3B, WALKER & WITTER OFFICE - DAY (CONTINUOUS)

Room 3B is stacked full of boxes housing old legal work. She sets a paper shredder between two desks. She takes files from boxes, running the papers through the shredder.

In a corner, a stacked box begins to move. It wiggles back and forth, sliding forward, falling onto the floor, spilling the contents.

KELLI

Oh! Jeez!

Brightness illuminates the room as the angel floats nearby. A file opens, pages rapidly flipping, like someone thumbing a large book. They stop. Kelli turns, startled.

KELLI

What in the world?

Kelli picks up a file with hastily scribbled messages. She shivers. It's cold. Her breath fogs the air.

KELLI

(Reading messages)

I've heard of these...  
Bradley Cooperative,  
RD Bridge.

The angel is face to face with her. Kelli does not see the angel. Kelli shuffles through the papers. We see legal documents, notes, copies of abstracts.

KELLI

What did Walker do...

LOUD KNOCK on the door. Kelli jumps. The ANGEL disappears. Kelli shuffles the papers together, stuffing them in an open box. The door opens.

WALKER

Kelli? You in here?

KELLI

Yes, sir.

WALKER

Forget that for now.  
I need a trust drafted.

KELLI

Okay.

Herk leaves. Kelli checks again to see what she found is safely tucked away, for now.

EXT. SAM GARDNER'S BACKYARD - DAY

Mack sits at the outdoor table of his younger brother, SAM GARDNER, 50's. They enjoy burgers, beans and a long overdue reunion. Sam's wife ROXANNE, early 50's, pours iced tea as the two brothers visit.

MACK

You were always mom's  
favorite! Didn't matter  
what you did, her 'baby'  
could do no wrong!

SAM

What about you and dad?  
Who got to go on all  
those fishing trips?

MACK

Could I help it if you  
were a mama's boy?

ROXANNE

Alright, knock it off you  
two... Mack, how's the  
house hunting going?

Mack sips his tea.

MACK

Good, closed on a property  
today. I should take possession  
next week.

SAM

Well, let us know when  
you're moved in, we'll  
throw a house burning,  
I mean, house warming  
party!

Mack raises his glass to Sam. They go back to their burgers, chips, tea. The Rockies play the Royals on the radio. All seems perfect in Mack's new world.

INT. SAM GARDNER'S LIVING ROOM - LATER THAT NIGHT

Mack sleeps restlessly on the couch. He stirs.

Mack kicks and thrashes his legs. He punches at the air, struggling like a man possessed.

MACK  
NO! TAKE ME BACK!

Sam cautiously enters the room. Sam grabs Mack.

SAM  
Mack. Mack, wake up.

Mack bolts off the couch, throwing Sam onto the coffee table, breaking the glass top.

Roxanne grabs Mack from behind. Sam gets up, tries to wake Mack. Mack struggles at Roxanne's grasp.

ROXANNE  
Sam, what's going on?

SAM  
He's having a nightmare!

Together, Roxanne and Sam restrain Mack, trying to wake him. They all fall on the couch in a heap.

SAM  
Mack, wake up!

MACK  
Hey... Sam. What's up?

SAM  
Holy shit, man. You  
were totally out of it!

Roxanne begins to pick up pieces of broken glass.

ROXANNE  
Oh look at this! Sam,  
are you okay?

SAM  
Yeah, I'm fine. Mack,  
what the hell's going on?

Mack and Sam sit on the couch. Mack rubs his head.

MACK

I think I need a shrink.  
I've been having this same  
dream for 20 years.

SAM

Dream? About what?

MACK

A funeral. I'm at a  
funeral, then this vapor,  
this ghost, is tearing me  
away.

Sam and Mack help Roxanne pick up the glass.

MACK

It's exactly the same  
dream every time but  
the ghost gets more  
intense with every dream.

SAM

Ghost? No, shit.

MACK

And weird things have  
been happening to me lately.

SAM

Weird things?

MACK

Yeah, today in Walker's office,  
a newspaper clipping about  
Mary's disappearance just  
fell into my lap.

SAM

Newspaper clipping?

MACK

Yeah, and then, you're  
really gonna love this,  
I saw a vision or  
something. Am I crazy  
or what?

SAM

Yes. I said you should  
have been committed when  
we were kids.

ROXANNE

Oh Sam, shut up.

Mack hands Sam the clipping. Sam's POV reading the headline:  
INVESTIGATOR'S FEAR WORST IN DENVER WOMAN'S DISAPPEARANCE.

SAM

A lot of strange things  
happened that year, you  
know? Mary disappeared.  
You went MIA.

ROXANNE

Is Mary's disappearance  
the reason you stayed in  
the service, Mack?

MACK

I guess so. I just didn't  
want to face life here  
without her.

SAM

Where'd you say this  
clipping came from?

MACK

I've gone over it a  
hundred times in my mind,  
but I think it blew off  
a shelf in Walker's office.

SAM

And, you saw a vision  
or something?

MACK

Yeah. I must have been  
daydreaming.

SAM

Now I'm really spooked.  
What if you weren't daydreaming?

ROXANNE

Sam believes in all that  
ghost hunter stuff.

INT. MOLLY BROWN'S UNSINKABLE TAVERN - SAME NIGHT

Molly Brown's Unsinkable Tavern commemorates the legendary Unsinkable Molly Brown, complete with Titanic memorabilia, gold panning equipment, and scenes from the movie starring DEBBIE REYNOLDS.

Kelli sips a screwdriver at a table with her 30-something FRIENDS. A live band plays on stage.

KEVIN STORM

Hey Kel, did Walker  
write your recommendation?

KELLI

Are you kidding? That  
jerk won't even write  
my name.

JILL HEDRICK

Why don't you come work  
for us?

KELLI

Prosecuting tax evaders  
and drug smugglers? No  
thanks.

PAM REBEW

At least Mr. William  
would give you a good  
recommendation.

KEVIN

Yeah, all of us would!

KELLI

I don't know... I just  
can't figure Walker out.  
Why is he so mean?

JILL

They're all mean!

KELLI

You know, I've been having  
these weird dreams. I  
know it's because of him.

Another sip. Kelli scoots her chair back.

PAM

He's so creepy!

KEVIN

A damn good lawyer, though.

KELLI

A corrupt lawyer. He won  
most of his cases by  
violating someone,  
something, or the law!  
I know he's done things

KELLI

that would land a  
regular person in jail.

Kelli leans closer to her friends.

KELLI

I wish I could get away  
from him, but when people  
leave his firm, he destroys  
them.

JILL

Yeah, look at that JACKSON  
woman. She committed suicide  
six months after she left  
Walker's firm.

KELLI

The only way I'll be able  
to make a clean break of  
it is to catch him at  
something.

KEVIN

What do you mean, catch  
him at something.

KELLI

He's a bully, and a master  
at twisting and knotting  
up the truth. Lawyers and  
judges are afraid of him.  
I think he's done some  
things that, if given to  
right people, like in  
your office, would put him  
away -- forever. If I got  
some info to you guys,  
would you help me with it?

KEVIN

Kelli, you're walking  
into a minefield.

PAM

Kelli, you know we'd  
do anything we could  
to help you.

JILL

We would. But you've  
got to be careful.

KELLI

I will. I've just got  
to get away from him.

Kelli takes another sip. Scoots her chair back.

KELLI

I'll be right back.

Kelli heads for the restroom. The band bangs out a heart  
wrenching tune.

INT. TAVERN RESTROOM - NIGHT - MOMENTS LATER

Kelli grabs some tissues from the vanity counter, wiping her eyes. She looks into the mirror, the angel hovers behind her, touching her shoulder.

This time Kelli sees her, turns, tries to run, but is mesmerized. A feeling of comfort and warmth overcomes Kelli. The angel smiles at her.

ANGEL

(In Aramaic, subtitled)  
God is with you.

KELLI

What? Allah?

The restroom door opens, the angel is gone. Kelli is motionless, awestruck.

JILL

Kelli? Kel? You alright?

KELLI

Just give me a minute.

Kelli looks in the mirror again. A determined look crosses her face.

KELLI

Okay, Mr. Jerk Walker.  
It's me or you. And  
with God on my side,  
who can be against me?

INT. LORENA GEORGE'S HOME - DAY

Mary's mother LORENA GEORGE, late 80's, hasn't seen Mack for 20 years. They sit together on her couch. Pictures of Mary adorn the walls.

LORENA

I am so thankful that  
you've returned to  
Denver, Macky.

MACK  
It's good to be home.

LORENA  
I have some things of  
Mary's I want you to  
take. Just some pictures,  
cards, and letters.

MACK  
Thanks. I'm sorry I  
haven't kept in better  
touch.

LORENA  
That's okay, I know  
you've been busy.

An awkward beat.

LORENA  
So, tell me, have you settled  
in to your new home?

MACK  
Almost. I closed on the  
house this week. Walker's  
firm has been helping.

Lorena has a far off look in her eyes.

LORENA  
I don't like that man. I  
didn't trust him when Mary  
worked for him, and I don't  
trust him now.

MACK  
Well, he seems to know  
quite a bit about the law.

LORENA  
I suppose.

Lorena's demeanor continues to sadden. We get the feeling  
Lorena wants to tell Mack more than she can.

MACK  
What is it, Lorena?

LORENA  
Oh, nothing. There's just  
so much to talk about.

MACK  
I know. It's been hard.

LORENA  
Thanks for coming back to  
help search for Mary.

MACK  
I wish we would have had  
some kind of sign of  
where she went, who might  
have taken her.

LORENA  
In broad daylight, in front  
of the Police Department.  
It was a Tuesday, 5:30 PM.

MACK  
Walker's firm never had to  
pay the reward, huh?

LORENA  
There was never any information.

Lorena wipes her eyes.

LORENA  
But I have long suspected that  
Mary knew something she wasn't  
supposed to know.

MACK  
About?

LORENA  
Something legal. Or illegal.

MACK  
You mean, at Walker's firm?

LORENA  
Yes.

MACK  
You think Walker had something  
to do with Mary's disappearance?

LORENA  
Yes.

INT. WALKER LAW OFFICE - DAY

Mack and Walker finalize the house deal. Mack stands when Kelli enters the office. She glances a tepid smile at him, placing a file on Walker's desk.

WALKER  
That should do it.  
We'll take care of  
the rest.

MACK  
Thanks.

Mack seems more standoffish today.

WALKER  
How's the PI business?

MACK  
Got my license, weapons  
permit. Have gun, will  
travel!

WALKER  
I don't know, spying on  
cheating old men doesn't  
sound like an exciting way  
to spend retirement.

KELLI  
(Under her breath)  
You should know about  
cheating old men.

WALKER  
What's that, Kelli?

KELLI  
Nothing, sir.

WALKER  
(To Mack)  
Come, I'll see you out.

EXT. WALKER'S BUILDING - DAY (CONTINUOUS)

Kelli, clutching a bag, hustles to catch Mack as he leaves the building.

KELLI  
Mack!

MACK  
Yes, dear?

KELLI  
You're a PI, right?

MACK  
As of yesterday.

KELLI  
Can we talk? In private?

MACK  
I've heard Starbucks has  
the best coffee in Denver.  
How's that sound?

INT. WALKER'S OFFICE - DAY (CONTINUOUS)

Walker enters his office carrying a file. Our POV shows his office from the door. We notice the back of the two conference chairs and the dark hair of someone sitting in one of the chairs.

WALKER  
Can I help you?

No response.

Walker makes his way around the chair.

WALKER  
Excuse me ...

We see the ghost a DARK HAIR ED WOMAN. Donning a black dress, her pearl necklace is wrapped in a death choke around her neck. Her gray, decaying face, evil look and wicked smile is too much for Walker.

Walker drops the file, its contents spilling over the floor. He backs into his credenza.

WALKER  
Olivia?

He bolts from the room.

INT. STARBUCK'S - DAY

Mack and Kelli sip coffee at a table near the back of the store. They are alone but for a SCRUFFY OLD MAN reading a newspaper in a nearby easy chair.

MACK  
So, Ms. Sullivan..

KELLI  
Kelli.

MACK  
So, Ms Kelli, what's  
on your mind?

KELLI  
How well do you know  
Herk Walker?

MACK  
I've known of him for a  
long time.

Kelli sips her coffee, places the bag on the table, looks around the store. She's nervous and anxious.

KELLI  
I'm having a very  
difficult time with this.

KELLI

(Cont'd)

I think Herk Walker was involved in some very devious business about 30 years ago.

Mack sips his coffee, listening intently.

MACK

What type of business?

KELLI

(Softly)

Land deals, blackmail, murder.

MACK

(Softly)

Murder?

KELLI

Yes.

MACK

What makes you think that?

Kelli opens the bag, takes out a thick manila envelope.

KELLI

This is the weirdest thing I've ever seen. There's all kinds of notes, deeds, clippings.

Kelli hands the file to Mack. Mack opens it, glancing through the contents.

KELLI

I don't know, maybe I'm jumping to conclusions.

MACK

Some of these records go back 20 or 30 years.

KELLI

I know, I was just a baby when these deals were made.

MACK

Kelli, are you telling me  
that Herk Walker blackmailed  
some city commissioners to  
sell a piece of land he  
owned to build a bridge?

KELLI

I don't know, maybe. You  
were in Naval intelligence,  
right?

MACK

Yes.

KELLI

See if you can find  
anything out.

A beat.

KELLI

I've got to go back to work.

MACK

Mind if I look at this  
file for awhile?

KELLI

No. Just tell me what  
you think.

MACK

Kelli, does Walker seem  
like the type that could ...

KELLI

Murder someone? Maybe.  
But I've seen some pretty  
intimidating characters  
come through his office.

MACK

Hired it done?

KELLI

Perhaps. Those goons could  
be capable of anything.

MACK

Any names?

KELLI

Yeah. AJ Day. That  
guy is as creepy as  
they get.

MACK

If this file comes up  
missing, will Walker  
know it?

KELLI

I don't think so. He  
asked me to shred the  
files where this one  
was.

MACK

Be careful.

Mack hands Kelli his business card.

MACK

My cell phone number's on  
here, call me anytime.

KELLI

Okay. I've got to get back  
to the office.

The SCRUFFY OLD MAN lowers his newspaper.

SCRUFFY OLD MAN

You people talkin' 'bout  
Herk Walker? You want to  
know if he's capable of  
those things?

KELLI

Well, we don't know.

The old man gets up, slowly. Throws the paper behind him on  
the chair.

SCRUFFY OLD MAN  
He's capable, alright. He's  
proficient in destroying  
lives. He'd eat your liver  
raw if it meant he'd make  
a buck.

Kelli, disgusted, gathers her things.

KELLI  
(To Mack)  
I've got to go.

MACK  
Have a seat, Mr. ?

SCRUFFY OLD MAN  
Bradley. Anthony Bradley.

Mack sits down at the table with the old man.

INT. WALKER'S OFFICE ROOM 3B - DAY

Walker enters the room where Kelli has been shredding files.  
Visibly shaken, he scans the boxes.

WALKER  
Anderson... French...  
Katz...

A puzzled look. His eyes dart around the room.

WALKER  
Dammit. What'd I do with  
that?

INT. WALKER'S OFFICE - DAY (CONTINUOUS) - MOMENTS LATER

Walker peeks into his office, enters cautiously. He combs his  
file cabinet, looking for something.

WALKER  
Shit.

Walker buzzes for Kelli.

WALKER  
Kelli?

He buzzes again.

WALKER

KELLI!

Frustrated, he slams his chair back into the wall as he gets up. Kelli comes in just as he comes around the desk.

KELLI

Yes, sir?

WALKER

Dammit, Kelli. Where the hell have you been?

KELLI

I just stepped out for lunch.

WALKER

Did you finish shredding the files?

KELLI

No. You had me draft a trust, sir.

WALKER

Forget the shredding. I'm just going to burn 'em.

KELLI

Okay. Anything else, sir?

WALKER

No.

Kelli turns to leave.

WALKER

Yes, one more question. Did you run across a file that had the Bradley Cooperative papers in it?

Kelli stops, frozen, her back to Walker.

KELLI  
Bradley? Bradley. No, no  
I didn't.

Walker comes up behind her, close in.

WALKER  
Well, that's good. Very  
very sensitive material.

Kelli turns to face him, trying to keep her composure.

WALKER  
Wouldn't want any of  
that to get into the  
WALKER  
(Continued)  
wrong hands, now would  
we?

KELLI  
No, sir.

A beat.

KELLI  
Anything else, Mr. Walker?

WALKER  
No. I think we're done --  
for now.

Kelli leaves his office, closing the door behind her. She feigns backwards into the door.

KELLI  
(Softly)  
Oh, God.

INT. SAM GARDNER'S DINING ROOM - NIGHT

Mack sits at his brother's table pouring over the file Kelli had given him. He takes notes as he reads each paper.

Mack's cell phone rings. Our POV shows the caller id. KELLI SULLIVAN 720-441-5642.

MACK  
Mack here.

KELLI (O.S.)  
Mack? This is Kelli.  
I think Walker suspects  
something.

MACK  
Why's that?

KELLI (O.S.)  
I think he made a mistake  
and left some evidence in  
a file he forgot about.

INT. KELLI'S APARTMENT - NIGHT - CONTINUOUS

KELLI  
It's just a feeling, but he  
questioned me today about  
the file.

MACK (O.S.)  
There's not too much in  
the file. Seems like  
unrelated papers and  
clippings.

KELLI  
They appear unrelated. My  
gut instinct tells me they  
are related.

MACK (O.S.)  
Ever heard of Joel Porter, or  
CJ Church?

KELLI  
No.

MACK (O.S.)  
Tomorrow I'm gonna pay them  
a visit. If there is a  
connection, if Walker thinks  
you suspect him of something,  
you've got to be careful.

KELLI  
I know. You be careful,  
too.

MACK (O.S.)  
I'm always careful.  
Remember, call me anytime.

KELLI  
Mack? What was that old  
man talking about today?

MACK (O.S.)  
That was Tony Bradley. He  
said Walker ruined his life.  
Bradley's wife was loaded  
and when she died 25 years  
ago, Walker finagled her  
estate and sold off 90 %  
of the Bradley Cooperative  
to a guy named CJ Church.  
Then, Church bought the  
other 10 % from Mr. Bradley.

KELLI  
What? Oh my God, and he wasn't  
disbarred?

MACK (O.S.)  
Apparently not. Nothing  
Bradley could do about it.

KELLI  
Now the old man is broke?

MACK (O.S.)  
And destitute.

INT. SAM GARDNER'S DINING ROOM - NIGHT - CONTINUOUS

Mack jots names and addresses from the file onto his pad. He  
opens the phone book. His cell phone rings again. Our POV shows  
the caller id. UNAVAILABLE 464-643-2836. Mack lets it ring.

INT. MILE HIGH REPAIR SHOP RECEPTION AREA - DAY

Mack enters the MILE HIGH REPAIR SHOP, greeting MIDGE, the RECEPTIONIST, by flashing his shiny new PI badge.

MACK

Mack Gardner. Is Joel  
Porter working here?

MIDGE

Out in the garage. What'd  
he do now?

MACK

Do? So he's been in trouble  
before?

MIDGE

Oh, hell yes. Honey, if  
I had a dollar for every  
time a cop came around  
for Porter, I could have  
retired years ago. Don't  
know why METRO keeps him  
around. Guess a good  
grease monkey's hard to  
come by.

MACK

Metro?

MIDGE

Yeah, Metro. PAUL WHEELING.  
The boss. Everybody calls  
him Metro.

MACK

So, could I talk to Porter?

She presses on the intercom button. A LOUD CLICK.

MIDGE

(On intercom)  
Joel Porter, come to  
the front. Joel, to  
the front.

MIDGE

(To Mack)  
So, what's he done now?

MACK  
I'm not a cop, ma'am.

MIDGE  
What's with the badge?

MACK  
Private Investigator.

Midge laughs.

MIDGE  
Oh! Porter's not in  
trouble with the law,  
but with somebody's  
husband! Doesn't  
surprise me a bit!

The garage entrance door opens. Joel Porter, 55, walks into the reception area wiping his hands.

PORTER  
Midge, the FRANCIS car's  
gonna need struts.

MIDGE  
Alright. I'll get 'em  
ordered. That's the  
Volvo, right?

PORTER  
Yeah. 2002.

MIDGE  
Joel, this here's Mack.  
A private investigator.

Porter looks Mack over. Mack flashes his badge, then hands Porter a business card. Porter pushes it into his pocket.

PORTER  
Oh, yeah?

MACK  
Got a minute to talk?

PORTER  
That's about all I got.

Mack motions Porter outside.

EXT. MILE HIGH REPAIR SHOP - DAY - CONTINUOUS

Mack and Porter stand next to the building. Porter pulls out his cigarettes. Offers one to Mack. Mack waves it off.

MACK

No thanks, quit years  
ago. Those things will  
kill ya, you know.

Porter light a cigarette with a shiny lighter.

PORTER

Yeah, so will jealous  
husbands. Who sent you?  
POHLING? ROBERTS?

MACK

Bradley. Tony Bradley.

Porter stops in mid inhale.

MACK

Name ring a bell?

PORTER

Bradley. Bradley?

MACK

About 25 years ago?

PORTER

That the guy who owned the  
oil and gas coop?

MACK

The same one. What'd  
you know about it?

Porter flicks his cigarette down. Squishes it nervously with his foot.

PORTER

I don't know anything.  
Where'd you get that  
information?

MACK  
Private Investigator,  
remember?

PORTER  
All I know is that the  
wife was loaded, she died,  
and he ended up a bum.

MACK  
You didn't know them  
personally?

PORTER  
Shit, no. I worked for  
their lawyer doing odd  
jobs on his rental  
properties. Mowing,  
shoveling snow, shit work.  
I didn't know any of  
his clients.

MACK  
Who else worked with you?

PORTER  
I worked alone. But  
that lawyer had a couple  
of guys I'd drive around  
from time to time.

MACK  
Like?

PORTER  
Hell, man, I don't remember  
names. That was 30 years  
ago.

MACK  
How about Day. AJ Day.

Porter pulls another cigarette from his pocket. Pounds it on  
his lighter. He's irritated, even more nervous now.

PORTER

I haven't seen that nasty  
son-of-a-bitch in a long  
time. And I don't want  
to see him again. Ever.

MACK

You two have a history  
together?

Porter lights the cigarette. Takes a long drag. Exhales.

PORTER

Let's just say there's  
no love lost between us.

The conversation is over. Mack has pushed his suspect to the edge and now Joel Porter is backing up.

PORTER

Hey, I got a transmission  
tune-up to finish. I'm  
the only guy turnin'  
wrenches today, covering  
everybody else's butt.

Porter heads for the door.

MACK

Where can I find Day?

Porter opens the door to the shop. Tosses the cigarette.

PORTER

Bronco Billy's Bar &  
Grill, up on 13<sup>th</sup> Street.  
He owns it, or something  
like that.

Mack tosses a nod, Porter opens the door to the shop.

MACK

Porter! What happened  
to Mrs. Bradley?

PORTER

Dunno. She disappeared.  
All they found was a finger  
with her wedding ring on it.

INT. MILE HIGH REPAIR SHOP RECEPTION AREA - DAY - CONTINUOUS

Midge picks up her purse, opens the garage entrance door.

MIDGE

Porter, I'm going to  
the post office.

PORTER (O.S.)

Alright.

INT. MILE HIGH REPAIR SHOP GARAGE- DAY - MOMENTS LATER

Porter jacks up a car, grabs some tools, tosses a drop light under the car. He lays down on a creeper and slides under the car. The radio blares.

INT. UNDER THE CAR - CONTINUOUS

He wipes off the casing of a transmission. Eyes focused on the task at hand. We see a faint cloud surround the car. Porter whistles to the tune on the radio.

The cloud becomes thicker. Porter looks to his right for a tool, sees the cloud. Starts to roll out from under the car.

PORTER

What the hell?

His creeper stops. A vision appears over Porter. WE see OLIVIA BRADLEY'S GHOST from Porters POV. Faint at first. Then clearer to reveal her decrepit face, then her human form.

PORTER

No fuckin' way.

B & W FLASHBACK - DAY OF MARY'S DISAPPEARANCE - DENVER POST OFFICE

WR see the face of the driver of the black car. A younger Porter turns to look out the rear window as he backs up

B & W FLASHBACK - DAY OF MARY'S DISAPPEARANCE - AT THE WELL

Porter climbs out of the car, opens the trunk, pulls OLIVIA BRADLEY out, carries her to the well.

Porter slides the body down the well. Our POV from inside the well, we look up to see Porter's face.

PRESENT DAY - MILE HIGH GARAGE (CONTINUOUS)

OLIVIA hovers above Porter as he tries to roll the creeper out from under the car. The creeper's frozen to the floor.

PORTER

Shit, dammit.

Porter kicks underneath the car, striking the jack with his foot, collapsing the jack. The car falls on Porter with a squish. The radio blares. The vision dissipates.

EXT. BRONCO BILLY'S BAR & GRILL - DAY

Mack pulls his SUV up to the curb at a downtown pub. At mid-morning, the pub only has a few customers, the graveyard shift in for a nip after work.

INT. BRONCO BILLY'S BAR - DAY - CONTINUOUS

Dimly lit, the patrons at the bar watch THE PRICE IS RIGHT on the overhead TV.

Mack surveys the patrons then goes up to the bar.

MACK

Looking for Day.

AJ Day.

BARTENDER

He ain't here, right now.

MACK

Know when he'll be back?

BARTENDER

Saw him when I opened.

Said he had to go the bank.

The BARTENDER clinks glasses together, placing them overhead in a rack, as he talks.

BARTENDER  
You a cop?

MACK  
Nope. Just want to ask him a couple questions.

BARTENDER  
Got a card or something?

MACK  
No card.

The bartender pours a cup of coffee.

BARTENDER  
Who's looking for him?

MACK  
A friend of Tony Bradley.

BARTENDER  
Bradley? Awright. You want some coffee? Beer? Schnapps?

MACK  
No thanks. When do think Day will be in?

Bartender sips his coffee.

BARTENDER  
Noon. He likes to oversee the lunch crowd.

MACK  
I'll be back.

BARTENDER  
Well, awright then. Hey, we got a special today. Burger and fries for \$ 4.

MACK

Sounds good! Let's get  
that cholesterol level up.

EXT. MILE HIGH REPAIR SHOP - DAY

Police cars and an ambulance are parked in front of the repair shop.

INT. MILE HIGH REPAIR SHOP RECEPTION AREA - CONTINUOUS

Through the glass between the reception area and shop we see a POLICE PHOTOGRAPHER taking photos around the car Porter was working on. Another OFFICER takes notes in a pad.

Inside the reception area, Midge is visibly shaken, talking with DETECTIVE RON SPOONER, late 50's.

SPOONER

Were you the last person  
to see Joel Porter?

MIDGE

Yeah, I think so. I don't  
know if anybody came in  
after I left.

SPOONER

How long were you gone?

MIDGE

20 minutes.

SPOONER

Who else was here today?

MIDGE

Mr. Culpepper picked up  
his Chevy.

SPOONER

Anybody else?

MIDGE

A guy came to ask Porter  
some questions.

SPOONER

A guy?

MIDGE

A PI, said his name was Mack  
something or another.

SPOONER

Do you know what he wanted  
to talk to Porter about?

MIDGE

Don't know. But Joel's  
pissed off a lot of  
people in his day.

SPOONER

Like?

MIDGE

Like husbands, wives,  
loan sharks.

SPOONER

Did Mack leave a card?

MIDGE

No, not for me. But he  
gave one to Joel...

Midge breaks down again. Spooner hands her a box of Kleenex.

SPOONER

Well, for now I guess  
we'll say it was an  
accident. But I do  
want to talk to this  
Mack fellow.

The officers in the shop begin jacking up the car. More photos.  
Spooner opens the door to the shop.

SPOONER

Check his pockets for  
a business card. Something  
with a name on it.

OFFICER

Yes, sir.

Spooner goes back to Midge.

SPOONER

When will your boss be back?

MIDGE

I called him. He's coming.

SPOONER

I'll want to talk to him, too. Did Porter have any next of kin?

MIDGE

A sister, I think. Utah.

SPOONER

Want us to notify her?

MIDGE

Would you? I don't think I could.

INT. DENVER COUNTY COURTHOUSE - DAY

Crowded courtroom, a JUDGE sits high on the bench. The BAILIFF holds a clipboard, approaches the microphone.

BAILIFF

The Court calls ROBERT WESTON.

Robert Weston, overweight, blue-collar guy, mid-30's, rises from the crowd, approaches the witness stand. Herk Walker rises to question Weston.

WALKER

Mr. Weston, how are you today?

WESTON

Okay.

WALKER

Mr. Weston, state your address for the court.

WESTON

824 Killian Road, Denver.

WALKER

Now, Mr. Weston, do you know the defendant, TOM PAULS?

WESTON

Yeah, I know him. Lowlife son-of-a...

STATE'S ATTORNEY

Objection. Opinion, your honor.

JUDGE

Just stick to the facts, Mr. Weston.

INT. HERK WALKER'S OFFICE - DAY - CONTINUOUS

Kelli stands in front of Walker's door, looking both ways down the hall. Unseen, she slips into his office, closes the door.

KELLI

Okay, let's see what we can find.

She moves the mouse on Walker's computer and the screen is roused from its screen-saver. She moves the mouse around, clicks on SEARCH. She types in BRADLEY COOPERATIVE, clicks SEARCH NOW. The computer hourglass spins, files appear on the SEARCH RESULTS screen.

BRADLEY COOPERATIVE appears several times during the search.

KELLI

Hello!

She clicks on one of the files. The message box MISSING SHORTCUT pops up.

KELLI  
Shoot.

She clicks on another file. More folders appear. RD BRIDGE.  
CITY COMM. COLORADO PORT.

JAN (O.S.)  
Kelli? Kelli, are you  
back here?

Kelli quickly closes the files. She opens Walker's file cabinet, taking out a random file.

KELLI  
In here.

Walker's door opens, Jan peeks in.

JAN  
Kelli, Mr. Walker called  
during recess and wants  
the pre-judgment paperwork  
on SCARLETTI ready this  
afternoon.

KELLI  
Oh, okay. I was just  
catching up on some filing.

Kelli places the random file in the cabinet and pulls the SCARLETTI file.

INT. BRONCO BILLY'S BAR & GRILL - Day

Mack enters the bar and grill, busy with the lunch time crowd. He makes his way to the bar.

BARTENDER  
Hey, how 'bout that  
cholesterol burger?

MACK  
No thanks! Is Day here?

BARTENDER  
Yeah, over by the register.

Mack turns to see DAY, 60'ish, rough looking but well dressed. Mack makes his way through the tables to DAY.

MACK  
AJ Day?

DAY  
Yeah.

MACK  
I need to talk to you.

DAY  
Salesmen need to come  
back around 2 or 3, after  
the lunch crowd.

Mack flashes his badge and id to Day.

MACK  
I'm not in sales.

Day grabs the badge, looking closely at it.

DAY  
I tell all dick's to  
come back at 3 or 4  
in the morning...

Mack, annoyed with Day's insensitive nature, pulls his badge away.

MACK  
Look, I'm not gonna play  
games with you. I just  
want some info.

DAY  
On what?

MACK  
Tony Bradley.

Day leans forward as if he can't hear Mack.

DAY  
Tony who?

MACK  
(Louder)  
Bradley, Tony Bradley.

DAY  
Never heard of him.

MACK  
Oh, I think you have.

Day turns to his register, gets busy.

DAY  
Hey, I'm not gonna play  
games with you, either.  
Now, either order  
something to eat or get  
out of my bar.

Mack, bemused at Day's demeanor, gives him a half smile.

MACK  
Okay, but I'll be back.  
I just have a feeling I  
can place you with Bradley.

DAY  
You can't place shit.

Mack smiles bigger now.

MACK  
Hey, have a great day!

DAY  
Screw you.

Mack leaves the bar. Day picks up the phone, dials.

DAY  
Yeah, let me talk to Walker.

EXT. DOWNTOWN DENVER, MACK'S OFFICE BUILDING - DAY

Mack's office is in an big, old building. Cars, buses, and trucks pass by the front. Spooner parallel parks his unmarked Crown Vic in front of the building.

INT. MACK'S OFFICE, THIRD FLOOR - DAY - CONTINUOUS

Mack's second floor office, is sparse. The lone picture on the wall is an 8 x 10 of his platoon from Nam. Mack pecks at the keyboard of his computer. A knock on the door interrupts the clicking.

MACK

Come.

Spooner enters the office, pulls his badge.

SPOONER

You Gardner?

MACK

That's me.

SPOONER

I'm Detective Spooner,  
Denver PD. Got a minute  
for some questions?

MACK

That's about all I got.

SPOONER

Did you speak with a  
Joel Porter at Mile  
High Repair today?

MACK

Yeah, Why?

SPOONER

He's dead.

MACK

No shit?

SPOONER

No shit. A car fell on him.

MACK

What's that got to do with  
me?

SPOONER

What was your relationship  
with Porter?

MACK

No relationship. Just  
asking some questions.

SPOONER

About?

MACK

The ABS on a 2005 Yukon.

SPOONER

Uh-huh.

MACK

You're probing for motive,  
Detective. I just met  
Porter today.

SPOONER

Had to follow it up. He had  
your card in his pocket.

MACK

No problem.

INT. KELLI'S APARTMENT - THAT NIGHT

Mack and Kelli rehash the day's events. Kelli's TV is tuned to the local news.

TV ANCHOR

In a bizarre accident today,  
Joel Porter, 55, was killed  
when a car he was working on  
collapsed, crushing him underneath.

KELLI

Oh my God! There it is.

MACK

Yeah. A cop came to ask  
me about Porter today.

KELLI

And?

MACK

I told him I just met  
Porter today.

KELLI

Man, that's weird.

MACK

Yeah, it is. I also  
talked to Day. Got  
his feathers really  
ruffled.

KELLI

I found a lot of information  
on Walker's computer.  
Tomorrow I'm going to try  
to transfer some of it off.

MACK

Just be careful. I'm going  
to visit Mr. CJ Church. Old  
man Bradley said he could  
enlighten us on Walker.

KELLI

This is getting kind of  
scary. I'm having these  
creepy dreams about a  
black haired woman in a  
tunnel.

MACK

I've been having the same  
dream for the last 20  
years. A funeral and a  
vision.

Kelli takes Mack's hand in hers. She strokes it caringly. He returns with a touch on her face. They look into each other's eyes, and although he's 20 years older, there seems to be an attraction.

MACK  
You're beautiful, Kelli.  
I feel like I should  
know you. I feel  
familiar, comfortable  
with you.

Kelli closes her eyes, feigns into his hand, kisses it.

MACK  
I, um, should go.

SAM'S LIVING ROOM - NIGHT

Mack sleeps restlessly on his brother's couch, dreaming his usual dream.

DREAM STATE - BLACK AND WHITE - DAY

Mack, at the funeral, surrounded by FAMILY with obscure faces, listens to a PRIEST pray the LEVAVI OCULUS over the casket.

PRIEST  
I will lift mine eyes unto  
the hills. Oh whence cometh  
my help? My help cometh even  
from the Lord ...

Mack's arm is grabbed by a GHOSTLY PRESENCE, and is pulled from the casket, past grave markers, his vision becoming darker.

He turns to see the ghost. The same face he saw in Walker's office has a death grip on his body. He no longer struggles at the apparition's grasp.

SAM'S LIVING ROOM - NIGHT (CONTINUOUS)

Mack wakes up, covered in sweat, near the sliding glass window of Sam's kitchen.

MACK  
It's Mary.

He stands for a beat, letting his revelation sink in.

## INT. WALKER'S OFFICE RECEPTION AREA - DAY

Kelli works at her computer, glancing at open files. She opens a desk drawer, takes out a USB key chain jump drive, placing it into her pocket.

She grabs a file, heads down the hall to Walker's office.

KELLI

JAN, I'm going to look  
for another ruling in  
Mr. Walker's books.

JAN

Okay. Kelli, are you  
going to Molly Brown's  
tonight?

KELLI

Yeah. I'm meeting some  
friends. You going?

JAN

Duh! It's Texas Hold 'em  
night!

KELLI

I've heard that's a lot  
of fun!

JAN

Let's hook up, see how we  
do!

KELLI

Sounds good.

## INT. WALKER'S OFFICE - DAY (CONTINUOUS)

Kelli closes and locks the door of Walker's personal office. She wakes up Walker's computer, plugs the jump drive into the USB cable.

She moves the mouse to bring up the Search screen. Our POV as she types in RD BRIDGE. Clicks enter. The hourglass spins until a box brings up several files. CO PO, C COM. She clicks on CO PO.

KELLI  
There you are.

She clicks with the mouse to download the file onto the jumpdrive. She grabs several law books from Walkers shelf, placing several sticky notes between the pages.

She clicks to download the next file, glances at her watch. Our POV shows its 11:55.

KELLI  
Okay, got about five minutes.

She stacks the books and files on top of each other. She motions for the computer to hurry up.

KELLI  
Come on, come on.

From outside the office, faint voices and Walker's laugh.

WALKER (O.S.)  
Weston caved. The acquittal's in the bag.

Kelli stares down the computer.

KELLI  
Come on!

The transfer finishes. Kelli clicks out of the files, removes the thumb drive, slipping it into her pocket. She runs to the door, unlocking it just as Walker opens it. She takes three quick steps back.

Walker enters the office as she approaches the door again.

WALKER  
Kelli!

KELLI  
(Nervous)  
Just getting another ruling, Mr. Walker.

Walker, puzzled by her presence in his office, blocks her exit.

WALKER  
Anything wrong with  
the library, Kelli?

KELLI  
Well, this book is  
not in the library,  
sir.

WALKER  
I see.

Walker glances over her shoulder, surveying the office.

KELLI  
Sir, I've got a lot to  
look up.

WALKER  
Alright. Go.

Kelli exits the room. Walker goes to his desk. Perplexed, he studies his desk, computer. Walker notices the warning on his computer about the wrong removal of the jumpdrive. He picks up his phone. Dials.

WALKER  
(On the phone)  
Hey, got a job for you.  
I need somebody followed.

INT. MOLLY BROWN'S UNSINKABLE TAVERN - NIGHT

Kelli sits next to Jill as they play Texas Hold 'Em. A nice looking YOUNG MAN of around 35 sits next to Kelli.

Kelli wins a hand, the young man turns to congratulate her.

YOUNG MAN  
Nice hand! Did you bluff  
on that one?

KELLI  
I have no idea what I'm  
doing! This is the first  
time I've ever played.

YOUNG MAN  
(Extends hand)  
Trevor Mann. Maybe some  
of your luck will rub off.

KELLI  
I don't know, maybe.

They prepare for the next hand. They play, joking and kidding each other throughout the night.

INT. MOLLY BROWN'S UNSINKABLE TAVERN - NIGHT (CONTINUOUS)

Kelli and Trevor sit close together at a secluded table. The tavern's had its last call. The couple's glasses are empty, but they've had enough to drink.

TREVOR  
So, Kelli Sullivan, tell  
me where you came from.

KELLI  
A mom and a dad. Duh!

TREVOR  
No, were you born and  
raised in Denver?

Kelli's giddiness changes to melancholy.

KELLI  
I was born here, raised  
in Fort Collins.

TREVOR  
Any brothers, sisters?

KELLI  
A brother in Idaho.

TREVOR  
That's cool.

KELLI  
Yeah, I never get to see  
him though.

A beat.

TREVOR

So, you moved from Fort  
Collins to Denver when?

KELLI

I had a scholarship to  
Regis, moved down four  
years ago.

TREVOR

And you're working where?

KELLI

Yech! At a law firm with  
the most disgusting man.

Trevor moves in closer.

TREVOR

Aren't most lawyers?

KELLI

No, you have to know this  
guy. He's evil.

TREVOR

Why do you still work there?

KELLI

I won't be for long. I'm  
looking for a way out.

KELLI

Hey, it's getting late.  
I've got to work in the  
morning.

EXT. MOLLY BROWN'S UNSINKABLE TAVERN - NIGHT (CONTINUOUS)

Kelli and Trevor are the last to leave. Still tipsy, they walk  
arm in arm down the sidewalk. They pause under a street light.

TREVOR

Come with me.

KELLI

No, I've got to go.

Trevor pulls her tight.

TREVOR

Come on.

KELLI

Nah. Call me tomorrow.

A kiss and warm embrace ends their night. A DARK CAR idles just down the street, its DRIVER watching the couple.

INT. MACK'S OFFICE - DAY

Mack pages through the file Kelli brought him. Double checks his notebook.

MACK

Porter, Day, Church.  
C.J. Church. Let's  
find you.

Mack enters the name into his computer. The screen shows numerous CHURCH'S. One by one, Mack jots down addresses.

INT. HERK WALKER'S OFFICE - DAY

Walker and Day sit at Walker's conference table.

WALKER

Don't worry, Day. I'll  
make sure everything is  
covered.

DAY

You better. Just make  
sure you get all the  
evidence destroyed this  
time.

WALKER

Hey, I said I'd take care  
of it.

DAY

And that little secretary?

WALKER

What's she gonna do?

DAY

What did George almost do?  
She saw you! How could you  
be so careless? You can't  
afford to have another  
secretary disappear.

WALKER

No shit, Einstein. Don't  
worry, we're on it!

Hovering in the corner is the vision of Mary, listening,  
watching, and waiting.

EXT. DENVER STREET IN THE SUBURBS - DAY

Kelli jogs on the sidewalk, unaware a car follows some distance  
behind her.

She travels a winding path, sensing something nearby. Slowing  
down, she sees that she is casting a shadow toward the sun.  
Turning around, she sees a bright glare. Then its gone. She  
notices a car following her, the same car outside the bar.

KELLI

Uh, huh! So that's the  
game you want to play.

Off she goes, speeding up, turning quickly, taking a route to  
lose the car.

The car speeds up, following her elusive path. Kelli cuts on  
a dime, jumps a fence, and flips off the driver of the  
car.

KELLI

Follow this, you s.o.b.

She sprints across a long yard to a grove of trees.

INT. DENVER LAND & CATTLE - DAY

Denver Land & Cattle, owned by CJ Church, is an extravagant  
operation near the downtown area. Mack arrives with notebook  
in tow.

MACK  
(To RECEPTIONIST)  
Mack Gardner for Mr. Church.

RECEPTIONIST  
Do you have an appointment?

MACK  
No, I hope he can see me,  
though.

RECEPTIONIST  
What's this regarding?

MACK  
Tell him Herk Walker sent me..

RECEPTIONIST  
Walker? I'll let him know you're  
here.

Mack walks around the reception area. REMINGTON bronzes embellish the room, and cowboy and Indian paintings adorn the walls.

RECEPTIONIST  
Mr. Gardner, follow me,  
please.

INT. CJ CHURCH'S OFFICE - DAY (CONTINUOUS)

CJ Church is in his late 50's, tanned and gorgeous. Tailored suit, French cut shirt. His personal office is just as adorned as his reception area, complete with saddles and a closet size humidor.

CHURCH  
CJ Church. Have a seat.

MACK  
Mack Gardner. Thanks.

CHURCH  
So, that old scurvy dog  
Walker sent you? What for?

MACK  
I have some questions.

CHURCH  
Fire away.

MACK  
What can you tell me about  
the Bradley Cooperative  
and Walker's involvement in  
it?

CHURCH  
Bradley? That's Olivia and  
Tony Bradley, right?

MACK  
Yeah.

CHURCH  
You think I know something?

MACK  
Well, you're signature  
is on these documents,  
so, yeah, I think you  
know something about.

CHURCH  
You a reporter? A cop?

MACK  
PI.

CHURCH  
I know Walker didn't send  
you. And you're getting  
into some territory that  
could be very dangerous  
to your health.

MACK  
Is that advice? Or a  
warning?

CHURCH  
Take it how you will, but  
if go diggin' into this

CHURCH  
(Continued)  
deal, you could piss some  
people off so much that  
you would be leading a  
very perilous life.

MACK  
So, what do you know?

Church rises from his desk, grabs a cigar, cuts and lights it.  
Paces his office.

CHURCH  
You see, Mr. Gardner,  
there are times when a  
deal is a deal. And  
there are good deals  
and bad deals.

MACK  
I'm listening.

CHURCH  
Sometimes a deal goes bad.  
When that happens, people  
get hurt. And they can get  
hurt physically, financially,  
and emotionally.

Church takes his seat.

CHURCH  
The Bradley Cooperative  
was one of those deals.  
Mr. Bradley was a nice  
guy. A loving husband  
and father. A pillar of  
the Denver community.  
But he was weak, and he  
was consumed by his own  
passion for helping  
people.

MACK  
What happened?

CHURCH

Mrs. Bradley, it's been said,  
was cavorting around the Denver  
community with highly social  
commissioners, judges, lawyers.

MACK

Cavorting?

CHURCH

Oh, goddammit, she was screwin'  
their brains out. And she was  
loaded. When she died, a most  
mysterious death, Mr. Bradley  
was to take over her accounts  
and retain full, 100 percent  
ownership of the Cooperative.  
But, Herk Walker, in his usual  
shyster style, produced an  
ususual document, allowing him  
to sell Mrs. Bradley's share  
to him.

MACK

So Walker would own 90 % and  
Bradley 10 %.

CHURCH

Correct. With Walker in  
majority control of the  
Cooperative he could  
bulldog Bradley out, and  
retain full ownership.

MACK

And he did that?

CHURCH

No. Everybody thinks he  
did. Obviously if Walker  
would have done that, he'd  
be disbarred.

MACK

Someone else bought it?  
Who?

CHURCH  
Me.

MACK  
You bought the Bradley Coop?

CHURCH  
Yep. Bought it fair and square in the eyes of the law. Then I bought out Bradley. Paid him \$ 8 Million for it.

MACK  
I saw Mr. Bradley, he doesn't look like he has a dime to his name.

Church freezes for an instant.

CHURCH  
He was penniless. Wait a minute, you said you saw Bradley? When?

MACK  
Yesterday.

CHURCH  
That's impossible.

MACK  
Why's that?

CHURCH  
Tony Bradley died 20 years ago.

INT. KELLI'S APARTMENT - LATER THAT NIGHT

Kelli and Mack confer in Kelli's apartment. She plugs the jump drive into her USB cable on her computer, clicks on a program, maneuvers the mouse over BRADLEY, double-clicks.

MACK  
You looked at this yet?

KELLI

No. This is the first time.  
All I had time to do was to  
transfer it to my jump drive.

MACK

Think we'll get any answers?

KELLI

Don't know. Hope so.

MACK

Hope this is more helpful than  
talking to those goons.

KELLI

Didn't get very far, huh?

MACK

Just more questions.

The computer screen lights up with additional files, Kelli clicks on the first one.

KELLI

Well, look at that! Bradley's assets and liabilities. 1975.

MACK

Before Mrs. Bradley died,  
or after?

KELLI

I think before.

She scrolls down the pages.

KELLI

Denver National Bank. OILCO.

MACK

IBM, GM, lots of stocks,

KELLI

And land. Looks like close  
to a million acres!

MACK  
Who's names are these in?

KELLI  
Mrs. Bradley.

MACK  
Does it list Mr. Bradley's assets?

Kelli clicks on another section of the file.

KELLI  
I think this might be it.  
Checking, savings, some bonds. Less liabilities, all totaling about \$ 12 Million.

MACK  
What was Mrs. Bradley's total?

Kelli clicks back to Mrs. Bradley's file.

KELLI  
Less liabilities, \$ 32 Million.

They look at each other.

KELLI  
And you said that scruffy old guy in Starbuck's was Mr. Bradley?

MACK  
Yeah. But Church said ...

KELLI  
Where did all the money go?

MACK  
I don't know. Maybe Walker took it.

KELLI  
I think he's watching me.

MACK  
Walker?

KELLI  
Yeah. A car was following me today. I don't know if it was some suburban freak or Walker.

MACK  
We're going to have to be even more cautious than we first thought.

KELLI  
I know. I think I'm going to have to leave his firm tomorrow.

INT. WALKER'S OFFICE - DAY

Walker and Day meet in Walker's office.

WALKER  
You have somebody watching Kelli?

DAY  
Yeah. My guys are following her.

WALKER  
Word on the street is that Gardner is asking a lot of questions about Bradley.

DAY  
Not surprised. He came to see me. I brushed him off.

WALKER  
He's taken with Kelli.

DAY  
Taken with her?

WALKER

They've buddied up. They're  
digging in the same shit  
George did 30 years ago.

DAY

You want to tail him, too?

WALKER

Tail him, or eliminate him.

INT. WALKER'S OFFICE, KELLI'S DESK - DAY (CONTINUOUS)

Day and Walker, briefcase in tow, leave Walker's office, passing by Kelli's desk.

DAY

Enjoy your run, yesterday?

She flips him the bird after they pass by.

WALKER

I'm going to court.

JAN

What was that all about?

KELLI

Nothing, forget it.

INT. WALKER'S OFFICE - DAY (CONTINUOUS)

Kelli slips into Walker's office, plugs in the jump drive. She begins to download more files.

The office is quiet today, giving her more time.

KELLI

Think I've got everything.

She unplugs the jumpdrive, walks past Walkers desk. As she passes the conference chairs WE see dark hair. OLIVIA is back.

INT. WALKER'S OFFICE RECEPTION AREA - DAY - MOMENTS LATER

Kelli returns to her desk, gathers her personal items, and leaves without a word.

INT. WALKER'S OFFICE - DAY

Walker wakes his computer up, checks the usage.

WALKER  
Uh-huh. Gotcha.

Walker picks up his phone. Dials.

WALKER  
(On phone)  
Day? Get Kelli's computer.

A beat.

WALKER  
Oh, and Day? Get her, too.

We see OLIVIA sitting across from Walker. Walker does not see her. A TREMENDOUS GUST of wind blows across Walker's desk, scattering everything.

INT. KELLI'S BEDROOM - NIGHT

Kelli sleeps in her moonlit bed. Shadows dance on the wall, a reflection from the moon and swaying trees outside. In the other room, WE hear a window jimmied open. WE go into the other room. A dark figure climbs through the now open window. Light illuminates Day's face.

Day scans the room. He walks to Kelli's bedroom. WE see Mary near Kelli's bed. Day approaches the still sleeping Kelli, a syringe clutched in his gloved hand.

Mary causes Kelli to stir. Kelli bolts upright, and out of bed.

DAY  
Time's up, little  
miss nosy.

Mary gets between Day and Kelli. Day lunges for Kelli, a force keeps his grasp at bay. Day is puzzled at his captured state.

DAY  
Dammit, what the ...

Kelli inches her way past Day, to the door. Mary releases Day. He falls to the floor, the syringe stuck in his cheek.

DAY

Damn.

Day struggles to get up, to remove the syringe. Olivia is on him, in his face like a banshee holding his hand from the syringe, wrapping her legs around his body.

He is frozen and face to face with terror.

B & W FLASHBACK - EXT. DENVER POLICE DEPARTMENT - DAY

WE see a younger Day as the Passenger, motioning for Mary to get in the car.

DAY

Get in. Let's talk  
about it.

She climbs in the back seat. With a gloved hand, he smothers her face with an ether-covered cloth. She struggles, but for an instant.

We see Day look up as Mary slumps into his lap.

B & W FLASHBACK - EXT. ISOLATED WELL - DAY

Porter holds OLIVIA BRADLEY'S body over the well. Day sets Mary's body down by the well.

DAY

Hold on.

Day takes a switchblade from his pocket. He grabs Olivia's left hand, pulls her ring finger up, places the blade below the ring.

WE see the blood flow red in color as her finger is cut off.

DAY

Okay, dump her.

Porter slides Olivia down the well, her watch catching on the well casing.

INT. KELLI'S BEDROOM - PRESENT DAY - NIGHT

Kelli stands at the door, Mary beside her, watching Day struggle with himself. We see Olivia hover over Day. From Day's POV, the syringe begins its descent downward.

DAY  
NO...

Day struggles to get up, but is unable to move. He's puzzled, confused, terrified. Olivia allows Day to see her in her mortal form. Day knows Olivia is holding him down, cannot believe it.

DAY  
No way. You're... dead!

From Day's POV the syringe empties its deadly contents into him. He gurgles and chokes as the potion takes hold. Olivia's vision fades.

Kelli runs for the front door and out of the apartment.

EXT. MACK'S HOUSE - NIGHT (CONTINUOUS)

Kelli arrives on Mack's porch, winded from the run from her apartment. She knocks on the door.

KELLI  
Mack!

Nothing. Another knock. Louder.

KELLI  
MACK! Open up.

A light comes on inside the house. Mack opens the door.

MACK  
Kelli, what's the matter.

Kelli falls into Mack's arms.

INT. MACK'S OFFICE, THIRD FLOOR - DAY

Mack is hanging more pictures on the wall of his office, when his door opens.

SPOONER  
Gardner!

MACK  
Spooner!

SPOONER  
AJ Day. Bronco Billy's.  
Sound familiar?

MACK  
Yeah, Why?

SPOONER  
Now he's dead.

MACK  
No shit?

SPOONER  
No shit. Found in YOUR  
friend's apartment with  
a syringe stuck in his  
face.

MACK  
And, what was he DOING  
in my friend's apartment?

SPOONER  
What I'm trying to figure  
out is how TWO guys you  
JUST MET and spoke briefly  
with ended up dead.

MACK  
Unlucky twist of fate, I  
guess.

SPOONER  
Twist of fate, huh? What's  
your relationship with them?

MACK  
With whom? The girl, or the  
dead guys?

SPOONER  
All three, actually.

MACK  
No relationship. I'm friends with Kelli. Just met the other two.

SPOONER  
I know I'll be sorry, but I'll ask it again -- any particular reason you went to talk to Day and Porter? Bad brakes and wilted lettuce is pretty lame.

MACK  
I was doing a little leg work on an old case. Thought they might have some info.

SPOONER  
Mile High's secretary says you specifically asked for Porter. The bartender says you specifically asked for Day.

MACK  
You don't think that I ... Hold on, Detective. I talked with Porter outside, and Day when ...

SPOONER  
We're calling Porter's death an accident, for now. Day's death looks like self-defense.

Spooner jots a few notes into a little black pad.

SPOONER  
Which case did you see them about.

MACK  
Olivia and Anthony Bradley.  
You familiar with that one,  
Detective?

Spooner stops writing. Looks up.

SPOONER  
Yeah, I'm familiar. I had  
the lead on Mrs. Bradley's  
investigation. Someone  
hire you to probe this case?

MACK  
Nope. But I have an  
interest in it.

SPOONER  
How's that?

MACK  
She died mysteriously, right?

SPOONER  
Yeah.

MACK  
And Walker's secretary  
vanished, right?

SPOONER  
Yeah, so?

MACK  
So Walker's secretary  
and I were together  
before she disappeared.

SPOONER  
Together?

MACK  
Yeah, you know, TOGETHER.  
You're a detective, I  
think you can figure it  
out.

SPOONER

What makes you think Walker,  
Porter and Day figure into  
Mrs. Bradley's death or the  
George disappearance?

MACK

Weren't they questioned in  
your investigation?

SPOONER

No they've never been of  
interest in these.

MACK

Intriguing.

SPOONER

Why's that?

MACK

Oh, nothing. Just that  
nobody ever tied them  
all together.

SPOONER

Was there a reason to  
link them together?

MACK

No.

SPOONER

Well, how'd you know to  
talk with him?

MACK

Just a hunch, I guess.

SPOONER

A hunch, huh? A hunch.  
Any other hunch's you  
want to let me in on?

MACK

Nah, Detective, my  
hunch's have dried up!

SPOONER

Why do I get the feeling  
you're not telling me  
everything?

MACK

I don't know anything!  
By the way, mind if I  
stop by and look over  
your file on the George  
case?

Spooner closes his little black book, annoyed.

SPOONER

No.

MACK

No, you don't mind or  
no I can't.

SPOONER

No, you can't.

MACK

Might help me develop  
some more hunch's.

Spooner gets up from his chair.

SPOONER

Just stay close by, I  
might need to talk to  
you again.

Mack pulls his keyboard closer.

MACK

I'm not going anywhere!

INT. KELLI'S APARTMENT - DAY (CONTINUOUS)

Detective Spooner and a UNIFORMED COP interview Kelli. Day's body has been removed. Kelli is shaken.

SPOONER

Let's go through this again.

KELLI  
I already told you.

SPOONER  
This guy Day comes into your  
apartment, trips over his  
feet and plunges a deadly  
brew into his face?

KELLI  
Yes.

SPOONER  
And the syringe...

KELLI  
I never touched him,  
or the syringe.

SPOONER  
We'll see what the prints show.

A knock on the door. Trevor rushes to Kelli. They embrace.

TREVOR  
Kelli, are you alright?

KELLI  
Yeah.

SPOONER  
Stay close to home, Kelli.  
I'll be in touch again soon.

TREVOR  
You sure you're alright?

KELLI  
I'm fine.

TREVOR  
Need a break? Let's go to  
the lake. I've got a cabin  
where you can recuperate.

KELLI  
Yeah. I think I'd like to get  
away.

EXT. DENVER INTERNATIONAL AIRPORT - DAY

Walker and TWO LARGE THUGS climb into Walker's helicopter. Walker starts the chopper as the thugs buckle up.

Walker checks gauges, flips switches, places his headphones and microphone on.

WALKER  
(On headphones)  
Denver ATC, this is  
MKA 443, requesting  
vertical clearance  
at H-55.

DENVER CONTROL (O.S.)  
MKA 443, clear for vertical,  
heading 2-3 Northwest.

Walker increases the chopper's rotor, the bird takes flight, heading northwest into the sunlight.

EXT. I-70, WESTERN EDGE OF DENVER - DAY (CONTINUOUS)

Trevor and Kelli head into the mountains on I-70 in Kelli's car. Kelli rests as Trevor drives.

TREVOR  
You had a rough night.

KELLI  
Yeah. It's been a rough week.

TREVOR  
Well, just relax, everything's  
going to be over soon.

KELLI  
(Drowsy)  
What?

TREVOR  
I said everything's going to be  
going smooth.

KELLI  
Hmmh.

Trevor looks in the rear view mirror. WE see Mary and Olivia in the mirror. Trevor whips his head around to look. Nobody there.

He looks again in the mirror. Nothing. Our POV from outside the car shows Trevor and Kelli in front, Olivia and Mary in back.

INT. MACK'S KITCHEN - NIGHT

Mack finishes his supper dishes, placing a cooking pot on the dish rack to dry. His cell phone rings. Our POV shows UNAVAILABLE 464-643-2836. He doesn't answer.

MACK

Let's see how Kelli's  
doing.

Mack dials Kelli's number on his phone.

RECORDED MESSAGE (O.S.)

The number you have dialed  
is either not switched on  
at this time or is out of  
the service area. Please  
check the number and ...

Mack hangs up.

INT. CABIN 42 AT GRAND LAKE - NIGHT

Nice cabin. Indian rugs, wood furniture, running water, full kitchen, TV.

KELLI

Wow. This is nice!

TREVOR

Yeah, it's my employers.  
I can use it anytime.

KELLI

Can't wait to see the  
lake in the morning.

TREVOR

Hey, would you go out on the  
porch and get a couple of logs?

KELLI

Yeah, sure.

EXT. CABIN PORCH - NIGHT (CONTINUOUS)

Kelli grabs a couple of logs. Two THUGS grab her, stifle her voice with a gloved hand. They duct tape her mouth, put a black hood over head, bind her arms and legs.

She attempts to kick, throws her head back into the nose of one of the thugs.

THUG 1

Dammit.

He hits her over the head. She slumps, unconscious.

THUG 2

Jesus, RAMONE, she sure got you.

Blood spills from Ramone's nose. He pinches it shut with his fingers.

RAMONE

Shut up, BANKS.

They carry Kelli into the cabin. Trevor opens the door to the bedroom. We hear footsteps on the porch. The front door opens.

WALKER

She in there?

TREVOR

Yeah, Ramone knocked her out.

WALKER

Did she do that?

Ramone nods and squeezes his nose shut with a bloody towel.

WALKER

Just be sure to clean it up.

## INT. MACK'S KITCHEN - NIGHT

Mack's cell phone rings. WE see UNAVAILABLE 464-643-2836. He answers it.

MACK

Mack here.

White noise. Crackling. A far off wail. White noise. He hangs up. Looks at the phone.

It rings again. UNAVAILABLE 464-643-2836. He lets it ring, still looking at the numbers.

MACK

Okay. I'll call you.

He presses the recall key on his phone. We hear the phone dial, ring, then a busy tone.

The phone rings, startling Mack. UNAVAILABLE 464-643-2836.

MACK

Hello?

Crackling, distant wails.

VOICE OVER

(Faint whisper)

Grand Lake. Cabin 42.

Silence.

MACK

Hello? Hello? Who is this?

Mack dials Kelli. Busy signal. He grabs his gun, jacket, leaves his house.

## INT. BEDROOM OF CABIN 42 - NIGHT

Kelli wakes in the darkened bedroom of the cabin, hood still on her head. She's still bound and struggles to sit up.

In the other room she hears muffled voices. Then yelling. Pounding.

INT. MAIN ROOM OF CABIN 42 - NIGHT (CONTINUOUS)

Ramone, Banks, and Trevor play cards at the table. Walker is on his cell phone.

RAMONE

(Loudly)

Hah! You thought you could bluff me, you son-of-a-bitch.

TREVOR

Deal 'me again.

WALKER

Dammit, keep it down, you assholes.

EXT. KELLI'S APARTMENT - NIGHT

Mack drives by Kelli's apartment, no lights on, car gone. He stops, goes up to the door.

He knocks on the door, it swings open slightly.

MACK

Kelli? Hello?

He turns the light switch on. Kelli's apartment has been ransacked. Her computer is missing.

MACK

Dammit.

His phone rings again. UNAVAILABLE 464-643-2836.

MACK

Hello? Hello?

VOICE OVER

(Whisper)

Grand Lake. 42.

MACK

What? Hello? Grand Lake 42?

Silence.

Mack turns to leave, he's overcome with a vision of Grand Lake and Cabin 42. He senses Kelli is in trouble.

EXT. CABIN 42 - NIGHT

Mack pulls his car up to the cabin. Kelli's car is parked in the drive. Mack silently edges up to a large window, and peeks in.

Ramone, Banks, and Trevor play cards. Mack goes to the door. He knocks.

RAMONE  
(To Walker)  
You expecting company?

Walker, on the phone, shakes his head no, motions for the men to cover the door. Walker goes to the back of the cabin, out of sight, and looks out at the chopper.

As he turns and steps away from the window, WE see Olivia peering in from the outside.

WALKER  
I'll call you back.

Trevor and Ramone go to either side of the door. Banks opens it.

BANKS  
Yeah?

MACK  
Hey, I'm looking' for the driver of that car out front.

BANKS  
I'm the driver.

MACK  
Nah, I don't think so. It belongs to a girl.

BANKS  
Come in, let's talk about it.

INT. BEDROOM OF CABIN 42 - NIGHT (CONTINUOUS)

Kelli, close to the bedroom door, hears Mack, starts banging on the door with her body.

INT. MAIN ROOM OF CABIN 42 - NIGHT (CONTINUOUS)

Mack steps into the room.

MACK

Who's in there?

Ramone clubs Mack in the face. Mack falls to the floor.

BANKS

(Over Mack)

Who the hell are you?

WALKER

I'll tell you who he is.

Kelli's buddy and  
fellow snoop.

Walker pulls a gun from under his coat. Points it at Trevor.

WALKER

And somebody led him here.

Trevor backs away.

TREVOR

Wasn't me boss, I didn't  
let that girl tell anybody  
where she was going.

WALKER

Well, Trevor, maybe you were  
followed.

TREVOR

No way, we came...

Bang. Walker shoots Trevor in the forehead. Trevor drops, doorknob dead.

WALKER  
(To Ramone)  
Put him in back. Tie the  
PI up. Let's wrap this up  
and get out of here.

Ramone binds Mack's feet. Banks drags Trevor to the back of the cabin.

Kelli, bangs louder on the bedroom door.

WALKER  
AND SHUT HER UP!

Walker exits the cabin through the back door.

Ramone punches Mack and begins to bind his hands. Mack comes out of his stupor, punches Ramone hard on the nose. Blood gushes from his nose.

RAMONE  
Son-of-a-bitch.

Mack draws his gun. Banks comes from the back of the cabin, gun drawn. Mack shoots Banks square in the chest.

Ramone closes in on Mack as they lie next to each other.

MACK  
Did you like that?

Mack hits him in the nose with the butt of his gun.

RAMONE  
Dammit!

Walker enters from the back, gun in hand.

WALKER  
What the?

Mack turns to Walker, guns pointing at each other.

MACK  
I should have known.  
Where's Kelli?

WALKER

I think we've done enough  
shooting, don't you?

MACK

Where's Kelli?

From the bedroom, more bangs and thuds from Kelli. Walker tosses a nod toward the bedroom.

WALKER

She's fine.

MACK

What the hell are you  
doing, Walker?

WALKER

Protecting my interests.

MACK

By kidnapping your secretaries?

WALKER

Secretary.

MACK

That's not what I heard.  
What about Mary George?  
What dirt did she scoop  
up around your stinking,  
miserable life?

WALKER

I had nothing to do her  
leaving.

MACK

She didn't leave. Someone  
took her. Someone she  
trusted.

WALKER

It doesn't matter now.

Walker cocks his gun. Mary appears, illuminated at first, then more clear. She circles Walker, watching, unable to help.

WALKER

Who'd have thought, another  
secretary diggin' in my  
affairs. This one's  
just like the other one.  
They even look alike.

RAMONE

Let me shoot him, boss.

WALKER

Hold on. He needs to hear  
this. If you must know,  
before you die, Mary George  
was close to betrayal. I  
gave her everything, but  
she saw too much.

MACK

You killed Olivia Bradley.  
and Mary George.

WALKER

Maybe I did, maybe I didn't.  
But the important thing to  
remember is, nobody could  
put it together.

MACK

Mary did. So did Kelli.

WALKER

Yeah, and look at them now.

Mack struggles to get up on his knees. Ramone, bloodied from head to toe, kneels over Walker.

RAMONE

You son-of-a-bitch. I'm  
gonna break YOUR nose, then  
I'm gonna...

Walker abruptly jabs him in the nose again. Ramone falls back.

RAMONE

Oh, shit.

WALKER  
ENOUGH!

Ramone draws his gun.

RAMONE  
You're a dead man.

Ramone cocks the gun.

WALKER  
RAMONE!

Mack rolls, shoots Ramone in the head. Ramone fires, hitting Mack in the leg. Walker fires at Mack. Mack rolls, fires at Walker, hitting him in the shoulder.

WALKER  
Dammit!

Walker and Mack empty their guns into each other. Walker slumps, Mack is still. Mary hovers over Mack.

Mack grabs at the cabin's telephone near him, it falls, revealing the numbers. Mack passes out.

WE see the numbers 9 - 1 - 1 being depressed on the dial pad.

Kelli continues to bang on the door, screams muffled by the duct tape.

INT. PRIVATE HOSPITAL ROOM - NIGHT

In a darkened room, Walker lies in bed. A monitor beeps. An iv drips from a bottle, through a tube, and flows into his arm. He is handcuffed to the bed.

Detective Spooner talks with an OFFICER outside of Walker's room.

SPOONER  
Nobody enters without  
clearing with me first.

OFFICER  
Yes, sir.

The officer takes a seat outside Walker's room.

Circling Walker's bed is Olivia. She floats over his body. His eyes open, dreamily.

WALKER  
Huh... what...

In an instance, Olivia grabs Walker and they dive downward through the floor, through the building, the bedrock, through light and vapor. They stop on a ledge.

OLIVIA  
I want you to meet someone.

WALKER  
Olivia?

INT. WALKER'S PERSONAL OFFICE - JANUARY 22, 1975 - FLASHBACK - DAY

Walker paces his office behind the conference chairs. The dark haired Olivia sits in one of the chairs.

WALKER  
Dammit, Olivia, why  
can't you just keep  
your big mouth shut?

OLIVIA  
Oh, Herk, don't get so  
ruffled. You'll get  
your share.

Walker faces Olivia.

WALKER  
You think?

OLIVIA  
Yeah, probably.

WALKER  
If this goes public, I'll  
be ruined.

OLIVIA  
What's the matter? Don't  
you trust me?

She raises a leg to touch his crotch. He abruptly pushes her leg away.

WALKER  
You're a dangerous woman.

OLIVIA  
Does that excite you?

WALKER  
I'll help you sell your shares before the deal goes public, but then we're through.

OLIVIA  
Oh, I don't know. I kind of like having a little "lawyer-toy-boy" around.

WALKER  
After this, it's over.

OLIVIA  
I'LL SAY WHEN IT'S OVER.  
I'm calling the shots, you prick. You're just going to take what I want through the legal motions. I don't give a shit if you go down or not.

WALKER  
It's over now.

Walker walks behind her, grabs her pearls, pulls them up to her neck, strangling her. She struggles, kicks, attempts to get up. No use.

WALKER  
I'm going to have your money AND your fairy god-father husband's.

Walker's door opens during the strangulation, Mary, seeing the event, screams, runs from the room. Walker, Olivia, and Mary are the only people in the office.

WALKER

MARY! It's not what  
you think. Shit.

Walker follows her, but she's gone. Out the door, in her car, screeching out of the parking lot. Walker knocks on the window of Day and Porter's Lincoln.

DAY

Who was that?

WALKER

Go get her. Wherever  
she stops, get her,  
keep her quiet, and  
bring her back. NOW!

INT. LEDGE ABOVE HELL - PRESENT DAY

Olivia lets Walker go. He falls, watching Olivia standing on the ledge in the light and vapor, as he drifts farther away.

Walker lands with a squish. The floor seems to move. He stands. Smoke and stench fill the air. He hears PIG squeals and lower, mournful growls. A large PIT VIPER slithers nearby, ready to strike. The snake hisses, bares its fangs.

WALKER

AHHHHHH...

The floor crawls with SNAKES. Out of the darkness, MAN-SIZED DEMONS grab Walker with their talons, goo and slime dripping from their grip. Smaller DEMONS slice his hospital gown from his body with their small talons. Worm-like tentacles attach to his arms and legs, stretching him spread-eagled.

WALKER

AHHHHHH...

A black, slimy, yellow-eyed DEMON rises up from the snakes. Standing over Walker, the demon raises its fist, opens its hand to reveal a razor sharp talon. The demon looks at Walker, turns its head, puzzled. Walker struggles to free himself from the attachments.

WALKER  
Oh, God... NO

The demon raises its arm, brings its talon down onto Walker's left clavicle, slashing down across his chest, to his right hip. A large, gaping wound spills blood.

WALKER  
AHHHHHHHHH...

A snake wraps itself around Walker's head, stifling his screams. We see only the coiled snake and Walker's terror-filled eyes.

Amid the pig squeals and growls, a low rumble. Louder. Louder. Then, we see the BEAST. Twenty times larger than the demons. Black eyes. Evil, decrepit. The beast closes in on Walker.

The beast grips Walker's body with a large, bony hand. With the other hand, the beast strokes Walker's head. Then, with its free hand, wielding a large, pointy fingernail, the beast prepares to impale Walker.

Terror. Helplessness. Suddenly, Walker is freed from his captivity. The tentacles snap off. Walker rises up swiftly. The small demons try to catch him. The beast follows, in hot pursuit.

Out of the smoke they come, close to the light, and vapor. Walker screams, the beast and his demons in hot pursuit. Walker rises to the ledge, sees MARY. She waves her hand and his wound heals. He reaches for her.

Above her are thousands of white, translucent figures. His face is illuminated by the light. Looking below him, the beast closes in, ready to impale him.

WALKER  
Please help me.

In an instance, Walker stands next to Mary on the ledge. The beast stops just short of the ledge. Lets out a loud ROAR.

Smaller demons are unable to stop before the ledge, passing into the light and vaporizing instantly. The beast turns and descends.

MARY

You must answer to a  
a higher power before  
the beast can have you.

Walker and Mary float up into the vapor.

INT. HOSPITAL ROOM - NIGHT

Walker is back in his bed. His hair is now pure white. His face is sunburned. He places his hand on his chest, feeling something under his gown. Lifting his gown we see a large scar running from his clavicle to his waist. Walker traces the scar with his finger, stares to the ceiling.

The monitor beeps slower. Slower.

Walker buzzes the nurse.

NURSE

(Offscreen, on intercom)  
Do you need something?

WALKER

I... I . . .

The monitor beeps its final beep. Walker stares into the abyss, mouth open, hand on the scar.

NURSE

Mr. Walker? Mr. Walker?

INT. MACK'S HOSPITAL ROOM - NIGHT (CONTINUOUS)

Mack's in bad shape. Bruises and cuts cover his face. Bandages, IV's, and monitor leads surround his body. A respirator is plugged into his windpipe.

Mack's PARENTS sit by his bedside, praying a rosary. Jim and Roxanne confer with the doctor.

DOCTOR

There's nothing more we can  
do at this point.

Lorena knocks softly on the door.

JIM  
MOM, DAD, Lorena is here.

Lorena walks into the room, clutching a small lavender diary.  
She freezes at the sight of Mack.

LORENA  
Oh, FRANK, ERMA, I'm so  
sorry.

They hug and embrace. Tears flow. Lorena touches Mack.

LORENA  
How's he doing?

ERMA  
Not so good.

FRANK  
The doctors say if he  
makes it, he'll be  
paralyzed.

ERMA  
Frank, let's let Lorena have  
a minute, we need to talk  
to Jimmy.

Frank and Erma leave the room. The monitors beep, the  
respirator gulps air for Mack.

LORENA  
Oh, Macky. I lost Mary. I  
can't lose you, too. Mary  
loved you so much. She was  
devastated after she heard  
you disappeared.

Lorena opens the lavender diary.

LORENA  
There are so many things I  
should have told you. I found  
this little diary Mary kept  
after you enlisted. After  
she disappeared, I felt this  
little book was the last string  
to her heart that I had.

Lorena wipes her eyes with a tissue.

LORENA

She wrote so many of her feelings in it, and I felt as though she had intended me to find it. I know she would want you to have it, but I couldn't seem to part with it. This book really belongs to you. You were the source of all the love in Mary's heart.

Lorena places the open diary on Mack's chest.

LORENA

You were the love of her life, Mack. Maybe somehow having the words Mary wrote close your heart will bring you back to us.

She places his hand on top of the book. Bows her head.

INT. KELLI'S HOSPITAL ROOM - NIGHT (CONTINUOUS)

Kelli stirs, awaken by the voices of her FAMILY in the room. Excitedly, her MOTHER presses the buzzer for the NURSE.

KELLI'S MOTHER

Kelli, how do you feel, dear?

KELLI

Mack! Where is Mack, is he okay?

The NURSE enters.

NURSE

Well, you're awake! How do you feel?

KELLI

Where's Mack?

NURSE

Mr. Gardner? He's in ICU.

KELLI  
Take me to him.

KELLI'S MOTHER  
Lay down, dear. You can see  
him tomorrow.

NURSE  
Yes, lay down, now.

KELLI  
He saved my life. I need to  
see him. Is he okay?

KELLI'S MOTHER  
No. He's not okay. They  
don't know if he'll make it.

INT. MACK'S HOSPITAL ROOM - NIGHT (CONTINUOUS)

Frank, Erma, and Lorena sit at Mack's bedside, rosary's in hand. A corner of the room is illuminated, WE see the light but the prayerful parents are unaware.

ERMA  
Hail Mary, full of grace  
the Lord is with thee,  
blessed are you among  
women, and blessed is the  
fruit of thy womb Jesus...

FRANK and LORENA  
Holy Mary, Mother of God  
pray for us sinners now  
and at the hour of our  
death, Amen.

The light travels to Mack's hand and the book, encircling them both.

INT. KELLI'S HOSPITAL ROOM - DAY

Kelli finishes her breakfast, buzzes the NURSE.

NURSE  
(O.S. on Intercom)  
Yes?

KELLI  
Can I please see Mack  
Gardner? Please?

NURSE  
(O.S. on Intercom)  
I'll check with the Doctor.

Kelli is determined to see her hero with or without permission. She pushes her cart away, climbs out of bed. The Nurse comes in the room, pushing a wheelchair.

NURSE  
Okay, the doc says you can  
see him, but only for a  
minute.

INT. MACK'S HOSPITAL ROOM - DAY

Mack's room is dark, the illumination gone. Kelli's nurse pushes her wheelchair into the room.

KELLI  
Oh my God. Oh my God.

NURSE  
He's still unconscious.

Tears fill Kelli's eyes as she eases the wheelchair next to Mack's bed. She stands to touch him.

KELLI  
Please be alright. I know  
you'll come out of this.  
You'll be the best PI in  
Denver.

She picks up the diary, skims the pages. A yellowed newspaper clipping juts out from one of the pages. She removes and reads it.

CLIPPING  
LOCAL MAN MIA. Mack  
Gardner, Denver reported  
MIA from a mission....

Kelli looks at the handwritten excerpt where the clipping had been kept.

KELLI  
(Reading)  
My world has come to an end.  
My worst fears have been  
realized. I love Mack more  
than life itself and now that  
he has been declared missing  
I can't seem to go on with my  
life. I have prayed that God  
save him, I begged that He take  
my life and bring Mack home  
safely.

Kelli skims a few pages, stops as she recognizes a name.

KELLI  
Oh my God! Merle and Sharon  
Francis. Mom and dad!

Kelli continues to read.

KELLI  
Everything is happening so  
fast. I fear I am making the  
biggest mistake of my life...

INT. 1974 KITCHEN OF MARY'S PARENT'S HOME - FLASHBACK

Mary, her FATHER, and mother, Lorena, have a heated discussion in the kitchen. Her FATHER, visibly upset, berates Mary.

FATHER  
Do you know how ashamed we are?  
Mr. Walker has made arrangements  
for you to have your baby  
at the St. Agnes Home.

LORENA

It's your only option. You're 18, not married, and the father of your baby is missing in Vietnam.

Mary breaks down.

MARY

I'm sorry.

FATHER

It's too late for crying!  
Now I have to fix the mess you've made of things!

INT. SERIES OF EVENTS AT ST. AGNES HOME - FLASHBACK

Mary's room at the home is sparse. A dresser, closet, bed, and crucifix on the wall.

MARY (V.O.)

My life is in shambles. I have lost touch with reality, can't make a decision, and all I can do is cry.

NUNS lead Mary in prayer.

MARY (V.O.)

The nuns are very kind, but I feel they see me as an unclean soul because of my mess.

Mary meets with MOTHER SUPERIOR.

MOTHER SUPERIOR

Mr. Walker has made arrangements for your baby to be adopted.

MARY (V.O.)

The moment my little girl was born, was the last time I saw her. She was severed from my life forever.

INT. MACK'S HOSPITAL ROOM - PRESENT DAY

Kelli skims the book again.

KELLI

Why are my parents in this book?

Kelli stops at a page. Reads.

MARY (V.O.)

After three years I have made progress finding my sweet baby. After much searching in Mr. Walker's records, my girl was adopted by Merle and Sharon Francis. My daughter is almost four years old. I just feel like I need to be a part of her life.

Kelli reads the names of her parents over and over.

KELLI

Merle and Sharon Francis,  
Merle and Sharon... I can't believe it.

A nurse enters the room to take Kelli away. The room is spinning, bodies moving in slow motion.

Kelli bursts from Mack's room, holding the lavender book, into the hallway, meeting Mack's family.

LORENA

Excuse me, who are you? And what are you doing with that diary?

Panicked, Kelli looks at Mack's family.

KELLI

Which one of you is Mary?

The family look at each other, puzzled.

LORENA  
What ever would possess  
you to ask a question  
like that?

KELLI  
I know this book belonged  
to her. I must meet her.

LORENA  
Why?

Kelli opens the diary to the page where her adoptive parents are named.

KELLI  
Because she's my mother.

The family looks puzzled. Lorena guides Kelli down the hall for some privacy.

KELLI  
Look, look here. Merle  
and Sharon Francis. My  
name is Kelli Francis.  
It's all in here.

LORENA  
I've read that book cover to  
cover a hundred times. Memorized  
every detail Mary ever wrote.

KELLI  
Who are you?

LORENA  
I'm Mary's mother, Lorena.  
I lost Mary but I've found  
you! You're my granddaughter.  
Now I have a piece of Mary's  
heart close to me again.

Lorena and Kelli hug and cry.

From inside Mack's hospital room, a long beeping tone.

Two NURSES rush into the room. Mack's family rush in as Lorena pushes Kelli, in her wheelchair, into the room.

The nurses frantically work on Mack. The heart monitor registers a flat line.

NURSE 1  
CODE BLUE! CALL A CODE BLUE!

NURSE 2 hits the code button. An alarm sounds in the hallway.

Mack is gone. The room is full of angels who have come to take Mack home.

EXT. DENVER CEMETARY - DAY

Mourners gather around Mack's casket. A PRIEST prays from an open book. A MILITARY HONOR GUARD performs a salute.

Two MILITARY MEN fold up the flag draping Mack's coffin and present it to Mack's mother. Kelli and Lorena, arms locked, wipe tears.

Mack stands behind the mourners, illuminated. A bright light draws him away from the funeral as he walks towards it.

MARY (V.O.)  
Mack! Mack, wait!

Mack turns from the light. The angel vision he saw in Walker's office is coming closer, getting clearer.

MARY  
I've been waiting for you,  
Mack. We've been given  
another chance. Take  
my hand, we're going back to  
the way things should have  
been. He's giving us the life  
we were meant to have.

Mack takes Mary's hand, together they ascend. Only Kelli can see the two. She smiles, crying tears of joy.

MARY  
You saved our baby, Mack!

EXT. MAIN STREET - 1970

A younger Mack is driving a convertible Chevy on Main Street. A young MARY GEORGE, 17, sits next to him. Another YOUNG COUPLE sit in the backseat holding hands.

The music is groovin', times are good. They pull up to a stoplight. Mary squeezes in close to Mack.

MARY  
I love you, Mack.

He holds her close with his right arm. Mack's friend, TOMMY, sitting in the back, taps his shoulder.

TOMMY  
Hey Mack, have you  
decided? You gonna  
join up?

Mary looks at Mack, her smile fades from her face. Mack looks at the light, at traffic. At Mary...

MACK  
Nah, I think I'll stick  
around here! Maybe start  
a family.

Mary leans her head on Mack's shoulder, smiles, whispers "Thank you" to the heavens.

FADE OUT.