

Caribal Canis Lupus Familiaris

EXT. SETON PARK-DAY

Fall time. The last few leaves cling onto a near naked tree. Below, the ground is covered with a thick layer of red, brown and orange.

Dogs of every imaginable type and breed parade around, their owners closely watching.

The large park is lined with wooden benches. Each empty, except for the bench closest to a large fountain.

ALBERT CAIN is blond, handsome with a athletic build, he takes care of himself.

ALBERT (V.O.)

My name is Albert Cain... and I eat people. I am insane, vicious and evil. But above all those things I am a dog person.

Next to him rest Cerberus, a massive Doberman Pinscher. He simply sits there with unwavering obedience.

ALBERT

They keep me grounded, anchored to my last shred of sanity. Their strength, loyalty and intelligence remind me that there is still reason to live.

Albert unfolds a newspaper and begins reading. Cerberus continues to stand guard.

Across the field, HANNA PARKER plays fetch with her Golden Retriever. She hurls a tennis ball off into the distance and the Retriever takes off after it.

She begins to casually scan the park and spots Albert and Cerberus, a look of slight confusion washes over her face. She begins to walk over.

HANNA

Your dog, why isn't he playing with the others?

The newspaper slowly comes down. His gaze tears threw her and she instantly becomes uncomfortable. His lack of emotion is unsettling.

ALBERT

Pardon?

HANNA

Doesn't he get along with others?

A smile suddenly forms on his face, killing the tension.

ALBERT

Yeah, of course. Actually Dobermans are often stereotyped in movies as being mean. But they are in general a loving and intelligent breed, especially Cerberus there.

His demeanor is surprisingly warm and Hanna actually sits down next to him.

HANNA

Cerberus? That's an interesting name.

ALBERT

Speaking of names, what's yours?

HANNA

Oh, Hanna and yours?

ALBERT

Albert. A pleasure to meet you.

HANNA

Yeah, same here.

A brief moment of awkward silence.

HANNA

I don't recall seeing you around here before.

ALBERT

Guilty as charged, I actually just moved in across the street.

He points behind him to a enormous apartment building, it's now revealed that the park is located in the heart of a large city.

HANNA

Oh, well I know how overwhelming the city can be at first.

She pulls out a small white business card.

(MORE)

HANNA (cont'd)
If you need anything just let me know. Here, let me give you my number.

ALBERT
Actually how about dinner tonight?

There is a brief reluctant pause.

HANNA
Um, sure. That sounds great.

ALBERT (V.O.)
Did I mention that I am **evil**?

INT. DINING ROOM-NIGHT

A small black dining-room. Large floor-to-ceiling windows look out over Seton Park. The room is decorated in modern art, several of the paintings are of Doberman Pinschers. A large black dining table dominates the room.

Hanna stands-out in her tight white dress. Albert pours her a glass of wine. She downs the whole glass.

HANNA
So, where are ya from?

ALBERT
Originally from Seattle, but I didn't stay there too long, too wet.

She laughs out loud, obviously drunk.

HANNA
Too wet, priceless.

He pours her another glass of wine and she downs it. Albert is genuinely shocked.

ALBERT (V.O.)
I drugged the wine, but it looks like that wasn't necessary.

HANNA
Where is your bathroom, I think I might have drank too much wine.

ALBERT
Down the hall, first door on your
right.

She gets up and stumbles off to the bathroom. Albert then pulls from underneath the table a AXE. He slowly stands up and heads towards the bathroom.

INT. BATHROOM-NIGHT

Hanna has found her way to the toilet, across from her lies a large bathtub with a large black shower-curtain hiding the tubs contents.

A small drop of red fluid resting on the outer ring of the tub catches her attention. She reaches out and dabs it with her finger.

She examines it closely.

Her gaze then turns to the curtain. She stands up and quickly pulls the curtain back to reveal two severely **mutilated** corpses.

She screams and burst out of the room, knocking over a axe toting Albert in the process. She runs down a dark hallway, in a panic, looking for an escape.

She frantically opens a door to reveal the master bedroom. Over the large bed hang several naked women from thin metal wire. A large pool of blood has formed below them on the black bedsheets.

She goes into shock.

She backs away slowly and continues down the hallway. She spots the front door and sprints towards it.

She starts unlocking the deadbolt when Albert suddenly appears. He hurls the axe at her and misses.

It embeds itself into the wall next to her head. She pays no attention as she finishes the last lock and burst out into the main hallway.

ALBERT
(screaming)
Cerberus!

Cerberus sprints out of the master bedroom and after Hanna.

INT. HALLWAY-NIGHT

Hanna runs down the hall screaming, she begins to bang on doors. No one answers.

Cerberus quickly catches her and takes a huge piece out of her left leg. She goes down screaming.

Albert casually walks up and stares down at Hanna. She sobs uncontrollably. A pool of blood has already formed by her wounded leg.

HANNA
(sobbing)
Please don't kill me...

Albert grabs her by the leg and drags her back towards his apartment. Cerberus follows closely behind.

ALBERT (V.O.)
Did I mention I like to **eat** people.

He drags her inside and then with a smile, slowly closes the door.

EXT. SETON PARK-DAY

Albert reads his paper at the same bench as before. Cerberus once again by his side.

ALBERT (V.O.)
Are the things I do wrong? I'd have to say no, in fact I think of myself as a hero. I liberate these people from a terrible and monstrous world. Maybe they don't realize it at the time but I'm doing them a favor and the only compensation I ask for in return is-

SARAH (O.S.)
Albert is that you?

Albert slowly lowers his newspaper.

Standing in front of him is SARAH KELLER, a blond bombshell. She carries a small, flat, wrinkled face Pug.

ALBERT
(unsure)
Hello?

SARAH
You don't remember me?

ALBERT
I'm sorry, I'm bad with names.

SARAH
It's me Sarah, from high school.

ALBERT (V.O.)
I honestly don't know who this
bitch is, but what the hell?

She stands there waiting for a reply. Alberts face lights up with forced enthusiasm.

ALBERT
(forced)
Oh my God! Sarah? It's all coming
back.

She sits down next to him.

SARAH
It has been too long.

ALBERT
Yeah, it really has.

SARAH
What have you been up to? Where do
you live now? Are you married? I've
just got so many questions.

Albert glances at his watch.

ALBERT
Oh, I've gotta run, how about we
meet for dinner tonight and play
catch up.

SARAH
Sounds great, name the place.

ALBERT
How about my place it's right
across the street.

SARAH
Sounds good.

INT. KITCHEN-NIGHT

In a very sleek and modern kitchen Albert grinds up pills and drops the fine powder into a bottle of wine.

He dumps the bottle and two glasses onto a silver tray and rushes out to the dining room.

INT. LIVING ROOM-NIGHT

Sarah rest on a large black couch, which faces a large floor-to-ceiling window. The view has her full attention. Albert suddenly walks in with the serving tray.

ALBERT
Glass of wine?

SARAH
Oh, none for me. I don't drink.

ALBERT
Oh... okay.

Albert has a difficult time holding back his disappointment. He slides the tray onto the coffee table.

ALBERT (V.O.)
Guess I'll have to do this the old fashion way.

He makes his way towards a coat closet by the front door. He reaches in and pulls out the axe, it still has **blood** on it.

Sarah continues to admire the view.

SARAH
God, you have a terrific view here.

ALBERT
Thank you.

Albert steps behind Sarah and lefts the axe over his head.

Sarah catches this in the reflection of the window and ducks just as Albert brings the axe down.

She rolls out of the way and stumbles towards the front door.

ALBERT
Not again.

INT. HALLWAY-NIGHT

Sarah burst out of the apartment and slams the door closed behind her. She sprints towards the elevator and punches the down button.

SARAH

Come on!

She begins to breakdown.

SARAH

(sobbing)

God, please!

Albert's front door opens just as the elevator arrives. She jumps in and slams down the *first-floor* button.

Albert hurls the axe at Sarah, she leaps out of the way and it flies into the elevator panel behind her.

The doors closes just as Albert reaches the elevator.

ALBERT

Cerberus!

Albert and Cerberus head down a nearby stairwell.

INT. LOBBY-NIGHT

Sarah steps out into a empty lobby, she screams for some kind of attention.

SARAH

(screaming)

Someone fucking help me!

Nothing.

Albert and Cerberus burst out of a nearby door. Sarah spins around and sprints towards the front doors.

EXT. STREET-NIGHT

Sarah flies out into the cold night and doesn't stop. She cuts through traffic and heads into a dark Seton Park.

Cerberus is close behind. He sprints out into the street-

THUD.

A Yellow Taxi plows into the Dobermann. The Taxi skids to a stop on the wet cement.

ALBERT
(screaming)
No!

Albert knells beside his now dying Doberman. He begins to sob uncontrollably. The elderly Taxi driver slowly steps out.

Traffic is beginning to back up. A police cruiser slowly pulls up.

As Cerberus breaths his last breath Alberts sorrow turns to rage. He stands up and pulls out a pistol, he aims it at the Taxi driver.

The cop burst out of his car and takes aim at a furious Albert.

COP
Put the gun down, now!

Albert pulls the trigger, sending a round into the drivers head.

Immediately the cop opens fire.

Alberts bullet ridden body crumples to the ground.

As he lies in a pool of his own blood he mutters his last words.

ALBERT
Did I mention I'm a dog person?

THE END