

Faith and Fear

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.

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, her shoes coming off. The Driver opens the trunk, pulls the dead body of a DARK HAired 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 HAired 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 HAired WOMAM'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, 50ish.

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 his 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's, Walker's paralegal, enters the room carrying documents she hands to Walker.

WALKER

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

Kelli smiles at Mack. 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
connect, Mack tilts his head.

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, grunting 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, heading for the door.

WALKER

Kelli, what other choice
could you possibly make?

Leaving the room, 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.

Walker 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,

SAM
(Cont'd)
I mean, house warming
party!

Mack raises his glass to Sam. They go back to their burgers, chips, tea. 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 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
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 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? Allallah?

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

JILL
Kelli? Kel? You alright?

KELLI
Yeah. 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, 80's, hasn't seen Mack for 30 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, all those years ago.

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 HAired 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

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 them.

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
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.

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 lights 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 13th Street.

PORTER

(Cont'd)

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.

MACK

Proof of death, huh?

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 will Day
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 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 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 office is sparse. The lone picture on the wall is an 8 x 10 of his platoon from Nam. He 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

Sixty seconds. Go!

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 30 years older, there seems to be an attraction.

MACK

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

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. The ghost is clearly visible to him now as Mary.

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 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, she sees that she is casting a shadow toward the
sun. Turning, she sees a bright glare. Then its gone.
She sees 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 70'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 humidior.

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 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 unusual 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 Walker's 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 and Olivia 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 one of
Walker's para's apartment.

MACK

And, what was he DOING
in this para's apartment?

SPOONER

What I'm trying to figure out is how TWO guys you JUST MET, 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 paralegal, or the dead guys?

SPOONER

All three, actually.

MACK

No relationship. I'm friends with the para. 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. 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 disappeared, 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 or the Mary
George disappearance?

MACK

Weren't they questioned in
your investigation?

SPOONER

No they've never been of
interest in these.

MACK

Interesting.

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 recoup.

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.

MARY GEORGE V.O.
(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.

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

Secretar-EE.

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 Mack.

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

(Aramaic, Subtitled)

INA TUROCH ZATAN.

(You will now meet Satan)

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.

OLIVIA

(Aramaic, Subtitled)
Qua Almayya.
(To the dark world)

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, screaming and growling.

MARY

Woe to you who have not
listened to the language
of light. You must answer
to ELI before and stand
before Jeshua 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. Sam and Roxanne confer with the doctor.

DOCTOR

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

Lorena knocks softly on the door.

SAM

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 Sammy.

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, awoken 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 is alone in his room, the illumination gone. Kelli's nurse pushes her wheelchair into the dimly lit 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. MILITARY MEN fold up the flag draping Mack's coffin and a GENERAL presents it to Erma. 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.