

I Will Wait For You
by
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1966

INT. OLD MANSION - NIGHT

A dark, cobwebbed hall. SILENCE except for a slight WIND outside. Suddenly some MOVEMENT is heard from inside a broom closet at the end of the hall. The door's pushed open.

A disheveled couple in their twenties stumble out. Faces flushed. Anxious, gaping about to see if they're alone.

BLAKE PALMER, a handsome lawman, flicks on a lighter. Motions to the winsome beauty to follow him. SOPHIA's puzzled that closet doorknob's locked.

BLAKE

C'mon, it may already be too late.

Sophia follows Blake who's nearing a dark staircase. As they descend a DRAFT is breezing up from below. Sophia stops to gasp at something. Blake pulls her along downstairs.

A SHADOWY FIGURE with UNRULY HAIR by the closet watches them.

CUT TO:

A WEEK BEFORE

INT. RESTAURANT - NIGHT

A swanky dinner party. DEENA GAYNE, a striking beauty(18) that Blake had rescued sits with her father TRENT and Blake at a table. Trent's an annoying businessman.

FRIENDS and RELATIVES at the other tables. Blake's uneasy, fake smile. Trent stands up, TAPS his glass, raises it to Blake. Deena winks at Blake. Nudges him.

TRENT

To a legend and our very own hero -
Blake Palmer!

MOMENTS LATER - Everyone's mixing. Deena's talking to friends though glancing at Blake. Blake's talking to a group of mostly PRETTY WOMEN. DIRK, a federal agent, enters and eyes Blake.

DINNER GUEST

Who knows? Maybe your next exploit
will top this.

BLAKE

There isn't one. Thank God.

PRETTY WOMAN#1

You without a new adventure?

PRETTY WOMAN#2

I can help you find one.

Trent and Deena walk up smiling. The group gives them their space. The two pretty women walk off sneering at each other. Blake's irked when Trent pats his back.

TRENT

Come out for lunch this weekend.
I'll show you the new stables. Deena
could use a riding partner.

BLAKE

Thanks, but I'm tapped.

TRENT

I bet. You know - I heard somewhere
that whoever you save you're
responsible for. Nice thought huh?

Blake barely nods. Trent puts his arm around Deena, grins at Blake. Deena smirks. A WAITER walks up, whispers to Trent.

TRENT (CONT'D)

Excuse me.

Trent follows the waiter away. Deena's sexy smile as she unfolds her arms. Blake's aroused.

DEENA

Finally a moment alone. We never
had a chance to really talk.

BLAKE

I never told anyone.

DEENA

It's our secret.
(steps closer)
For a moment there in that tree-fort
it looked like the end. I thought if
this was it - what a way to go -
dying with you. And heaven with you -

BLAKE

But we didn't die and we're not -

Dirk walks up, pulls out his badge.

DIRK

Excuse me Deputy Palmer. Can we talk?

BLAKE

Sure.

DIRK
Excuse us Miss.

They step over to a private corner. Deena's irked.

DIRK (CONT'D)
I'm Agent Sumner. Chief of operations
for the DEA. I'm sorry I interrupted.

BLAKE
I'm glad you did.

DIRK
I'm impressed son. Survived a locked
coffin. Beat up three thieves in a
dark bar. And now this. My god you
put us all to shame.

BLAKE
Thank you sir.

DIRK
I know you're on PTO - but would you
be up for some overtime next Sunday?
We got the OK.

BLAKE
Maybe.

DIRK
Most of us will be up north at the
convention. We're stretched thin. My
agent needs help with surveillance
of a party. Just taking photos. We
think the guy hosting it has a
pharmaceutical connection.

BLAKE
Count me in.

EXT. RESTAURANT - NIGHT - MOMENTS LATER

Blake's sneaks out the back door. A little woozy. Sees the
two pretty women from the restaurant by his CAR. They're
leaning against opposite sides of it, glaring at each other.

Blake looks around where he can escape. Sees a TAXI at a
train station in the distance and heads for it.

WYLAND STATION - Sophia's walking with a suitcase. Feels
she's being followed. PASSENGERS rushing to board the train.

Blake's walking, watching a COUPLE's tearful parting.

Sophia doesn't watch where she's going and -

BUMPS into Blake by the station depot. He loses his balance, falls down hard. Sophia's embarrassed. Blake staggers up.

SOPHIA

I'm so sorry. Are you alright?

BLAKE

Yeah. I'm fine.

SOPHIA

Are you on the 10:15?

BLAKE

No. Just getting a taxi.

SOPHIA

Till I assaulted you.

BLAKE

Nah. Actually glad for the pause. I love people watching at train stations. Beats TV.

Sophia chuckles and they feel a SPARK.

SOPHIA

Airports too. All those good-byes.

BLAKE

And all those greetings. I'm Blake.

SOPHIA

Sophia. Nice to meet you.

Beaming smiles. A HEARSE parks by the tracks. Catches their attention. Two WORKERS carry a COFFIN into the train compartment. Moonlight gleams on the coffin's brass plate.

Blake stares at the coffin, ponders something troubling. Shakes it off. He notices that Sophia's fixated on the coffin.

BLAKE

What's wrong?

SOPHIA

(a long beat)

I cared for someone who just passed.

BLAKE

Sorry.

(a beat)

I bet you made a difference.

SOPHIA

Thank you. I think so.

BLAKE

At least they're at peace now.

SOPHIA

I'm not so sure about that.

Blake's confused. Sophia steps closer, lowers her voice.

SOPHIA (CONT'D)

The day after the funeral I was preparing to leave from the family home and - my suitcase unpacked itself. Never found my keys. I know it sounds crazy.

BLAKE

I believe you.

Sophia's touched. An exchange of warm smiles. She watches the hearse drive away. Her smile fades.

BLAKE (CONT'D)

I'm making it my personal mission not to leave you in a morose state.

SOPHIA

(smiles)

How so?

BLAKE

Hm. Let's see. It can't be jokes because I only know off-color ones.

SOPHIA

Uh-oh. Feeling morose.

BLAKE

A pratfall?

SOPHIA

You'd embarrass me.

BLAKE

A little tickle?

SOPHIA

What a cad.

They LAUGH. Sophia turns serious, reluctant to speak.

SOPHIA (CONT'D)

How about a prayer?

BLAKE

Sure.
 (a beat)
 What for?

Sophia musters her strength, looks Blake right in the eyes -
 Suddenly the TRAIN WHISTLE - Sophia's alerted.

SOPHIA

Sorry. I have to go.

BLAKE

Can I see you again?

SOPHIA

I have to come back next week.

BLAKE

And so do I.

TRAIN - MOMENTS LATER

The train takes off. Blake's waving goodbye to Sophia sitting inside by an open window. He has a strange feeling, turns around to see -

A BOY watching Deena in the dark. Pale with a thick COWLICK. A blank stare.

Blake looks back to wave again to Sophia who's almost out of sight. Blake looks back and the boy's gone.

CUT TO:

INT. BLAKE'S BEDROOM - NIGHT

Blake's having a nightmare. Sweating, pushing a blanket up as if it weighed a ton. Awakens, gasping. Yanks the blanket from the bed and throws it at the farthest corner.

Gets up, turns on his lights. Opens the door and windows. Lays down on the bed, can't relax. Spots a half-full pint of booze. Gets up from the bed and grabs it.

CUT TO:

INT. MOTEL ROOM - MORNING

Sophia's unpacking. A KNOCK at the door. She opens it, revealing DOC - a handsome, well-dressed man in his thirties.

DOC

Hi Sophia.

SOPHIA

Doc. What a surprise.

DOC

Coming back from Cain Lake. I saw you when I checked in. We never got a chance to talk at the wake.

SOPHIA

I left early. It was hard. Um - maybe we can catch up some other -

DOC

Let's catch up now. Right now.

SOPHIA

I don't like your tone.

DOC

And you won't like the law finding out about you and Bo.

SOPHIA

What are you talking about?

DOC

The maid saw what you did. "Oh, my dear dear one."

SOPHIA

(face flushed)

So you're going to blackmail me? Maybe I don't care if it gets out.

DOC

Do you? I need help with something. And I can stop her. Can I propose how we can help each other?

Sophia's pissed, motions for him to enter. Doc walks in. She looks around outside, closes the door, keeps her distance.

SOPHIA

And I thought you were a nice guy.

DOC

Wasn't nice what you did.

SOPHIA

What I did was out of compassion.

Doc rolls his eyes at her.

SOPHIA (CONT'D)

You're not getting a penny from me.

DOC
 Actually I'll be paying you very well to do something for me.

SOPHIA
 I can see where this is going.

DOC
 I just need you to pick up a bag at the library in Pen Pharmaceuticals. Then bring it to my party on Sunday.

SOPHIA
 Drugs? Are you kidding?

DOC
 Beats jail. Maid's hellbent.

SOPHIA
 How do I know you can stop her?

DOC
 She's waiting on that bag too.

CUT TO:

INT. SEEDY BAR - NIGHT

Two men in a sinister conversation in a shadowy corner. TIM, a timid man in his twenties. MILT is a menacing thug.

TIM
 This job at Pen came up. Had to move away quick. I was going to come back and pay. I swear.

MILT
 So then you have it?

TIM
 No. Maybe a month. Maybe -

MILT
 That ain't gonna do. Gimme your car keys or we're taking a walk.

TIM
 Ok-ok.
 (a beat)
 There's a guy in the lab who's been sneaking out pure DEXEDRINE. He pays me to switch bags with someone.

MILT
 How much?

TIM

Around ten grand usually. The couriers never have a guard.

MILT

Keep talkin'.

CUT TO:

INT. BLAKE'S HOUSE - DAY

Blake's closing a suitcase. A KNOCK at the door. Surprised to see Deena at the door. Dolled up like a model. Blake suppresses his arousal as she enters.

DEENA

Hi Blake. Thought I'd drop by and finally give you a proper thank you.

BLAKE

You've been thanking me. The cactus plants. The card with the extra pages.

DEENA

It's been hard. I've been having nightmares I'm a hostage again.

(a beat)

You're the only one I can talk to about what happened. And what you've awakened in me.

BLAKE

Look - we had an unusually intense moment - but we wouldn't work out in reality.

DEENA

We'd have our own reality.

Blake steps away from her.

DEENA (CONT'D)

Is it my age? My money? My father?

BLAKE

And I don't love you.

DEENA

You desired me. You showed me. And now I'll show you. You'll see. You'll -

BLAKE

Deena it's making you manic. What you wrote in that crazy card. My God. You went to that bar and - and -

DEENA

I had to see where you had your "Fistfight In The Dark". What's wrong with a little daydreaming?

BLAKE

Nothing unless it leads to pleasuring yourself in public. Get a grip.

Deena's upset. Blake sees Dirk drive up.

BLAKE (CONT'D)

My boss is here. It's best you go.

DEENA

You have no idea what we've started - but I got a feeling you'll know soon.

Blake's troubled by her demented grin. Deena sneers at Dirk as she exits. Dirk's somber, carrying an attaché case.

DIRK

There's been a change. Agent Wilkes had a stroke. Can you do it alone?

BLAKE

Sure. Just - surveillance?

DIRK

You can't risk anything else. There's no backup. Here's the scoop on Doc.

CUT TO:

INT. SOPHIA'S MOTEL ROOM - MORNING

Sophia's in front of a mirror, eyeing her conservative costume. Hair tied back. No makeup. A crucifix chain.

Slips on a pair of old glasses. Affects the serious look of a plain-Jane college research student.

EXT. PEN PHARMACEUTICALS BUILDING - MORNING - MOMENTS LATER

A large building. Sophia drives in and parks. Gets out with a leather briefcase. She walks toward a sign: LIBRARY. Parking lot has WORKERS and VISITORS coming and going from cars.

A man is waiting, slumped in a car. It's Milt.

INT. PEN LIBRARY - MORNING - MOMENTS LATER

Two long tables. Walls lined with books. Tim's putting away books from a cart with draped sides. Sophia enters in character. They lock eyes for a second.

Sophia puts the briefcase down, searches for a book when a -
 A MAN in a suit enters. Stony expression and a bad vibe.
 Sophia and Tim are suspicious. The man searches for a book.

Sophia sits down with a book. Takes out her pen and pad. The
 man sits down with a book. Flips through pages and begins
 eyeing Tim. Tim almost catches him during a stray glance.

Sophia's aware, worried. Tim parks his cart next to Sophia's
 chair. He slowly puts away a few books while eyeing the man
 who seems to be absorbed in the book. Suddenly -

The man closes the book. Writes something on a pad. Gets up
 and exits. Tim breathes a sigh of relief, motions to her.

Sophia quickly leans down as Tim pulls up the draped side
 exposing a duplicate briefcase. She quickly takes it out and
 replaces it with hers.

Sophia springs back up in her chair, reverts back to her
 fake note-taking. Tim pushes the cart out of the room. Sophia
 puts her pad in the briefcase, stands up.

EXT. PEN BUILDING LOT - MORNING - MOMENTS LATER

Sophia's getting into her car. Tim is by Milt's car.

TIM

That's her. Remember - only at the
 party. Or afterwards.

INT. PEN BUILDING STOCK ROOM - MORNING - MOMENTS LATER

Tim comes in and finds the man from the library waiting. He
 pulls out a BADGE to show Tim.

CUT TO:

EXT. FARM HOUSE - AFTERNOON

Deena drives up to the remote property where she was held
 hostage. House is taped off. Bullet holes. A busted door.

Deena gets out - excited by it all. She enters the woods and
 up to a small clearing where there's -

RUINS of a tree-fort under a tree with broken branches.
 Deena's ecstatic as she walks over. She hugs the tree. Closes
 her eyes, caresses it.

DEENA

Don't worry. It'll happen again.

CUT TO:

EXT. WYLAND TRAIN STATION - AFTERNOON

Blake's dressed up, holding flowers. Waiting near the spot where Sophia bumped into him. Smiling. A reverie.

INT. FAYE TRAIN STATION DEPOT - AFTERNOON

Sophia's looking around at store items. Dressed up. Stops by a MAGAZINE STAND, spots a newspaper.

HEADLINE - INFAMOUS BAR FIGHT - "Blake Palmer is a hero -"

Sophia's startled by what she reads. Suddenly Milt comes into view. Loitering, pretending to shop. Eying her.

EXT. WYLAND TRAIN STATION - AFTERNOON - HOUR LATER

No sign of Sophia. Blake watches the train from Faye depart. Blake's pissed, stalks off, throws the flowers away. Sees -

The BOY with the COWLICK in the distance watching him. Blake keeps walking. Looks back and the boy's gone.

CUT TO:

EXT. WOODS - MORNING

Deena and Trent arguing at the tree ruins. Two farm-hands are laying board across some branches high above.

TRENT

This isn't even our property. When were you going to tell me?

DEENA

When it was done. By the way we can get this place for peanuts -

TRENT

Are you are crazy? Why would you come back here? You almost died.

Deena turns away, hides her devious smirk.

DEENA

It's a monument to my - our survival.

TRENT

You're suppose to be charming him.

DEENA

I have. He wants me.

TRENT

Really?! That's great news.

DEENA

He wants to take it slow. He's a busy man. We have to be patient.

TRENT

Sure-sure. Anything else you need?

DEENA

Whatever it takes to have him.

CUT TO:

EXT. DOC'S MANSION - AFTERNOON

A hot day. An old mansion in the distance. Woods encircle the property. Weedy fields. Echoes of PARTY MUSIC. Party GUESTS on a patio. Parts of the mansion show decay.

Blake sneaks up to a small hill in the woods an acre away. Has binoculars and a CAMERA CASE. Peers out from behind a tree and looks through the binoculars -

BINOCULAR'S POV - PARTY - scanning the guests. Some hot and heavy COUPLES. A few dancing to a JUKEBOX. Most of the guests are drunk. No sign of Doc.

Blake lays the binoculars and holster down, opens the camera case. Blake HEARS someone nearby.

Awkwardly kicks his stuff out of sight, hides behind a tree. Milt rushes by, runs across a field, sneaks into the party.

BINOCULAR'S POV - PARTY - Milt smiles as he passes the guests in their debauched gayety. Suddenly -

Sophia slips into view. She's asking a group a question.

Blake's stunned.

BINOCULAR'S POV - PARTY - Milt's watching Sophia. Slips through the crowd toward her. She's soon aware, tries to get away. Milt quickly sneaks up, whispers to her.

Blake goes to grab his gun and finds that he had kicked the holster down -

A deep, unapproachable crevice.

Blake's pissed at himself, sneaks closer, sees Sophia and Milt at her car. Milt's got a gun. They're arguing while Sophia frantically searches for something. Nods negatively.

Milt marches Sophia toward the guests. Rips the plug out for the jukebox. Addresses the guests pointing his gun. Motions for the frightened guests to enter a patio room.

SOPHIA
Maybe Doc took it!

Blake sneaks over as Milt pushes the last guest in. The door's not closed all the way. Blake tiptoes to the door.

MILT (O.S.)
Where in the hell is Doc?!

INT. MANSION PATIO ROOM - AFTERNOON

An old room with antique furnishings. Cloth covered tables by the door. Booze and heated food. Milt looks menacing, pointing his gun. Sophia and the guests are frightened.

GUEST
I don't know.

SOPHIA
I swear I never saw him.

The other guests shrug nervously. Blake slips in, crawling quietly under the tablecloth of the table by the door.

MILT
No one knows where the motherfucking host is?!

A SOUND comes from inside the mansion. Milt smirks to them, opens the door to the inside lobby. Points the gun at them.

UNDER TABLE - Blake fights off claustrophobia.

MILT (CONT'D)
(toward lobby)
Doc! I know you can hear me! Bring that fucking bag out or else your -
(sees something)
What the hell?

Blake peeks out. Milt's aghast, gaping at -

A BAG OF DOPE cut open in a corner. Most of the powder's been scooped out and thrown about.

MILT (CONT'D)
Who fucking did this?!

Milt's enraged. He SLAPS Sophia. The guests are scared.

MILT (CONT'D)
Ok everyone. Scoop it back in. Now!

They frantically grab cups and spoons from the table. As they scoop Milt gets in Sophia's face.

UNDER TABLE - Blake positions himself, hands pressed under the table, takes a deep breath -

MILT (O.S.) (CONT'D)

You and Doc are gonna fucking pay -

The TABLE is pushed onto Milt and Sophia. Food and booze splashes everyone. Milt's pushed down face first into the dope. Guests scramble. Some trampled. SCREAMS.

Blake jumps out, pulls Sophia up. Milt SHOTS his gun as he struggles to push the table off. Hot food pours down on him.

Blake and Sophia rush through the doorway of the mansion lobby. The guests scatter and cower.

LOBBY - One dim light. Dark and cobwebbed. A few objects are draped in dusty sheets. They rush up a staircase and into -

2ND STORY HALL - Sophia and Blake trying all the locked doorknobs. They rush up the steps to the third story.

LOBBY - Milt rushes in, enraged. Face smeared with food and dope. SNORTS in the dope caked around his nostrils. An eye-rolling rush. He HEARS them upstairs.

3RD STORY HALL - Blake opens a broom closet. SOUNDS of CARS peeling off outside. They sneak inside, close the door.

2ND STORY HALL - Milt rushes up, ripped. Cocks his gun.

CLOSET - A stark SILENCE. Blake flicks on his lighter, claustrophobic again. Sophia's scared.

BLAKE

(whispers)

Who in the hell are you?

Sophia can't answer. Suddenly a strange SOUND from inside the next room. Blake motions to be quiet. Slow FOOTSTEPS. Its door SQUEAKS open. FOOTSTEPS out into the hall.

Blake blows out his lighter. A FOOTSTEP up to the door and -

The DOORKNOB is lightly GRIPPED for a short moment. Blake gets ready to kick. Suddenly -

The FOOTSTEPS run off and fade. Blake flicks on his lighter. He eyes her contemptuously. They WHISPER.

SOPHIA

Maybe that was Doc. But why -

BLAKE

Never mind that. You're a courier?

SOPHIA
I was being blackmailed.

BLAKE
For what? Another crime?

SOPHIA
I had an improper relationship.

BLAKE
Great. The law's onto you. And there's
fucking witnesses.

Sophia's upset, embarrassed, can't face him.

BLAKE (CONT'D)
Did you cut it open?

SOPHIA
No. And Doc wouldn't have done it.
Someone else took it from my car.

BLAKE
Great. I'm sneaking out.

Blake tries the doorknob. Finds it's locked.

BLAKE (CONT'D)
What the hell?

Blake pushes against the door to no avail. Pounding headache.

BLAKE (CONT'D)
Son of a bitch.

An awkward SILENCE as he sits back shaking his head.

SOPHIA
I'm sorry I never showed up.

Blake rolls his eyes at her.

SOPHIA (CONT'D)
I found out about your heroics. I
couldn't be high profile.

BLAKE
(winces)
Look how that worked out.

SOPHIA
That's a doozy of a headache.

BLAKE
Hate small spaces.

SOPHIA
Childhood trauma?

BLAKE
Last month I was locked in a coffin.

SOPHIA
My god what happened?

BLAKE
This ain't the right time.

Sophia laughs which prompts a chuckle from Blake. Awkward smiles. A sweet, silent moment.

SOPHIA
I thought I'd never see you again.

BLAKE
What was your prayer for?

SOPHIA
To meet again. We only spent a moment together - but I would've left with you in a flash if I could have.

They look into each others eyes and hold hands. Soft KISSES turn hot and steamy. After wild caressing they stretch out, their legs press against the door and -

The door's pushed open to their surprise.

2ND STORY HALL - MOMENTS LATER - Blake and Sophia see Milt lying on the floor. Blake kicks him. No response. Grabs Milt's gun. They run off. Milt weakly opens one eye.

INT. SOPHIA'S CAR - NIGHT - MOMENTS LATER

Sophia parks by Blake's car. They're both glum.

SOPHIA
What'll happen with me?

BLAKE
Depends on how well you can hide.

SOPHIA
You're letting me go?

BLAKE
Dope's ruined.

SOPHIA
Thanks.

BLAKE

But - we were seen. And we don't know what Doc will say once the law finds him. I'll concoct something but you have got to stay out of sight.

SOPHIA

I got a safe place. Remote.

BLAKE

Good. We'll be out of touch awhile.

EXT. SOPHIA'S CAR - NIGHT - MOMENTS LATER

They embrace before driving off in different directions.

CUT TO:

EXT. MANSION - NIGHT - MOMENTS LATER

Blake parks by the patio. A light is on in a patio rest room.

INT. MANSION PATIO REST ROOM - NIGHT

Blake enters, looks around. Spots a leg in the last stall.

Opens the door revealing -

Doc's corpse. Straw on his lap.

SECOND STORY HALL - MOMENTS LATER - Blake approaches Milt who's in a death-rattle. Eyes half open, GASPING. Motions for Blake to come closer to hear.

VIG

Tell that fuckin kid to stop running up and down the -

Milt keels over and dies.

CUT TO:

EXT. TREEFORT - MORNING

A platform up on the tree. The farmhand's packing up his truck. Deena drives up, gets out and marvels at the platform.

FARMHAND

Put up the new rope ladder.

DEENA

I can finally go up.

FARMHAND

Be careful. There's no siding.

DEENA

I will. Thanks. Bye.

Farmhand nods and drives off. Deena climbs up the rope ladder and onto -

THE WOODEN PLATFORM - Windy. Great view. She sees -

A MAN'S PANTS hidden, stuck under a clump of leaves.

Deena's mesmerized, crawls to the edge and stretches onto a branch. Slowly inches further onto -

A broken branch. A slow, silent break begins.

CUT TO:

EXT. MANSION PATIO - MORNING

Dirk and Blake are by the rest room. A cop is taking photos in the patio room. Two others are searching the grounds.

BLAKE

I told her to stay put while I checked around. Somehow she snuck out.

DIRK

Did she say anything?

BLAKE

No. We had to be quiet. Sorry I lost her sir.

DIRK

Don't beat yourself up about it. Two less bad guys and a drug shipment stopped. And we busted the contacts at Pen. That's pretty damn good.

BLAKE

Something else was going on.

DIRK

I bet it's one of the guests. We'll track them down. Can you stay around for their statements?

BLAKE

Sure.

CUT TO:

EXT. WOODS - DUSK

A desolate area in the wilderness. An old cabin.

INT. SOPHIA'S CABIN - NIGHT

A small one room cabin. Sophia finishes unpacking. Puts away the suitcase in a closet. Lays down to sleep.

SOPHIA'S DREAM - INT. MANSION HALL - NIGHT

An eerie SILENCE. The closet door starts opening and closing slowly - then speeds up, blurring into an image of -

Blake sitting in the closet. Dazed, trying to speak. A WOMAN'S HAND reaches from the side and places it over Blake's heart. He slumps over. She pulls him into the dark.

BACK TO: INT. SOPHIA'S CABIN - NIGHT

Sophia awakens in distress. Turns on the light, sees -

HER SUITCASE in front of the bed.

Sophia's scared. Gets up, opens it, sees it's fully packed. Suddenly feels a presence.

Her EYES widen, stunned by the sight of something.

CUT TO:

EXT. TREEFORT - MORNING

Deena's car is still parked by the tree fort. Wet with dew.

UP toward a broken branch by the new FLOOR and -

The PANTS are gone.

CUT TO:

INT. POLICE INTERROGATION ROOM - AFTERNOON

A COUPLE from the party exit the interrogation room, relieved. Dirk and Blake roll their eyes at each other.

BLAKE

They're all covering up for Doc.

DIRK

We may never know. He didn't leave any clues behind.

BLAKE

Someone else may have at the mansion.

(a beat)

I want to check it out again.

CUT TO:

INT. MANSION LOBBY - AFTERNOON

Blake's shining his flashlight around. Walks upstairs.

THIRD STORY HALL - MOMENTS LATER - Blake's deep in thought by the closed closet door. Grips the doorknob. Suddenly -

Sophia appears at the staircase. He rushes up to her.

BLAKE

What are you doing here?!

SOPHIA

One last peek. It's all I have of you.

They look into each others eyes and embrace and kiss.

BLAKE

You're pushing your luck.

SOPHIA

I know. Before I go - I want to be honest with you.

(a beat)

The law would say I'm guilty of another crime. I was a nanny for a 14 year old boy who was dying.

BLAKE

Was it him you spoke of that day?

SOPHIA

Yes. He was lonely, bedridden. He was at that age. Wanting a girlfriend. But he knew he'd never have one. So - I'd bring him a Playboy. Give him privacy. A few months before he died he lost his grip and - I helped him. Rubbed him. Whispered to him.

BLAKE

Goddamn. You deserve a medal.

SOPHIA

He deserved a medal. He suffered so. Cute kid. Had this crazy cowlick.

Blake's struck with a puzzling thought.

BLAKE

Something tells me he's still around.

SOPHIA

Yep. That's a story for another time.

A long KISS.

SOPHIA (CONT'D)

I wish I wasn't leaving so hopeless.

BLAKE

Don't worry. I'll wait for you.

SOPHIA

Will you? I'm a criminal and you're a hero I could never measure up to.

BLAKE

How about if I level the field? I'll tell you a secret. Something that could ruin me.

SOPHIA

Will I hate you for it?

BLAKE

Maybe.

(a beat)

There was a bank robbery. A pretty 18 year old was taken hostage. I tracked her kidnappers to a farm and shot them. And I found her up in a -

FLASHBACK: INT. TREEFORT - DUSK

Deena's tied up and gagged. Blake steps onto the unstable floor. CREAKS and CRACKS as he frees her. Suddenly -

The fort BREAKS from its perch. Rope out of reach. FLOOR is CRACKING below them. Blake takes off his jacket and shirt.

Blake ties his clothes to a branch. She hurriedly follows his example, takes off her dress. Ties it to a thick branch.

Floor BREAKS open in spots. He takes off his pants, attempts to tie it to a second branch then loses his footing and -

Drops the pants as he grabs a branch. The pants fall disappearing into a clump of leaves.

Floor gives way. They drop a little. Branches cut their flesh. Deena's perched on a small branch. Blake's hanging with one foot stretched onto a nub.

Deena's branch breaks. Her tied clothes slide down stopping on a limb at the end. She slips down against his bare body.

Lip to lip. Their blood and sweat merging. Blake's branch breaks a little. He slides down against her. Stops at her ripped panties.

Deena's aroused, lets go with one hand and rips off her panties. Blake's face is in her bush. Her hand ruffles his hair. Drips of her blood and sweat fall down onto -

Blake as he opens opens his mouth -

BACK TO: INT. MANSION - DAY

Sophia and Blake are aroused.

SOPHIA

Stop. I wanna erase that.

Sophia takes Blake's hand, walks him over to the closet. A sexy look as she opens it. Blake grins. They kiss as they partially undress. They enter the closet, close the door.

The shadowy figure of BO walks up and pats the closet door. He walks off and fades.

CLOSET - MOMENTS LATER - Blake and Sophia half-naked, lying together. Blake's peaceful, stroking her back. Her eyes are closed.

MANSION HALL - A WOMAN'S SHADOW falls upon the closet door.

CLOSET - Blake sits up, looks at his watch.

BLAKE

Hate to say - you should go.

SOPHIA (O.S.)

(strange tone)

Just got here.

BLAKE

C'mon. We're taking a chance -

SOPHIA (O.S.)

(Deena's voice)

I - just - got here.

Sophia sits up, possessed by Deena's spirit. Eyes him seductively. Exhales a faint trace of ectoplasm.

SOPHIA (CONT'D)

Our wait is over.

Blake's horrified, tries the doorknob and finds it's locked.

THE END

