

SEVEN DWARFS

by

Michel J. DUTHIN

FADE IN:

EXT. L.A. STREETS - NIGHT

LOS ANGELES STREETS AT NIGHT

A FILM NOIR ATMOSPHERE: DARKNESS --- SHADOWS --- WET
PAVEMENT --- FOOTSTEPS

Through a narrow empty street, looming from a dark building, FOOTSTEPS on pavement, ECHOING in the silent night.

A SHADOW is growing on the walls, twisted, walking on pace rhythm.

CAMERA AT FEET LEVEL

Around the corner, feet stop. A match cracking is heard. A match hits the pavement as feet start to walk again.

Then, facing a wall, feet stop again.

CAMERA pans up on a jean and a black leather jacket.

WE CANNOT SEE THE SHADOW'S FACE

Shadow's hand is dipping into one of the jacket inside pockets and is taking BLACK ENVELOPES out.

Man's hands are counting the envelopes.

THERE ARE FIVE BLACK ENVELOPES: FIVE NOTIFICATIONS OF DEATH

The shadow, still masked by darkness, is standing in front of a mailbox.

One by one, the black envelopes are slipped into the mailbox.

Then, the shadow steps away.

DISSOLVE TO:

INT. POST OFFICE - NIGHT

Mail is hurled from a post mailbag on a table. Amongst hundreds of letters, we notice the five black envelopes.

A skilful hand dispatches with dexterity each letter in different boxes.

CLOSEUP ON ONE OF THE BLACK ENVELOPES MAILED TO CLAIR CRANE

DISSOLVE TO:

INT. CLAIR'S APARTMENT - DAY

A tiny apartment, sun drowned. In a corner, an unfolded couch with disheveled sheets. In the opposite corner, a large 16/9° TV set, and a DVD player.

Right above porn DVD with very evocative titles such as: DYKES DREAM, PERVERTED LESBIANS, or LICKY LICKY.

Suddenly, a telephone is RINGING. The answering machine CLICKS and BEEPS.

A rather masculine GIRL'S VOICE can be heard.

GIRL (V.O.)
 (filtered on the
 answering machine)
 Hi, love. I'm still shivering
 from last night. I miss you
 already. I still have your
 fragrance on my skin. Call me
 back.

KISSES

A BEEP, then silence.

KEY NOISE on the apartment front door and a brunette in her thirties steps in the apartment. Panting and sweating, she is wearing a sport outfit.

CLAIR CRANE comes back from her daily jog.

Clair lets herself fall down on the couch, exhausted, a black envelope in hand. She wipes the sweat out of her forehead and tears the envelope open. She takes a Bristol board out, reads it and lets it lay on the sheets. She gets up and switches the answering machine on.

As the machine repeats the message, Clair steps into the bathroom to get a shower.

DISSOLVE TO:

INT. MEG'S OFFICE - DAY

A temporary working office. On the wall, the company logo:

WORKINTER

MEG O'CONNORS is a woman in her early thirties, quite pretty. She is the manager.

(CONTINUED)

CONTINUED:

A SECRETARY, very young, steps in her office, mail in one hand, with a very sorry face. Meg notices that face.

MEG

So what, Sandy? Show me your face? What's wrong?

SANDY

It's-- the letter, miss.

She hands her the mail.

MEG

What letter?

SANDY

(hesitating)

That-- one.

(very quick)

My deepest sympathy, miss.

She exits quickly, leaving Meg a little bit puzzled.

Meg looks at the mail and finds the NOTIFICATION OF DEATH sent personally to her.

Meg smiles tenderly. She tears the black envelope, takes the Bristol board out, and reads what it is engraved:

IT IS LUKE & DELPHINE'S

TURN TO

INVITE YOU TO BURY OUR YOUTH DAYS.

EVERYONE WILL BE THERE

JULY THE FOURTH

FIREWORKS GUARANTEED

DISSOLVE TO:

INT. DINER - DAY

A diner outrageously decorated with 1950's memorabilia WITH hearty American food somewhere in Los Angeles. It is lunchtime. Hungry customers are everywhere, eating, drinking, chatting, and arguing.

We hear the PING, BANG of a pinball machine being played O.S.

Overbusy, CHUCK, the waiter, comes over and fills a customer's coffee mug.

(CONTINUED)

CONTINUED:

In his early thirties, blond hair closing red, he looks everywhere when a loud VOICE SHOUTS.

CHUCK'S FATHER (O.S.)
 Chuck!! Two Frisco club sandwich
 to take away! Chuck! Where the
 hell is he now?!

Stressed, Chuck is coming back behind the counter.

His FATHER, 50s, appears through the kitchen window and puts two French fries plates in his hands.

Chuck steps out from behind the counter and makes his way through the customers.

CHUCK
 (very loud)
 Hot plates!!

Chuck comes to a table nearby the glass window where a young man is seated, dark glasses on the nose, reading a paper and resolving a su-do-ku. That is TOM. Three-day beard, self-confident, wearing black, sneakers, heat-seeking weary eyes, early thirties. Sipping his coffee, he takes his time.

Chuck puts a cappuccino on his table.

CHUCK (cont'd)
 There, you are. You have any
 money this time?

Tom does not even raise his head.

TOM
 Put it on my bill, would you?

CHUCK
 Believe me, you're such an
 asshole. I'm going to get pissed
 once more.

Tom raises his head to Chuck and raises his glasses onto his forehead.

TOM
 (falsely ingénue)
 Why?

CHUCK
 Don't play that game with me,
 Tom. Your goddamn bill, as you
 say, if I couldn't manage to
 erase it, would be a twelve
 volumes encyclopedia.

(CONTINUED)

CONTINUED: (2)

TOM
Thanks Chuck. You're a real bro.

CHUCK
Shut it up, would you?

A voice is calling Chuck.

GIRL (O.S.)
Please? I'd like the check.

Tom winks at Charles.

TOM
(to Chuck)
Go ahead, at least this one won't
refuse.

CHUCK
Refuse?

TOM
Well. To pay.

Tom laughs. Chuck is already gone. Tom smiles, wears his glasses back, and gets back to his su-do-ku. Chuck appears again.

CHUCK
By the way, did you get yours?

Tom raises his head.

TOM
This morning. Did you?

CHUCK
Me too. I hope you'll be there?

TOM
I booked this night one year ago.

CHUCK
Of course, spare time is your
motto.

TOM
You're wrong bud. I'm busier than
I look.
(he fingers the
newspaper)
Looking for a job.

(CONTINUED)

CONTINUED: (3)

CHUCK
(skeptical)
Yeah, sure. At the su-do-ku
section.

TOM
I need some mind ease?

CHUCK
Careful. If you're looking for
too much, you might lose
yourself.

TOM
Very funny.

We can hear Chuck's father voice SHOUTING again.

CHUCK'S FATHER (O.S.)
Chuck!! Move it! The damn burger
is freezing!!!

DISSOLVE TO:

INT. THEATER - DAY

A tiny theater. A JANITOR is sweeping while a young black woman in her early thirties, but looking much younger, is standing on stage, behind a microphone. She is facing empty seats. However, in the middle of a row, a MAN is watching her.

THE MAN
Your name?

BABE
(very tense)
Told you, Babe Collins. Well,
this is my stage name.

The man looks somewhere else.

BABE (cont'd)
My repertoire is quite smooth
jazz, mixed with blues and rock.
Unfortunately, my pianist is busy
today.

(she takes the mike, sits
on the edge of the stage,
and, a cappella, begins to
sing)

"The tables are empty, the dance
floor deserted, you play the same
love song, it's the tenth time
you've heard it--"

(CONTINUED)

CONTINUED:

The man suddenly gets up like a maniac.

Babe shuts it up.

THE MAN
(shouting)
THAT'S HORSESHIT!!! NEXT!

As if she was used of it, Babe gets up without a word, hooks the mike, and gets her stuff at the back of the stage.

Another YOUNG GIRL, steps on stage.

Babe leaves as the young girl begins.

THE GIRL
Mister Cohen sent me.

THE MAN
(smiling)
Well, very well. Let's roll.

On her way out, Babe passes the janitor by. Leaned on his broom, he gently smiles at Babe, but, blinded by anger, she cannot see him.

FROM HER BAG, A BLACK ENVELOPE OVERLAPS

DISSOLVE TO:

INT. GYMNASIUM - LIVING ROOM - NIGHT

A gymnasium turned into a large apartment. Some sport equipment is still here but the room is full of old-fashioned pieces of furniture and large plants. In the middle of this miniaturized Amazonian forest, a grand white piano. LUKE and DELPHINE, in their early thirties too, are married. Delphine is a pretty red-haired girl. She is speaking with a French or Canadian accent. Luke is built like a football player, with large glasses.

They are finishing to set a big table ready to welcome seven guests for dinner. Their voices ECHO in the old gymnasium.

LUKE
I'm glad that each year it's everybody's turn.

DELPHINE
At least, here, we'll be at our ease. Remember, last time, as we were squeezed?

(CONTINUED)

CONTINUED:

LUKE

And at Tom's, seven in his
tiny mobile home.

Delphine is checking everything out.

DELPHINE

Tell me Luke, who first had the
idea of this anniversary? I mean,
to reunite us once a year after
UCLA?

LUKE

Should be Meg. Yeah. That's great
to see each other this way.

DELPHINE

Hmm. I'm pretty sure you never
dared to date me otherwise. Shy
as you are.

LUKE

I'm not shy. I'm reserved. Okay?
Anyway, I can't help it.

DELPHINE

A thing you ignore is the fact
that I asked Tom to be seat next
to you on purpose. After a few
drinks, you finally found your
way with me.

Luke tenderly hugs her.

LUKE

I'll thank him tonite.

He kisses her in the neck. His hands slip up on her waist
and become increasingly precise. Delphine escapes.

DELPHINE

Did you get the nachos? Enough
for everyone?

LUKE

(elusive)
Yep. Don't worry baby.

DELPHINE

What time is it?

LUKE

Seven thirty. We can make it.

(CONTINUED)

CONTINUED: (2)

DELPHINE
(falsely ingénue)
Make it?

LUKE
(mischievously)
What's on your mind?

DELPHINE
Wine?

LUKE
(vexed)
Check.

DELPHINE
Cat box?

LUKE
Check.

He starts to chase her around the table.

DELPHINE
Did you get the Brie and the
Camembert

Luke stops, upset.

LUKE
Fuck.

TIME CUT:

INT. GYMNASIUM - LIVING ROOM - NIGHT (LATER)

Dinner is on. Everyone is seated around the table. Luke and Delphine, Tom, Meg, Babe, Chuck, and Clair. Everyone is talking, laughing, and having a good time.

Chuck finishes to tell a joke to Clair and Delphine.

CHUCK
--and she says: "You know, I used to make love in front of a fireplace on an animal fur." And the guy answers: "No problemo. I'll kill the dog."

Clair bursts into laughs. Delphine grimaces.

DELPHINE
This story is horrible. Poor little thing.

(CONTINUED)

CONTINUED:

CHUCK

No. I'll show you. Where's your cat?

CLAIR

(playing his game)

Oh yes. Show me. Show me.

DELPHINE

(horrified)

No! Not Minet!

Babe interferes.

BABE

I warn you, no cats allowed here. Remember.

(pointing her nose)

Allergy.

(to Delphine)

Do you want me crying as the last time with a running nose?

Luke turns to her.

LUKE

Don't worry. Last time I saw him, he was in the fridge .

Delphine gets up, frightened.

DELPHINE

In the fridge?

LUKE

With the foie gras and the Brie. It was quite happy.

Delphine rushes to the kitchen. Everybody bursts into laughter.

MEG

(sighing)

Those French people.

CHUCK

(to Babe)

So. What's cooking?

BABE

My show is wrapped up, but no one wants it. They all want me butt-naked on stage.

(CONTINUED)

CONTINUED: (2)

TOM
(interfering)
I love that idea!

Meg turns to him.

MEG
You're such a kid.

Tom shrugs his shoulders, which means: "I cannot help it". Babe grimaces at him and hands a music sheet to Luke. They get up and approach the white piano where Luke sits. As Delphine is coming back with her cat in her arms, MUSIC STARTS.

Babe comes to each other, very vamp.

BABE
(singing with a sexy voice)
"Now you say you love me You
cried the whole night through
Well, you can cry me a river Cry
me a river I cried a river over
you. You drove me, nearly drove
me Out of my head, While you
never shed a tear, 'Remember?' I
remember all that you said, Told
me love was too plebian Told me
you were through with me. Now you
say you sorry Well, just to prove
you do Come on and cry me a river
Cry me a river, 'cos I cried a
river over you."

They all applaud. Babe salutes "her" audience and comes back to the table with Luke.

DELPHINE
(good willing)
That's great!

TOM
(falsely blasé)
Yeah. Not bad.

MEG
(to Tom)
What do you know about it?

TOM
Leave me alone, Meg.

(CONTINUED)

CONTINUED: (3)

MEG

By the way, how's your job market? I still can give you a hand, you know.

Tom is sneezing. We figure out he does it on purpose.

TOM

Sorry. Allergy too.

But, this time, Babe is sneezing for real.

MEG

(to Babe)

Job allergy too?

Babe wipes her eyes.

BABE

No.

(sneeze)

The cat.

They are all looking for the cat under the table. Luke catches it and shows it to everybody.

LUKE

Got it!

TOM

(shouting happily)

Cook it! I'm still starving!

Delphine takes the cat in her arms.

DELPHINE

Come here, Minet. Nobody loves you.

Everybody bursts into laughs.

CHUCK

How weird it is. We see each other once a year and it's like it was yesterday.

BABE

(sneezing)

True.

TOM

(to Babe)

By chance, we do it in our places each time. You remember your fucking neighbor?

(CONTINUED)

CONTINUED: (4)

BABE
 (interrupting)
 Let's talk about something else
 would you?

MEG
 I agree with Babe.
 (to Tom)
 And why not talk about your place
 instead?

BABE
 (to Tom)
 Yeah.
 (parodying him)
 I love that idea.

TOM
 Well. What was wrong with my
 place? Ain't got a cat.

MEG
 I'm rather kinda allergic to--
 fleas.

TOM
 Fleas?

MEG
 Yeah. One of them ran on my back
 for a week. A real mutant-like
 one.

CHUCK
 Me to! Mine was from Mars! With
 red eyes!

TOM
 Very funny.

They all compare their own fleas, ones bigger than the
 others, but Luke and Delphine are talking low. Luke gets
 up, glass in hand.

LUKE
 Your attention, please.

Everyone hushes.

LUKE (cont'd)
 Delphine and I have something to
 tell you.

Delphine is blushing.

(CONTINUED)

CONTINUED: (5)

MEG
(happily)
No? You've finally made it?

TOM
(to Meg)
Made what?

MEG
Listen, sometimes.

Meg gets up and hugs Delphine. So do Clair and Babe. Tom and Chuck still do not get it.

MEG (cont'd)
(to Chuck and Tom)
Can't you kiss the future mum as everybody else?

Slack-jawed, Tom and Chuck stand up at their turn and come to congratulate them.

BABE
(to Delphine)
When did you know--

DELPHINE
(shyly)
A week ago. Before telling, we wanted us to be all together.

It is now Luke's turn to be hugged and congratulated.

TOM
(to Luke)
Hey, Music Man. You've finally made it.

LUKE
(modestly)
Well. You will make it one day too.

MEG
(cynically)
He's gonna need a very good tempered girl for that.

TOM
(to Meg)
What about you?

MEG
With me? Get yourself a steady job. I'll see after.

(CONTINUED)

CONTINUED: (6)

Tom sneezes.

MEG (cont'd)
Classic.

TOM
(to Clair)
And what about you?

CLAIR
(hatefully)
You're a jerk.

Meg hugs her.

MEG
He's not that bad.

Clair gets close to Meg.

CLAIR
Only you can understand me.

MEG
Yeah, baby. But--

CLAIR
I know, Meg, I know. It's okay.
Thank you for being a friend.

Tom puts his hand on hers.

TOM
I'm sorry. You know me.

Clair grimaces at him.

CLAIR
Okay, then.
(she gets up)
Well. What about the fucking
fireworks?

ALL
(standing up happily)
Yeah!! Fireworks!

Tom moves closer to Clair.

TOM
(sweet)
If you don't mind, Clair.

He kisses her on the cheek.

(CONTINUED)

CONTINUED: (7)

CLAIR
 (smiling)
 Just because it's you.

DISSOLVE TO:

EXT. GYMNASIUM - BALCONY - NIGHT

The seven friends are leaned on a small balcony at the top of the gymnasium, facing the night, glass of champagne in hand. As the fireworks EXPLODE, their faces are lighted with red, blue, and green. Along with each EXPLOSION, they all laugh, shout.

CLAIR
 Whose turn will it be next time?

MEG
 We'll start all over again. Meet you at Babe's place.

TOM
 Fuck. Seven years already?

BABE
 If my show rolls, I'll welcome you all in a large loft.

They raise their glasses, cheering.

CHUCK
 So. To Babe!

ALL
 (in unison)
 Yeah! To Babe!!

They all burst into laughter.

CLAIR
 What time is it?

MEG
 Eleven fifteen.

CLAIR
 Have to go.

DELPHINE
 That soon?

CLAIR
 I actually start at midnight.

(CONTINUED)

CONTINUED:

CHUCK
Want me to walk you?

CLAIR
I'll take a cab.

CHUCK
It's on my way home.

CLAIR
Okay, then.

MEG
See you next year.

CHUCK
Bye, everyone.

Chuck and Clair step into the gymnasium.

FADE TO BLACK:

INT. MOVIE THEATER - PROJECTION BOOTH - NIGHT

CLOSEUP on a small earphone with some piano music by Erik Satie. Clair is listening to her Walkman, sweating. A small battery fan in one hand, she is reading. We are in a movie theater projection booth.

Clair is working here. The place is tiny and filthy. In the projector light ray fly dust and insects. Through a small window, in the theater, we can see what kind of movie is shown: a porn.

Clair is watching a nude women magazine. Suddenly, a huge black hand enters the FRAME and touches her shoulder. She jumps.

That is EDDIE, a huge black guy.

Clair turns to him and takes one earphone out.

CLAIR
You scared the fuck out of me.

She sighs.

EDDIE
I beat. You'll close.

CLAIR
'right, Eddie.

Eddie blinks.

(CONTINUED)

CONTINUED:

EDDIE

Enjoy your reading.

He steps out of the booth. Clair puts her earphone back and carries on her reading.

TIME CUT:

INT. MOVIE THEATER - PROJECTION BOOTH - NIGHT (LATER)

Clair is leaned over the small window to look in the theater.

SUDDENLY, EVERYTHING IS GOING VERY FAST

Something is getting around her neck, piercing her skin. Clair is panting and is trying to shout, but just cannot. Her eyes go wide.

Two gloved hands are strangling her with a barbed wire. The tiny steel points pierce her flesh.

Clair tries to escape, grab her killer, but cannot do a right move. She gasps, tries to scream, to get air. She squirms and writhes desperately. From time to time, her hand enters the film ray of light, throwing her shadow on the screen where a girl is coming.

Clair's despaired SQUEALING SOUNDS strangely as the sexual SQUEALING on screen.

Suddenly, Clair slowly slumps forward and remains motionless. She does not breath anymore.

SHE IS DEAD

Gloved hands drop the barbed wire still stuck around the young woman's neck. Clair's body falls on the booth floor like a dislocated marionette.

The killing shadow steps out the booth.

FADE TO BLACK:

INT. DINER - DAY

As every morning, Tom is having cappuccino at the diner where Chuck is working. As every morning, Chuck gets pissed at Tom.

CHUCK

My dad bawled me out yesterday.
Tom, stop it. You hear me?

(CONTINUED)

CONTINUED:

TOM
(not listening)
Yeah, yeah.

CHUCK
You're not in a fucking YMCA.

TOM
(not listening)
Yeah, yeah.

Chuck begins to get really pissed out.

CHUCK
Seriously, Tom. More than this,
my dad wants his paper back and
wants you to leave. I'm sorry.
You've gone too far this time.
You can't come here four entire
months and--

Suddenly, Tom interrupts him, raising his hand.

TOM
(straight face)
Shit!

Chuck tries to get the paper back.

CHUCK
I really mean it, Tom.

Sharply, Tom grabs Chuck and forces him to lean over the paper.

TOM
(serious)
Read!

CHUCK
What's wrong with--

TOM
(serious)
Read it, fuck!

Chuck does and turns livid.

CHUCK
Christ.

Tom stares at him.

(CONTINUED)

CONTINUED: (2)

TOM
Call everybody up!

DISSOLVE TO:

EXT. OLIVE LAWN CEMETERY - DAY

It is a sad rainy day. Meg, Tom, Chuck, Babe, Luke, and Delphine are sadly walking down a cemetery lane under black umbrellas. They are all wearing black. Delphine is in tears, hugged by Luke. Babe looks down, comforted by Meg. Tom and Chuck look as bemused as the rest.

We notice that Tom, this time, is closely shaved.

CHUCK
I cannot figure I was just
leaving her.

MEG
Stop it, Chuck. You're hurting
yourself. You're not to blame.

TOM
She's right.

DELPHINE
(crying)
But, why?!

MAN (O.S.)
Yes, why?

A man in his mid-fifties is following them. They all wheel back, looking at him as he just stepped out of one of the grave. Tom approaches him, threatening, stepping out the umbrella, standing between the man and his friends.

MAN (cont'd)
You're all Clair Crane's friends.
And very close if I relate to
your affliction.

TOM
What's wrong with you?!

MCGRATH
(flashing his badge)
Lieutenant McGrath. Violent Crime
Special Section. L.A.P.D.

Tom steps back. McGrath takes a step towards them.

(CONTINUED)

CONTINUED:

MCGRATH (cont'd)

Do you know why Clair Crane has been killed?

They all look at each other, puzzled.

MEG

No.

MCGRATH

Did you know her for long?

MEG

Ten years maybe. We were all together at UCLA.

MCGRATH

And you saw her often?

MEG

Let's say, we used to see each other once a year on the Fourth of July. It was like an anniversary to us.

DELPHINE

(sobbing)

Why her?! And this way?

MCGRATH

I really don't know. I should admit this killing astounds me by its cruelty. Did you know her job? And her-- way of living?

MEG

We didn't have any secrets. As sisters.

MCGRATH

Of course. But you actually know that even between sisters there could be-- dissensions.

TOM

What does that mean?!

MCGRATH

Nothing. We never know. In her kind of job, it's not unusual to meet wackos and maniacs.

The friends are wordless.

(CONTINUED)

CONTINUED: (2)

MCGRATH (cont'd)

If I get it right, the night she was killed, you were with her?

TOM

Yeah. She left us to work. It was eleven fifteen.

CHUCK

I even walked her to her job.

MCGRATH

Did she tell you anything?

MEG

No. She looked fine. Quite secretive. She never was inclined that much talking about her-- difference.

MCGRATH

I understand. Did you hear about a girl named Sandy Rocca?

MEG

(shaking her head)

Never heard of her.

None of her friends does.

MCGRATH

She was her last-- girlfriend. It's incredible how many-- affairs she had.

(he takes a notebook out)

I'm gonna give you names: Laureen Charles, Kate Wilson, Karin Bloch, Mary Douglas--

The last name seems to be known.

LUKE

(puzzled)

Mary Douglas?

MEG

She was with us in UCLA.

CHUCK

(to Tom)

You've been out with her.

TOM

(quite upset)

Such a foxy. What a waste. Really.

(CONTINUED)

CONTINUED: (3)

MCGRATH

Yeah. Apparently, nothing new. I rather tend to a maniac crime. Whatever, here is my card.
 (handing a card to Tom)
 I want you all at my office tomorrow. Two P.M.

BABE

Why?

MCGRATH

Let's say, to know each other.

DELPHINE

We've done nothing.

MCGRATH

Therefore, you won't have any objection.

TOM

You're such a-- How can you suspect us?

MCGRATH

Mister Hanson, please do not overact. I understand you're grieving, but--

They are all astounded. McGrath stares at them with a self-confident smile, proud on his effect.

MCGRATH (cont'd)

I know everything about you all. Where you're living, you're working. Everything. If I want to see you, it's just because I really want to know who killed Clair. Believe me.

(to Tom)

And I do not suspect one of you. Got it?

DISSOLVE TO:

INT. VIOLENT CRIME SPECIAL SECTION - DAY

Tom, Meg, Babe, and Chuck are silently seated on a bench in a long corridor. They are in front of one of the VCSS office.

Chuck is nervously smoking. Babe looks like on the verge of a nervous breakdown. Meg, very motherly, holds her hand. Tom, still closely shaved, looks worried and serious.

(CONTINUED)

CONTINUED:

A door opens. Luke and Delphine step out McGrath's office. Luke holds his crying wife. They sit by Chuck.

McGrath looks rather touched. He turns to a police officer.

MCGRATH
Bring this lady a glass of water.
(to Tom)
Mister Hanson.

Tom turns to his friends, then gets up and follows McGrath in his office.

INT. L.A. CRIME SQUAD DEPARTMENT - MCGRATH'S OFFICE - DAY

McGrath invites Tom to sit down facing him.

MCGRATH
(reading)
Thomas Hanson, born September
fourteenth 1970, Raleigh, N.C..
7624 Willing Road. Unemployed.
(raising his head to Tom)
According to your friends, it
looks like you're not very fond
of getting a job.

Tom is not in the mood for jokes.

TOM
I'm fine.

MCGRATH
How do you live?

Tom is about to protest, but--

TOM
Part time jobs mainly. Sometimes
not quite honorable, but I'm
fine.

MCGRATH
Thank you for being straight with
me. What was your relationships
with Clair?

TOM
As the other ones. I just saw her
once a year.

MCGRATH
Never more?

(CONTINUED)

CONTINUED:

TOM

Nope.

MCGRATH

Do you know where she lived?

TOM

Yes. We've been once when it was her turn.

MCGRATH

Did her way of living-- disturb you?

TOM

The fact she was a lesbian, you mean?

MCGRATH

Yes.

TOM

Less than you do, apparently. I mean, it was her karma, after all. None of my business. She looked happy. Besides, sometimes, she was a little bit sad.

MCGRATH

Sad? What do you mean?

TOM

We felt her quite embarrassed with us. Certainly because she felt herself-- different.

MCGRATH

Was she this way when you were in UCLA?

TOM

I don't know. Babe saw her once in a bar flirting with a girl. That's how we knew who she really was.

MCGRATH

Did you talk about it with her?

TOM

No. Not really. Sometimes, just for joking.

MCGRATH

I see. And about her job in that theater?

(CONTINUED)

CONTINUED: (2)

TOM
I didn't give a shit.

MCGRATH
Isn't it a pity to end like this
after all her studies?

Tom feels increasingly pissed.

TOM
Listen. Just one of us, made it
right. That's Meg. Chuck'd been
hooked by his father. Myself,
Babe, or even Clair, we did what
we wanted or what we could.
That's it. It's hard enough.

MCGRATH
And the night she was killed, you
stayed with your friends?

TOM
We all left around one.

MCGRATH
Clair had been murdered between
eleven and one o'clock.

TOM
(cynically)
Of course. We all are potential
killer. And why not yourself?

MCGRATH
What?

TOM
You don't really like us, do you?
Clair's way. The fact, I do
nothing. Maybe you don't even
like artists like Babe or Luke?

MCGRATH
Mister Hanson, I'm the one who's
asking questions.

TOM
So, ask the good ones.

(CONTINUED)

CONTINUED: (3)

MCGRATH

Your record is far from being
immaculate.

(he reads)

June 15th 1998, assault and
battery on a police officer.
December 23rd 2001, radio
smuggling.

TOM

(cynically)

It was for a gift.

MCGRATH

(reading)

September 19th 1998, police
office offense.

TOM

I can't help it. I can't stand
uniforms.

MCGRATH

Don't be a bore. I know everybody's
got his own flaws. Yours worth
mine.

TOM

You're right. It's not a worst
habit than biting nails.

Embarrassed, McGrath takes his hands off his desk.

MCGRATH

Good watcher.

TOM

Listen Lieutenant. I'm totally
yours to nab that son of a bitch
who killed Clair. So, let's cut
all that crap. Okay?

MCGRATH

I agree, Mister Hanson. I agree.

TOM

Sorry about been aboveboard, but
move your ass in the right
direction. I know everyone of us.
Nobody could do it.

MCGRATH

Thank you very much, but keep
your own opinion.

Tom is standing up.

(CONTINUED)

CONTINUED: (4)

TOM

We've got nothing to do here.

Tom opens the door. The police officer at the door tries to stop him, but McGrath shakes his head. Tom steps out of the office and closes the door.

MCGRATH

Clever lad.

Someone knocks on the door. The police officer gone to get a glass of water for Delphine slips his head inside.

POLICE OFFICER

They want to leave.

MCGRATH

Send them to Hell.

FADE TO BLACK:

INT. CLAIR'S BUILDING - DAY

Another rainy day. Wearing a trench coat, Tom is knocking upon the JANITOR door of an old building. A black man in his sixties appears.

TOM

Sorry to bother. I was a friend of Clair Crane and I'd like to get some stuff of mine back from her apartment.

The janitor hesitates for a while, looking at Tom. He hands Tom a key with a smile.

CUT TO:

INT. CLAIR'S APARTMENT - DAY

Clair's apartment is sad and gray on this rainy day. Tom steps in and closes the door. He glances around the tiny apartment. Apparently, the police had already searched over here. Everything seems to be there but not as it should be.

Tom sighs and takes a look at Clair's DVDs and books. Each one is about lesbianism. However, something looks wrong for Tom. Among the books, he finds one with a surprising title:

MOTHERHOOD

Intrigued, Tom takes the book out, opens it, and cannot help smiling.

(CONTINUED)

CONTINUED:

In fact, this a notebook with a hardcover book. Pages are dated and filled with a feminine handwriting:

CLAIR'S DIARY

Tom sits on the couch and starts reading.

TIME CUT:

INT. CLAIR'S APARTMENT - DAY (LATER)

It is not raining anymore. Tom is reaching the first half of the Clair's interrupted diary. Thinking, he closes it.

Someone is knocking on the door. As he was caught in the act, Tom does not know what to do. He reaches the door and looks in the peephole:

MCGRATH'S DEFORMED FACE APPEARS

Tom opens the door. McGrath is surrounded by THREE OF HIS MEN.

MCGRATH
Mister Hanson. What a nice surprise.

He enters.

TOM
Make yourself at home. I understand the janitor did his job right.

MCGRATH
He surely did.

TOM
Better than you anyway.

MCGRATH
What do you mean?

Tom smiles.

TOM
When you find a motherhood book in a gay apartment, you may start asking questions.
(he fingers to the book)
I found Clair's diary though I didn't have to look for it.

McGrath takes the book and starts to pages through.

(CONTINUED)

CONTINUED:

TOM (cont'd)

Very instructive. But not in the way you could think. Clair notified here her lovers, her-- manners, and even gave them a score. You're gonna learn some weird stuff Lieutenant. How amazing what we could do with our own body.

MCGRATH

(bitterly)

Nothing else?

TOM

No. I'm a little upset. As you will be. May I leave now?

MCGRATH

You may.

Tom steps out. McGrath turns to his men.

MCGRATH (cont'd)

Search all over the damn place again.

FADE TO BLACK:

INT. DINER - NIGHT

The lights of the diner where Chuck is working are off.

EXT. L.A. STREETS - NIGHT

CAMERA P.O.V. SHADOWING

As he walks, Chuck turns back on a GIRL.

CAMERA P.O.V. STOPS AND HIDES

THE SHADOWING CARRIES ON

Chuck takes his time. He buys cigarettes and keeps walking.

CAMERA P.O.V. is still shadowing closer-- and closer. Chuck stops again and waits, smoking by one of the Metro Red Line entrances.

CAMERA P.O.V. STOPS TOO AND WAITS

(CONTINUED)

CONTINUED:

A YOUNG GIRLS gets out from the subway and kisses Chuck. They walk together, leaving CAMERA P.O.V..

DISSOLVE TO:

EXT. L.A. STREETS - TEX-MEX RESTAURANT - NIGHT

Beyond the glass window of a tex-mex restaurant, Chuck and the YOUNG GIRL are having dinner. They look very much in love.

DISSOLVE TO:

INT. CHUCK'S BUILDING - NIGHT

The building entrance is in the darkness. Chuck steps in, looking slightly drunk, smoking. He switches the light on but nothing happens.

CHUCK
(to himself)
Here we go again. Goddamn
building.

He stands there a moment staring into the blackness, letting his eyes get accustomed to the almost total darkness lighted only by his cigarette.

Suddenly, something is falling over his head. Something brightening in the dark.

A EMERGENCY GOLD THERMAL BLANKET falls on his shoulders and clenches around his head. Two gloved hands tighten around his face. Chuck cannot breath, lurching for something to grab. His feet jam all the way. Chuck's squealing tries to escape from the blanket until silence.

The bag pressure on Chuck's head looses and it's taken off. Chuck crumbles on the filthy tiled floor.

The killing shape search in his pockets, taking his wallet, his watch, and his jacket off.

Then the shape steps out the building.

FADE TO BLACK:

INT. TOM'S TRAILER - DAY

Tom is sleeping on his couch.

We are in his trailer.

(CONTINUED)

CONTINUED:

Summer sun passes through the window curtains. The place is rather tiny. Just the minimum living stuff. Some books, a CD player, some food cans, pizza leftovers.

Someone is BANGING on the door, waking up Tom.

TOM
(dizzy)
Yeah. Okay!

BANG BANG BANG

Tom (cont'd)
Fuck. I'm coming!

Wearing a tee shirt and a boxer, he gets up and opens the door. The sun blinds him. He raises his hand over his eyes: McGrath surrounded by his men.

MCGRATH
Good morning Mister Hanson.

TOM
Lieutenant. Please, enter my castle.

McGrath steps in, wordless.

Tom (cont'd)
Fancy a cup of coffee? Bad luck.
No more coffee.
(noticing McGrath's
straight face)
What's new? You finally know who
killed her?

MCGRATH
Who? Clair or Chuck?

Tom
C'mon, Lieutenant. Clair, of
course and--
(he realizes)
Chuck? No, but. You mean that--

MCGRATH
Your friend Chuck Zikowski had
been assailed last night in his
building. He'd been found dead.

Tom cannot believe it. Tears reach his eyes. He is nervously laughing.

Tom
C'mon. Stop it. You're trying to
fuck me up? That's it?

(CONTINUED)

CONTINUED: (2)

Facing McGrath's grave eyes, Tom bursts.

Tom (cont'd)
(shouting)
No! It cannot be?! Not Chuck?!

Tom gets down on his knees, crying.

McGrath looks touched. At first, he does not know what to do and, finally, helps Tom to get up.

MCGRATH
I'm deeply sorry to inform you
this way, but I had to be sure.

Tom reacts with violence.

Tom
(shouting)
GET THE FUCK OUT OF HERE!!

McGrath, shamefaced, steps out of the trailer. Tom takes over and rushes out.

EXT. TOM'S TRAILER - DAY

Tom's trailer is standing in a kind of vacant land in L.A. suburb, surrounded by a little wooden white fence. Tom grabs McGrath.

TOM
Tell me!!

McGrath turns to him.

MCGRATH
His flatmate found his body in
the staircase. Suffocated.
Apparently a robbing. His wallet,
his watch were missing.

TOM
(dumbfounded)
Do you think that the two.

MCGRATH
The two murders can be related?
Honestly, I don't know.

DISSOLVE TO:

INT. MEG'S OFFICE - DAY

Tom is seated, facing Meg in her office. She looks deeply upset.

MEG
Why us? Who could want us to die?

TOM
I kept thinking, but all this
seems full of shit.

MEG
Maybe it's just a coincidence?
You told me he'd been robbed.

TOM
(cynically)
Lot of young guys die suffocated
to be robbed. Surely. Yeah. It
happens every day.
(sighing)
Stabbed, yes. Never this way.

MEG
But who the hell could do this to
us?

TOM
I can't focus anymore.

MEG
(worried)
Did you tell the others?

TOM
No way. I don't wanna scare them
anymore.

MEG
Warn them, anyway.

TOM
I don't fucking know.
(sigh)
Maybe.

MEG
(lost)
What about those stupid cops?

TOM
McGrath looked completely lost.

(CONTINUED)

CONTINUED:

MEG
The best thing to do is to stay
all five together.

TOM
(bitterly)
For how long?

MEG
(self-assured)
Let's call Luke and Delphine.

She picks up the phone. Tom stops her, putting his hand on hers.

TOM
Delphine is pregnant. She had her
share of adrenaline. Didn't she?
Think about it.

MEG
(lost)
Let's call Babe, so.

Tom releases her hand.

TOM
Okay. Call her.

Meg finds her number in her notebook, dials the number, and waits.

MEG
(on the phone)
Babe, I--

BABE (V.O.)
(filtered on the phone)
Hi. You've reached Little Babe's.
Agents, producers, I'm waiting
for you. The others, I'll call
you back. If I've got the time.

BEEEEEEEEEEEEEEEEEEEEPPPPPPPP

MEG
(very fast, on the
phone)
Babe, it's Meg! Call me back as
soon as possible at my office or
on my cell! Please, it's very
important!
(she hangs up and turns
to Tom.)
What do we do now?

(CONTINUED)

CONTINUED: (2)

TOM
You've got a boyfriend?

MEG
No. Why?

TOM
Your place or mine?

MEG
Please Tom. Later, would you?!

TOM
You wanted us to stay together.
Didn't you? It's a start. Then,
Babe will join us.

MEG
My place, then. So you could take
a shower.

TOM
Very funny.

FADE TO BLACK:

INT. TOM'S TRAILER - DAY

SOMEBODY'S busy inside Tom's trailer. A shape wearing a green trench coat. Gloved hands unscrew, skillfully, the gas pipe in the kitchenett. The pipe is hanging from the small oven. THE HAND turns the gas tank knob.

THE GAS WHISTLES IN THE TRAILER

The shape rushes out the trailer and slams the door.

EXT. VACANT LOT - DAY

Tom comes home. He looks self-assured.

It's a beautiful sunny day.

On his way to his trailer, about 300 feet from here, a 7-year old KID is flying a small remote controlled plane. The toy loops high in the sky.

Tom stops by the kid and stares at him, rather amused.

As soon as the kid figures out that he is watched, he proudly shows off, making his plane flying to the left, to the right, zooming up, nose-diving.

(CONTINUED)

CONTINUED:

Tom watches it for a few seconds, then walks to his trailer.

The kid keeps playing, when he loses control of his plane. The toy dives right on Tom who has just the time to plunge in the grass to avoid it. He turns to the kid to grouch him and do not see the plane making its way right into his trailer. The plane hits one of the windows, smashing it.

THE TRAILER EXPLODES

Tom and the kid cannot believe it. Their eyes meet. The kid stares at Tom with a look meaning: I didn't do it! He drops his remote control and runs away.

Tom, left alone, looks at the trailer wreck in flames, wordless.

DISSOLVE TO:

INT. MEG'S APARTMENT -LIVING ROOM - DAY

CLOSEUP ON MCGRATH'S FACE

MCGRATH
That's not a great loss.

TOM (O.S.)
What the fuck?!

Tom, McGrath, and Meg are seated in Meg's living room, having a coffee.

Tom is very tense, seated on a sofa by Meg who looks worried. Facing them, McGrath is quieter.

MCGRATH
Sorry. A bad joke. Anyway your place wasn't a palace. When I came this morning, I noticed it looked more like a pigsty than anything. Such domestic accidents happen frequently in this kind of-- residence.

Tom swallows.

MEG
You would admit that if it's another coincidence, it makes two. Too many things happen to us.

(CONTINUED)

CONTINUED:

MCGRATH

What do you want? A police officer on your back 24 hours a day?

TOM

At least, it'd keep them busy.

McGrath swallows.

MEG

Maybe not for us, but, at least, for Luke and Delphine Hogan, and Babe Collins. They're not as aware of the danger as we are.

MCGRATH

You didn't warn them?

TOM

(floored)

Did we--

(bitterly)

Do you want us to do your job? Remember, Delphine is pregnant. We have to take it easy with her. And about Babe, we can't reach her.

McGrath seems embarrassed.

MCGRATH

You're not actually in an FBI movie. It's not that easy to give you protection.

Tom

(cynically)

Of course. You're waiting for another fucking body bag?

MCGRATH

Listen, Mister Hanson. I'm quite in a deep shit already with these two murders.

MEG

(interrupting him)

Thomas's right. I'm really frightened.

Reassuring, Tom puts his hand on Meg's.

(CONTINUED)

CONTINUED: (2)

MCGRATH

I'll see what I could do. But I cannot assure you a hundred percent.

TOM

Well, if I get it right, the best way to be protected, is to be in jail?

MCGRATH

You're not that wrong.

(to Meg)

Did you really dig your memory to find a fact to relate with someone who could do all this? If a such person does exist.

MEG

We didn't see each other for one year. And one year before that.

MCGRATH

I cannot say you're very helpful, miss. Well.

(he stands up)

If you ever think about anything, even the most insignificant detail, call me. And about you, Mister Hanson, try not to be in my way again. I really mean it.

TOM

(nodding)

Got it.

MCGRATH

Stay home.

MEG

(getting up)

I'll take some days off.

She takes McGrath to her door. The police officer leaves them. Meg comes back and sits down by Tom.

TOM

What a sucker.

MEG

Honestly, I think he wants to help us. But you're right, he looks completely lost.

TOM

Did you call Babe?

(CONTINUED)

CONTINUED: (3)

MEG

Still her answering machine. She should run somewhere downtown.

Tom is sipping his coffee.

TOM

Something's weird anyway. This guy knew where Clair was working and where Chuck lived. Alright? What could relate them two?

MEG

Forget an affair.

TOM

Hold it. Clair could be bi?

MEG

You read her diary, didn't you?

TOM

(nodding)

Yeah. You're right. Not one guy in it.

MEG

They left together that night?

TOM

One thing I can't get is that I've seen Chuck the day after and he told me nothing.

(a beat)

He was seeing a girl, wasn't he? Shit. What's her name?

(he tries to focus)

Fuck.

(that's it!)

Jessa!

MEG

Okay. Nevertheless, do you know where she lives?

TOM

Nope.

(a beat)

Chuck told me where she works. But, where?

Meg rises.

MEG

I'm starving. Think while I'm fixing dinner.

(CONTINUED)

CONTINUED: (4)

TOM
(happy)
Taco Bell on Vermont Avenue!

MEG
(cynically)
Well. If I get it right if I want
to have something to eat tonight,
I'm buying.

TOM
You'll see. After a short while,
You will like me.

CUT TO:

EXT. L.A. STREETS - NIGHT

Meg's car drives speedily in the streets.

INT. TACO BELL - NIGHT

JESSA is a 20-year-old young woman, looking rather 18.
She's cleaning the tables in the restaurant when Tom and
Meg enter. They sit at one table and hail her.

Jessa comes to them, smiling.

JESSA
Good evening. Can I help you?

MEG
Are you Jessa?

JESSA
(showing her name tag)
That's me.

TOM
We're Chuck's friends.

Jessa becomes serious.

JESSA
He sent you?

MEG
Well. Yes.

JESSA
Tell him that it's still "no". I
don't want to see him again.

(CONTINUED)

CONTINUED:

MEG

Why?

JESSA

Oh? He shouldn't be very proud of himself. Well. He should have called for the trip to Maui he promised. That stupid asshole turned me down.

She stops as she notices the grave faces Meg and Tom are wearing.

JESSA (cont'd)

(worried)

Is he alright?

MEG

(hesitating)

Did you-- love him?

JESSA

He's a good friend. Maybe a little more.

(a beat)

Why do you say "did"?

TOM

You should help us.

JESSA

(increasingly worried)

But, what's wrong? Does he have problems?

Tom nods to Meg.

MEG

(to Jessa)

Jessa. Last night, Chuck was assaulted.

Jessa does not show any feeling.

JESSA

Where?

TOM

In his building. Did you see him last night?

JESSA

As every night. Is it serious? I mean, is he in a hospital?

(CONTINUED)

CONTINUED: (2)

TOM

Did he tell you about any problem
he could have?

JESSA

He was fine. His only worry was a
girl he knew who got killed. He
was deeply shaken. That's all.

MEG

Did you met him long ago?

JESSA

Three months maybe.
(quickly)
You mean he'd--

Meg simply nods. Jessa sighs, lost.

JESSA (cont'd)

Got a cigarette?

MEG

No.

TOM

Sorry.

Jessa starts to breathe heavily.

JESSA

You mean, I won't see him again?

Suddenly, she turns on her side and throws up on the
restaurant floor, in front of some dumbfounded customers.
Meg and Tom find themselves helpless. Jessa faces them
again.

MEG

We're sorry.

JESSA

(nearly whispering)
Please, leave me. I don't wanna
hear anything more.

Meg hands her a piece of paper.

MEG

Call this number. It's the
Lieutenant who's in charge of the
case.

Tom and Meg stand up and leave Jessa lost in her thoughts.

EXT. L.A. STREETS - NIGHT

Meg and Tom reach the car.

MEG

I think we just made a mistake.

TOM

Listen Meg, for thirty years now,
I stopped trying being a saint.

They enter the car.

The car speeds up in the night.

EXT. L.A. STREETS - INT. MEG'S CAR - NIGHT

Meg is driving very carefully through Los Angeles traffic.

MEG

Well. Let's focus. Jessa? Forget
her.

TOM

However, I thought she could help
us. Who could? If only--

He is interrupted by the Meg's cellular phone BUZZING. Meg
parks her car.

MEG

Get my purse.

Tom hands the purse to Meg. She takes her phone out,
unfolds it, and answers.

MEG (cont'd)

(on the phone)

Babe? Thank, God. Where the hell
are you?

(a beat)

Where's that? Okay. Listen Babe.
You must not-- No! Don't hang up!

(to Tom)

She hung up.

TOM

Where is she? (MORE)

MEG

On Mid-Wilshire. "The Hocus
Pocus" bar. She's got a one-night
stand there.

(CONTINUED)

CONTINUED:

MEG(cont'd)

(speeding up)

Hell.

TOM

You know, you may say "fuck" when you're with me.

MEG

Oh! Thomas, please, stop it!!

TOM

All right.

MEG

Sorry. But, can't you sometimes act seriously?

TOM

Can't. Took that word away from my lexicon. But I can do other things. Maybe one day, I'll show you. Only if you're a good girl.

MEG

(bitterly)

Very funny.

FADE TO BLACK:

INT. THE HOCUS POCUS" BAR - NIGHT

A tiny bar with a very tiny stage. A rather filthy and squalor place with only ten tables.

Babe's dressing room is in fact an old bathroom. On the bathtub, a plank is used as a table. Behind the filthy shower curtain, we can guess some kind of shit-house. A mirror is cracked over a washbowl. Babe is standing on tiptoe, managing to make up with her broken up reflection.

THE DOORKNOB IS SLOWLY TURNING

The door opens. A SHADOW is projected on the filthy floor. Babe, feeling a presence behind her, turns back.

BABE

Hey, you. This is my dressing room.

The shape, wearing a green trench coat and a hat, approaches her.

WE CANNOT SEE HIS FACE

(CONTINUED)

CONTINUED:

BABE (cont'd)
 (cont'd)
 What do ya want?
 (she realizes.
 Screaming)
 But?! You-- You're the one who--

The shape bounces onto her and puts his gloved hand on her mouth.

BABE CANNOT SHOUT ANYMORE

She steps back and falls on the filthy floor. The shape is coming over her. On her butt, she keeps stepping back, terrified, to the bathtub. In a last intent, she makes her way to the door, but the gloved hand grabs her, and throws her to the back. Babe entangles in the shower curtain and her head hits the toilet stoneware. She collapses on the floor, her dress up on her naked thighs.

The shape squats in front of her and spreads her legs. A SHINY BLADE appears.

The blade slips on Babe's thigh, slightly cutting her skin. Then, the blade slips under her panties sides, cutting the nylon. The shape stands up and we hear a ZIP NOISE.

The shape is about to squat again when a GUY enters.

HE SEES THE SHAPE STANDING IN FRONT OF BABE LYING ON THE FLOOR

THE GUY
 What the fuck?!

Surprised, the shape faces the guy, but he cannot see the face hidden behind a mask:

A LAUGHING BABY MASK

The shape rushes to the guy, brandishing his knife. In a desperate move, the guy protects himself, and gets stabbed in the arm.

The shape rushes out the room.

FADE TO BLACK:

EXT. L.A. STREET - NIGHT

People gathers around the bar, surrounding an ambulance, and two Police patrol cars. The crowd stops Meg's car. Meg and Tom get off the car and rush to the bar but they are stopped by a police link.

(CONTINUED)

CONTINUED:

Male nurses are taking Babe away on a stretcher, as a police officer leads the guy who saved her to the ambulance, his arm bandaged.

Tom and Meg try to walk through the crowd, but no way.

TOM
FUCK, GET OUT!

A YOUNG GUY in front of Tom pushes him back.

YOUNG GUY
Screw you! Back off!

As an answer, Tom gives him a MASSIVE HEAD-BUTT. The young guy collapses at his GIRLFRIEND's feet, blood down his nose.

At the very same moment, McGrath is coming out from the bar.

TOM
(shouting)
McGrath!!!

McGrath sees Tom and Meg. He gives an order to ONE OF HIS MEN who comes to get them. Tom takes Meg's hand.

Tom (cont'd)
Come!

They finally reach McGrath.

MCGRATH
Don't worry. She's been lucky.

MEG
What happened?

MCGRATH
Someone tried to rape her. She fell back and her head hit some stoneware. Skull trauma.

TOM
Badly?

MCGRATH
Too soon to say.

Tom
And the fucker?

MCGRATH
Vanished. He hurt a man on his way out.

(CONTINUED)

CONTINUED: (2)

MEG
(bitterly)
Still a coincidence?

MCGRATH
And what about you? Practicing
telepathy?

MEG
Babe called us.

MCGRATH
I see.

He looks exhausted.

TOM
The other guy saw him?

MCGRATH
Yeah. Pretty weird. He described
a man with a trench coat and hat.
(a beat)
And wearing a plastic baby mask.

TOM
Baby mask?!

MCGRATH
That's what he told us.

MEG
But, Babe? He didn't--

MCGRATH
Don't worry.

Tom takes a deep breath.

TOM
What's the program now, Lieutenant?

MCGRATH
Taking care of you.

MEG
(sharply)
At last.

MCGRATH
Miss O'Connors, keep your sarcasm
for your friend.
(he nods to Tom)
I told you I'm doing my best.

(CONTINUED)

CONTINUED: (3)

TOM
(cynically)
I wouldn't send you in Baghdad
negotiate for peace.

MCGRATH
All right. I'm a jerk. Feeling
better now?

Tom is sighing.

MEG
He's right. Imagine what we could
feel.

McGrath becomes very grave.

MCGRATH
I'm deeply sorry, but I wouldn't
actually be in your shoes.

TOM
(as to himself)
Very nice of you.

FADE TO BLACK:

INT. MEG'S APARTMENT -LIVING ROOM - NIGHT

Meg is looking down the street through her living-room
windowpane.

MEG
McGrath didn't tell us bullshit.

There are three of his men in a black sedan.

TOM
(bitterly)
What an undercover.

Meg comes back to him.

MEG
That could have scared him.

TOM
I'm pretty sure that we all know
that fucker.

Meg sits by his side.

MEG
Why do you think he's a man?

(CONTINUED)

CONTINUED:

TOM
McGrath told us Babe was nearly
raped. I cannot figure out a
woman making up all this.

MEG
Someone from UCLA?

TOM
(shaking his head)
Maybe. Don't know.

MEG
But who could be that wacko?

TOM
Someone with a better memory than
us anyway.

He lays down on the sofa.

MEG
Someone who knows each one of us.

TOM
Need to focus.
(he closes his eyes)
Focus.

MEG
(rising)
Seems to me you look pretty tired
for someone who wants to focus.

Tom is already sleeping. Meg switches the light off and
kisses him on his badly shaved cheek.

FADE TO BLACK:

EXT. L.A. STREET - DAY

The day breaks.

In the black sedan, windows are covered with mist.

BACK TO:

INT. MEG'S APARTMENT -LIVING ROOM - - DAY

Tom is still sleeping.

Meg, wearing a dressing gown, a towel around her wet hair,
is seated on the corridor floor in front of an opened
wardrobe. She is smoking.

(CONTINUED)

CONTINUED:

She rummages through a box, through her memories, and high school souvenirs: books, notebooks, photos, etc--

Tenderly, she looks at a picture of her on her 18th birthday. She was younger then.

A prom night invitation for the year 1983.

Meg is still smoking, nostalgic.

Another picture. Friends. Luke, Babe, Delphine, Clair, Chuck, Meg, and, playing the fool as usual, Tom.

Meg turns back to Tom with a smile.

Tom is waking up.

Meg crushes her cigarette in an ashtray and puts all her stuff back. She gets up and comes to Tom.

TOM
(dizzy)
Smells like your cigarette. I
liked it.

MEG
You remember?

TOM
Still smoking?

MEG
From time to time.

Tom sits on the sofa.

TOM
I can smell coffee too.

MEG
Nice, isn't it?

Tom draws a smile.

TOM
Nice.

MEG
Did you sleep well?

She disappears into the kitchen.

TOM
Your sofa is a bit hard. Anything
new?

(CONTINUED)

CONTINUED: (2)

MEG (O.S.)
Nothing. Our guardian angels are
still down the street.

TOM
Somewhere it scares the hell out
of me.

MEG (O.S.)
That's breaking news.

TOM
What?

MEG (O.S.)
You're becoming almost human.

Meg comes back in the living room with two steaming coffee
mugs and sits by Tom.

MEG (cont'd)
Still three lumps?

TOM
You remember too.

She drops three lumps of sugar in his mug.

MEG
Can't you do me a favor today?

TOM
Tell me.

MEG
Please, get shaved.

TOM
Yes mum.

He is sipping his coffee.

MEG
You remember we'll visit Babe
today at the hospital.

TOM
Yeah.
(sighing)
I cannot help thinking that if I
get this motherfucker before the
Police does, I--
(a beat)
Did you call Luke and Delphine?

(CONTINUED)

CONTINUED: (3)

MEG
Nobody's home.

TOM
They ain't got a cell phone?

MEG
Delphine hates those kind of things. French are so conservative.

TOM
I hope McGrath gave them watchdogs too.

She gets up and takes the towel off her head.

MEG
You'll find a razor in the bathroom.

TOM
Well, well. A souvenir from an ex-boyfriend?

As an answer, Meg throws her towel on his face.

FADE TO BLACK:

INT. HOSPITAL - DAY

The hospital room is illuminated with a small bedside lamp next to Babe's bed. Her head bandaged, she looks like she is sleeping under the white sheets. Two transparent tubes are connected to her nose and a drip attached to her arm. She looks weak to the rhythm of an ELECTROCARDIOGRAM BEEPING silently at her side.

Beyond the glass pane, Tom, closely shaved, Meg, and McGrath are talking softly.

MCGRATH
She'll be fine. No need to worry about her.

MEG
Poor little thing.

MCGRATH
Though the guy was wearing a mask, she probably recognized him.

(CONTINUED)

CONTINUED:

TOM

As I told Meg, I'm pretty sure we all know him.

MCGRATH

I've started digging your past out. Congratulations Mister Hanson, you did great. Master of Public Health. I cannot figure out why you came this way?

Tom is sighing.

Tom

I'm doing fine. No money, no shit.

MEG

That's your point of view.

Tom gives her a smile.

MEG (cont'd)

(to McGrath)

And about Luke and Delphine?

MCGRATH

My men watch their place. But, they're not at home for now. They'll be safe for a while.

TOM

I only hope they don't read papers.

FADE TO BLACK:

EXT. OLIVE LAWN OLIVE LAWN CEMETERY - DAY

Chuck's funeral. Facing the squared hole, Chuck's family.

Standing back, Tom and Meg. Then, aside, discreet, Jessa. She is sobbing. Tom notices her and is going to see her when Meg grabs his arm.

MEG

(kindly)

Leave her alone.

TOM

Will it be a girl like her crying at my funeral?

MEG

Very funny. Look.

(CONTINUED)

CONTINUED:

TOM
McGrath?

MEG
Yeah.

Watching the ceremony 200 feet from here, McGrath, is standing under a tree.

TOM
He doesn't leave us anymore.

MEG
A good thing.

TOM
You sure?

Very tense, Meg takes a cigarette.

Tom (cont'd)
This time, you've started again for good. You're taking bad habits from me.

Meg does not answer. She is watching the coffin slowly going down.

MEG
(thinking)
What's all this? One day, we will be dead, and nothing will replace us. We'll have our memories, our joys, our pains, and will take all this with us, in our grave, like greedy people.

Tom stares at her with a weird look.

TOM
Yes, I'm right. You're taking bad habits with me.

Meg smiles, simply takes his arm, and squeezes it.

MEG
(whispering)
You idiot.

TOM
Will you cry?

FADE TO BLACK:

INT. MEG'S APARTMENT -LIVING ROOM - DAY

Tom is watching cartoons on TV, eating a yogurt. He looks like a little boy. Meg is on the phone.

MEG

(on the phone)

Are you sure Sandy? You're doing right? Anyway, I'll call you tomorrow. Okay?

(she hangs up.

To Tom)

Tell me. It's the "dolce vita" for you? From someone who cannot stand the middle class. Where are your Marxist theories?

Tom does not want to listen.

TOM

(watching TV)

What were you doing early this morning?

MEG

What do you mean?

TOM

What was in your wardrobe?

Meg is blushing.

TOM (cont'd)

You know, those papers you were watching with luuuuvvv.

MEG

(shyly)

Memories.

Tom turns to her and stares right in her eyes.

TOM

From UCLA too?

MEG

(nodding)

From UCLA too.

TOM

Any pictures of me?

MEG

Some.

(CONTINUED)

CONTINUED:

Tom gets up and comes to her.

TOM
You mean you have pictures of me
and never told me after all these
years?

MEG
Thomas. Not only from you. All of
us.
(as a secret)
Want to see them?

TOM
Okay.

Happy as a little girl, Meg takes her stuff from the wardrobe and shows it to Tom. She hands him a first picture.

MEG
Me, fourteen.

Tom takes the picture and compares it with Meg with a doubtful smile.

TOM
Is that you? You were cute then.

MEG
Thanks. But you mean now--

TOM
No.
(looking at her)
Don't worry.

Meg takes another picture out.

MEG
Remember this one?

TOM
Our day off to Malibu.

Another picture.

MEG
My twentieth birthday.

TOM
Yeah, I remember this one. You
were dancing all night with your,
so-called, Swedish or Dutch
cousin.

(CONTINUED)

CONTINUED: (2)

MEG

Ah? That's why we didn't hear you
all over that night?

TOM

(avoiding the question)
Any more?

Meg stares at him for a short while with an amused look,
then, she takes another picture out.

MEG

This one, is our first anniversary,
at Babe's place. I nearly didn't
come. I couldn't find the right
clothes to wear.

TOM

Funny. Same for me. I mean, I was
not at ease and I had to drink
few glasses before to give me
nerves.

MEG

I was happy to see you.

They are getting closer.

TOM

That's a fucking long time ago.

MEG

Seven years.

TOM

No way?

MEG

Yeah. Do you remember, this is
that night Babe's neighbor yelled
at us about the noise.

TOM

This sucker with his rifle who
thought he was Stallone. He swore
to--

(in a grave tone of
voice)
--kill us all.

Meg stares at him, worried.

MEG

You think that--

(CONTINUED)

CONTINUED: (3)

TOM
I don't fucking know.

MEG
Seven years.

TOM
You've got McGrath's number?

MEG
By the phone.

TOM
(getting up)
Who fucking knows?

He picks up the phone and dials McGrath's number.

TOM (cont'd)
(on the phone)
Lieutenant McGrath.
(a beat)
Ask him to call back Meg
O'Connors as soon as possible.
Yes, he's got her damned number.
(he hangs up.
To Meg)
Of course, he's off.

MEG
Nothing tells us that this wacko
is--

TOM
Why not?
(to himself)
Yeah. Too good to be true. Too
easy too.

MEG
There are nutters everywhere. But
after seven years.

Tom is wearing his jacket.

TOM
Are you coming?

MEG
Where are you going?

TOM
Trust me.

(CONTINUED)

CONTINUED: (4)

MEG
I used to hate it when you said
that.

TOM
Okay. We're off to Babe's.

FADE TO BLACK:

EXT. L.A. STREET - DAY

Meg's car is parked by Babe's building. Tom and Meg get off
the car. Meg seems quite not sure.

MEG
Don't you thing we're making
another mistake?

TOM
No. Trust me. Sorry. Whatever, it
wouldn't be the first.
(a beat)
Or the last.

They enter the building.

INT. BABE'S BUILDING - DAY

While Tom is waiting for the elevator, Meg is checking
Babe's floor on a list.

TOM
I know. Fourth floor.

MEG
(cynically)
Okay. I trust you.

They enter the elevator as the door opens.

INT. BABE'S BUILDING - CORRIDOR - DAY

Tom and Meg step out the elevator.

TOM
(nodding to a door)
That's it.

Babe's apartment is stuck between two other apartments. Tom
takes a pen out and notes the first name on the door: LOGAN

(CONTINUED)

CONTINUED:

MEG
(whispering)
What about somebody's coming?

TOM
Ring her bell.

Meg rings the bell.

Tom notes the other neighbor's name:

MANSFIELD

The elevator door opens. Tom puts the paper in his pocket and turns to Meg.

Tom (cont'd)
(meaning)
Fuck! I told you she wasn't home!
You trust me now?

A couple in the forties steps out the elevator. They look at Tom and Meg with a suspicious eye.

Tom (cont'd)
And you're not even sure about
the day. You're really full of
shit.

The couple opens Mansfields' door.

MRS. MANSFIELD turns to Meg with a sorry smile.

MRS. MANSFIELD
(to Meg)
Have a nice day.

MEG
(embarrassed)
Thank you.

TOM
I'm out of here!

He nods to Meg and starts to walk to the elevator where they disappear.

INT. BABE'S BUILDING ELEVATOR - DAY

Tom and Meg are facing each other in the elevator.

TOM
Well, it was closed.

(CONTINUED)

CONTINUED:

MEG
 (upset)
 You could avoid to talk to me
 this way.

TOM
 I had to act naturally.

MEG
 Classic.

CUT TO:

INT. BABE'S BUILDING - LOBBY - DAY

Tom and Meg are stepping out the elevator and they meet an
 OLD LADY in the lobby.

TOM
 (to Meg, out loud)
 Stop talking to me this way! I've
 had enough of you, damn!

The old lady enters the elevator as Tom is having fun. Meg
 steps away, grimacing.

FADE TO BLACK:

EXT. L.A. STREETS - INT. CAR MEG - DAY

Meg is behind her steering wheel. Tom, by her side, head
 towards Babe's building.

MEG
 What do we do now?

TOM
 I have an idea.

MEG
 After seven years, he should have
 moved out.

TOM
 We'll figure it out soon.

DISSOLVE TO:

INT. MEG'S APARTMENT -LIVING ROOM - NIGHT

Tom is seated by the phone. Meg is looking in a phone book.
 She stops her finger on a page.

(CONTINUED)

CONTINUED:

MEG

Get it. Mansfield. West 17th. 555-21-07.

Tom picks up the phone and dials the number. Meg is about to speak when Tom put his finger on her lips. She puts her ear on the receiver, and holds it so that of necessity Tom's cheek is almost against hers. He is very conscious of her proximity.

TOM

(on the phone)

Mrs. Mansfield? I'd like to talk to your husband.

(a beat)

Mansfield? We know who you are. Police will soon be informed and--

MANSFIELD (V.O.)

(filtered on the phone)

Who are you?

TOM

(on the phone)

C'mon motherfucker. You perfectly know what I mean.

MANSFIELD (V.O.)

(filtered on the phone)

Listen to me, you son of a bitch! I don't know what you want, but I'm gonna kick your ass if I catch you!

He hangs up. Tom feels kinda stupid with the receiver still in his hand.

MEG

Well, you've met your match.

TOM

((not listening))

Next.

Meg looks again in the phone book.

MEG

(reading)

Logan. West 17th. 555-45-23.

Tom dials the number.

IT RINGS, RINGS, RINGS

NOBODY'S HOME

(CONTINUED)

CONTINUED: (2)

TOM
(hanging up)
Good.

MEG
What the hell are you playing?

TOM
Wanna scare the fuck out him. I want him to know we know who he is. So he'll calm his ass for a while. Or make a wrong move. Gotcha?

MEG
What about McGrath?

TOM
Forget about him.

MEG
We should tell him our story.

TOM
(thinking)
Yep. And if we are wrong, we'll be complete morons.

Meg is standing up.

MEG
I'm tired. I'm off to bed.

TOM
By yourself?

MEG
(very seriously)
Whatever happens, and as long as this story doesn't end, I won't be able to do anything.

FADE TO BLACK:

EXT. L.A. STREETS - GYMNASIUM - NIGHT

A black sedan is parked in a street by Luke & Delphine's gymnasium. Inside, THREE MEN are asleep.

On the other side, a van is slowly driving into a garage.

INT. GYMNASIUM - LIVING ROOM - NIGHT

As we can hear CAR'S ACCELERATOR NOISE in Luke and Delphine's empty apartment, a hidden shadow wakes up, and jumps.

A RAY OF LIGHT REVEALS THE WHITE SHAPE OF THE BABY MASK

INT. GYMNASIUM - GARAGE - NIGHT

Luke and Delphine, her cat Minet in her arms, are getting out of the van.

LUKE

There's really no place like home.

DELPHINE

Anyway, you cannot stay four days away.

LUKE

Away from my piano.
(coming sweetly to her)
Happy to get home?

DELPHINE

I should admit it.

He hugs her.

LUKE

You're under arrest, mademoiselle.
I can do whatever I want with you.

He starts rubbing her breast.

DELPHINE

Everything?

LUKE

The whole thing.

DELPHINE

(mischievously)
Okay. But later then. Get the stuff off the van first.

She steps out.

LUKE

Alone?

(CONTINUED)

CONTINUED:

DELPHINE

I have to feed Minet. And a hot milk for myself before going to bed.

She kisses him and steps out the garage. Luke gets in the van.

LUKE

(singing)

I'm going to fuck her head out.
(the lights went off)
Oh, spooky.

A DOOR IS SQUEAKING

LUKE (cont'd)

I love it. I'm scared to death.

The shape approaches the van.

LUKE (cont'd)

You want it here? No more hot milk?

Luke is stepping out the van when a wrench violently hits his head. He collapses in the back of the van. The shape gets behind the steering wheel and starts the engine on.

A DARK AND THICK SMOKE ARISES FROM THE EXHAUST PIPE

The shape gets off the van and grabs a big locker-chain from a motorbike parked by the van, and gets back into the van, next to Luke.

The gloved hands puts the heavy chain around Luke's neck, slips it in the van structure, and locks it.

The shape gets out of the garage, locking the door, letting the engine on.

BACK TO:

INT. GYMNASIUM - KITCHEN - NIGHT

Delphine is in the kitchen, feeding her cat that is turning around her legs, meowing. The milk is heating in a saucepan.

DELPHINE

(to the cat, in French,
subtitled)

So, you are starving Minet?

(CONTINUED)

CONTINUED:

She is fixing herself a hot milk when the gloved hand presses her mouth. Delphine tries to escape, but cannot. Her hand looks desperately for something to grab and reaches the saucepan handle where the milk is heating. Quickly, she throws the content on the shape's face.

Boiled, the shape lets her go, moaning with a masculine voice. The shape rips his mask off, but we still cannot see his face.

THE BABY FACE MASK FALLS ON THE FLOOR

Delphine takes the advantage to rush out the kitchen, panting.

Delphine (cont'd)
(shouting)
Luke!!! Luke!!!

INT. GYMNASIUM - LIVING ROOM - NIGHT

The French girl runs to the high plants in the gymnasium and ducks, hiding. She is out of breath.

Light is on.

The shape with the trench coat and hat enters the room, wiping his face. Then, he puts the mask back on.

Delphine's cat, as if nothing's happened, walks out of the kitchen, and comes in the gymnasium.

The shape follows him with his eyes.

At this very moment, Delphine realizes with horror that--

THE CAT IS COMING TO HER!

The animal reaches her and rubs on her legs, purring. Delphine tries to gently push him back but the cat comes back.

The shape is walking towards her.

Delphine waits for the shape to be closer, throws a plant at his face --

AND MISSES HIM

THE SHAPE
(grumbling)
You bitch.

Delphine rises and rushes to the garage's door.

(CONTINUED)

CONTINUED:

LOCKED

DELPHINE IS DESPERATELY BANGING UPON THE DOOR

DELPHINE
 (shouting, mixing French
 and English)
 LUKE!!! FOR GOD'S SAKE!!!
 LUKE!!! COME QUICK!!! PLEASE!!!

She can try as she may pull on the knob, the doors stay closed.

As the shape walks toward her, Delphine bursts nervously into tears. She cannot even knock on the door anymore, forceless. She is slowly slipping on the floor.

DELPHINE (cont'd)
 (sobbing)
 Luke.
 (she turns to the shape,
 begging)
 Please, no. Mister.

The gloved hand grabs her hair and pulls her across the gymnasium. On her way, Delphine tries to catch the plants, and grabs one of the piano's legs. Her fingers nail SQUEAK on the varnished wood and drop it.

Then, she grabs once more the piano with her legs and stops the shape's walk. The gloved hand, surprised, drops her hair. Delphine grabs the shape's leg and bites him.

THE SHAPE SHOUTS

Delphine is standing up and sprints to the kitchen.

INT. GYMNASIUM - KITCHEN - NIGHT

Scared to death, she searches every drawer for a makeshift weapon. She grabs a frying pan in one hand and a peeling knife in the other. She waits for the shape, panting, watchful.

BUT NO ONE IS COMING

She turns to the kitchen window and throws the fried-pan in it, breaking it, and starts screaming.

DELPHINE
 (shouting, mixing French
 and English)
 HELP, ANYBODY!!! HELP!!!

(CONTINUED)

CONTINUED:

NOT MORE NOISE IN THE GYMNASIUM

FADE TO BLACK:

EXT. L.A. STREETS - GYMNASIUM - NIGHT

Inside the car parked by the gymnasium, one of the men is waking up, jumping. BERT. He shakes and wakes the second man up. HOMER.

BERT
Did you heard that?!

HOMER
Huh?! What?!

BERT
Don't tell me you were sleeping?!

HOMER
Just like you.

BERT
Like a shout coming--

He stops. Gym's lights are on.

HOMER
Oh, shit!!

They rush out of the car. Slamming the sedan doors, they wake up the third man who sees his two colleagues running to the gymnasium. SAMPSON.

EXT. GYMNASIUM - NIGHT

Brandishing their gun, the two policemen rush to the gym's open door where the light is on now. They hide on the door sides. Not a noise is coming from the inside.

Bert kicks the door. They nod to each other. Bert stands in front of the open door, aiming inside.

NOBODY'S HOME

Bert nods to Homer to follow him.

INT. GYMNASIUM - LIVING ROOM - NIGHT

An heavy silence fills the gymnasium. Then, a SHARP NOISE can be heard. Like a door banging.

Bert nods to Homer.

(CONTINUED)

CONTINUED:

The kitchen.

Without a noise, the two policemen reach the kitchen door, and find the broken window opens on the night, hammering.

INT. GYMNASIUM - KITCHEN - NIGHT

They both sigh. However, Bert squats and finds a weird object on the tiled floor.

A BLOODY PEELING-KNIFE

HOMER

Holy shit.

Sampson joins them, panting.

SAMPSON

What the f--?!

Bert looks at him.

BERT

Call McGrath right away. We're in deep shit.

HOMER

Wait. It doesn't mean a thing.

Blood spots are running from the peeling-knife to the kitchen window.

BERT

(very fast)

Homer! Check out the basement!
Simpson, you out!!

Homer steps out of the kitchen.

SAMPSON

(pissed out)

That's Samp-son!

BERT

Yep. Whatever. Out, anyway.

INT. GYMNASIUM - LIVING ROOM - NIGHT

Sampson rushes out too. Bert, by himself, comes back in the quiet gymnasium.

SOMETHING IS MOVING IN THE PLANTS

Gun in hand and watchful, Bert is approaching.

(CONTINUED)

CONTINUED:

CAREFULLY

SLOWLY

Suddenly, Minet is getting out from a plant, MEOWING. Bert sighs. He takes the cat in his arms.

BERT
 (to the cat)
 Hi, pussy. Wanna scare Uncle Bert?

The cat is purring in his arms.

BERT SMILES AT THE CAT WHEN HE FREEZES

He drops the animal.

In front of him, five feet above the gymnasium floor, Delphine is hanged, one of the stationary ring ropes around her neck.

Bert (cont'd)
 (shouting)
 Homer! Homer!

Homer is rushing in the gymnasium, coughing.

HOMER
 (coughing)
 There's one downstairs!

He reaches Bert who cannot take his eyes off the French girl body. Sampson joins them.

SAMPSON
 (panting)
 This motherfucker won't go very far!

THERE IS BLOOD ALL OVER THE PLACE

He freezes when he sees Delphine's body.

FADE TO BLACK:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

In Meg's silent apartment, Tom cannot sleep. Lying on the sofa, he is staring at the ceiling. Suddenly, he gets up. Silently, he gets dressed and puts his shoes on.

Then, he steps out the apartment.

INT. GARAGE - NIGHT

In an old garage, somewhere downtown, two men are hustled about a superb black apparently brand new BMW .

The first man, middle-aged, white hair, is squat in front of the car unscrewing the plate. COSTELLO. At his feet, a Mexican car plate.

From under the BMW, two feet are emerging.

We can hear, a FILE NOISE.

Someone is KNOCKING on the garage front door.

The TWO MEN freeze.

The knocking on the door sounds like a code: TWO KNOCKS, THEN THREE KNOCKS.

COSTELLO
Who goes there?

TOM (V.O.)
Costello! That's me, Tom!

Costello sighs, gets up, and opens the door. Tom steps into the garage.

COSTELLO
(grave tone)
What do you want?

TOM
I'll need your stuff.

COSTELLO
Of course.

TOM
If you knew what I--

COSTELLO
(interrupting)
Don't wanna know.

He steps out of the garage. A very young man slips out from under the BMW, smiling.

LED ZEP
Hi, Tom.

COSTELLO
Hi, Led Zep. How you're doing?

(CONTINUED)

CONTINUED:

LED ZEP
Kinda rubbing.

TOM
You're lucky bastard.

Costello comes back with a small-leather tool-bag and hands it to Tom.

COSTELLO
You belong to jail.

TOM
(cynically)
Are you talking to me? Thanks
Costello. See you Led Zep.

LED ZEP
Ciao Tom.

Tom steps out. Costello closes back the door behind him and comes back to the car plate. Led Zep stays pensive.

COSTELLO
Back to work or I send you back
to school.

Led Zep slides back under the BMW.

FADE TO BLACK:

EXT. STREET - INT. PHONE BOOTH - NIGHT

Tom is in a phone booth. He takes out from his pocket a page torn from Meg's phone book. He takes a glimpse at his watch: four past midnight.

He picks up the phone, dials the number, waits for several ringing, and hangs up, satisfied.

INT. BABE'S BUILDING - CORRIDOR - NIGHT

Everything is quiet in the dark corridor. Tom steps in the corridor to the door next to Babe's:

LOGAN'S

Tom squats, and unfolds the tool-bag on the floor. He takes a flash lamp and a large bunch of keys. The flash lamp between his teeth, he chooses the good key. He really acts like a pro.

CUT TO:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Meg, wearing a long T-shirt, half asleep, steps in her kitchen, and pours herself a glass of water.

CUT TO:

INT. LOGAN'S APARTMENT - LIVING ROOM - NIGHT

Tom, by the light of his flash lamp, enters in the dark Logan's apartment. The light beam pans on the walls. The wallpaper looks washed out and slightly peeling at the edges.

Tom closes slowly the front door and steps silently in the apartment. A flat like any of the million in Los Angeles. On a cupboard, a picture under frame: a woman in her thirties, smiling.

BACK TO:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Meg passes by the couch and realizes Tom is not here anymore.

MEG
(to herself)
Oh, no.

She turns to the phone and sees the phone directory open, a page torn. She closes her eyes.

BACK TO:

INT. LOGAN'S APARTMENT - LIVING ROOM - NIGHT

By the light of his flashlight, Tom steps into the bedroom.

INT. LOGAN'S APARTMENT - BEDROOM - NIGHT

On the bed, scattered about, men's cloths. On the bedside table, the same picture seen in the living room.

Without a noise, Tom opens a wardrobe. The inside is spared in two: a man's side with crumpled clothes and a woman's side with well-ironed, starched clothes. They look practically brand new.

BACK TO:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Meg is now kneeled by her phone. She picks up the receiver. Self-assured, she dials a number and waits.

MEG

(on the phone)

Lieutenant McGrath.

(very sharp)

I don't give a fuck where is he! He could be on Mars or sleeping, put me through! I talked to him five minutes ago. Tell him Meg O'Connors wants to talk to him.

(Meg takes her cigarettes and lights one of them)

Lieutenant. You told us to tell you even the slightest detail? Seven years ago, we celebrated at Babe Collins place. We didn't care about making noise--

FLASHBACK - BABE'S APARTMENT - NIGHT

We are in Babe's apartment, seven years earlier. A small flat, identical to her neighbor's. On the walls, some Broadway musicals posters.

Everyone is here: Babe, Luke, Clair, Delphine, Chuck, Tom, and Meg.

By the way they act, they look, they seem younger. They are having good fun. Several bottles are empty on the floor. Late 90's MUSIC is playing quite loudly.

Chuck finishes a story.

CHUCK

--So, the dwarf tells him: "Don't fuck me up. All night long, we've been trying to get on the bed."

The booze helping, they all burst in laughter, except Delphine.

DELPHINE

(to Meg)

I didn't get it.

TOM

(laughing)

Wait a minute. I figure it out for you.

(CONTINUED)

CONTINUED:

LUKE
Oh yeah! In 3D!

BABE
(playing the game)
Oh no! No hanky-panky here! I'll
have to clean all this mess up
afterward!

LAUGHS

MEG
By the way. Breaking news. I'm
getting married.

TOM
Are you? You finally found one
who can stand you?

DELPHINE
Cool! True?

CLAIR
Tell us.

LUKE
Help! She's mad!

Everyone seems glad for her, except one: Tom.

MEG
He's handsome. Tall. Rich. AND--
SMART.

BABE
A dream comes true.

CHUCK
Dial 911!

CLAIR
Fuck you! Let her talk.

DELPHINE
(to Meg)
How old is he?

Meg hesitates.

MEG
Fifty-six.

General grimace. Except for smiling Tom.

BABE
Chuck's right. You're nuts.

(CONTINUED)

CONTINUED: (2)

CHUCK
I told you to call 911.

TOM
Obviously, only old cusses want
you.

LUKE
What a jealous guy!!

CLAIR
(to Meg)
You're fucking out of your mind.

Meg bursts into laughter.

MEG
Big time, I had you! I really
appreciate my independence to do
this kind of things. You should
have seen your faces.

They all have a good time.

CLAIR
You scared the fuck out of us.

TOM
(vexed)
Indeed. Very funny.

Someone is KNOCKING on the wall. Laughter ceases.

VOICE MAN (V.O.)
(shouting)
Shut the fuck up! I'm working
tomorrow!

They all look at each other and laugh again. Babe is
getting up.

BABE
(imitating Schwarzenegger)
I'll be back.
(to Chuck)
Chuck, gimme a hand, would you?

She steps into the kitchen along with Chuck.

MEG
(sweet, to Tom)
Would you be sad if I get
married?

(CONTINUED)

CONTINUED: (3)

TOM
(shrugging)
Don't give a damn. It's your
karma after all.

MEG
You're sure?

LUKE
(singing)
Hare Krishna, hare Krishna.

Everybody's singing, except Tom.

ALL
(singing)
Krishna, Krishna, hare, hare.

DELPHINE
I don't know if I will ever marry
someone one day, but he has to be
a-- How do you say in English:
"Prince Charmant"?
(she has a go)
"Charming Prince"?

MEG
Better say Mister Right.

DELPHINE
Mister Right. Right.

LUKE
Anyway, she's not born yet the
one who will put the hook on me.

The lights go off. Babe gets out of the kitchen with a huge
anniversary cake topped with a giant candle.

WHISPERS OF WONDER

Chuck follows Babe with a tray with a bottle of champagne
and seven glasses.

BABE
Happy anniversary to you all.

Meg is taking pictures. They all surround the cake to be on
the picture.

ALL
(in unison)
Get ready!? NOW!!

They all blow the candle. Lights are back. Babe takes a
glass of champagne and cheers. Meg still takes pictures.

(CONTINUED)

CONTINUED: (4)

BABE

To us!

ALL

(in unison)

To us!

Laughter again.

Someone is BANGING on the door.

They all shut up.

LUKE

(to Babe)

If it's your neighbor, ask him to
have a drink with us.

Babe reaches the door and opens it. As soon as the door
opens, a MAN holding a rifle pushes Babe back.

He is in his thirties, looking mad. He aims at the group of
friends with his rifle.

THE MAN

(yelling)

You shut the fuck up?! I'm sick
of shitty scum like you!!

(drawing a nervous grin)

You don't laugh anymore now, do
you?!

Tom stands up.

TOM

Cool it, man. Cool it.

The man aims at him.

THE MAN

Shut your fuck up sucker or I
shoot you first.

Just behind the man, a YOUNG WOMAN wearing a long nightgown
interferes. Her eyes are reddish. We guess she cried.

THE YOUNG WOMAN

(to the man)

Wally. Stop it. Please. Come
home.

She grabs his arm. He pushes her back.

THE MAN

(to the young woman)

Leave me alone!

(CONTINUED)

CONTINUED: (5)

BABE

We're sorry. We couldn't know.

The man takes one step to them, threatening.

THE MAN

Do you know how I'm dealing with
shitty scum like you?!

The young woman grabs him again. She enters Babe's
apartment.

SHE IS PREGNANT

THE YOUNG WOMAN

(to the man, sobbing)

Wally. Come home. Wally. They're
just kids!

Once again, he pushes her roughly back.

BABE

Okay, Mister. We won't make a
single noise. We're deeply sorry.

She switches the music off.

THE MAN

It would be too nice. You fuck
with people nerves and when it's
done, you stop it.

The young woman comes back to her husband and grabs him by
the arm.

THE YOUNG WOMAN

(to the man, begging)

Wally. I beg you!

Pushing her back again, he kicks her in the belly with the
rifle butt stock. The young woman goes backward and,
stumbling, disappears in the corridor.

The group of friends doesn't know what to do.

BABE

Listen, Mister. Okay. We're sorry
for the noise.

ALL

We're sorry.

THE MAN

(hatefully)

Shitty dickheads!

(CONTINUED)

CONTINUED: (6)

Out of spite, the man spits at them and slams the door, leaving the friends wordless.

END OF THE
FLASHBACK

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Meg is still on the phone. Her cigarette consumed between her fingers. She looks quieter.

MEG
(on the phone)
That's all Lieutenant. A very simple story in fact. Yes, Lieutenant. I understand. Locked up.

She hangs up, thinking. She gets up and comes to lock her front door.

FADE TO BLACK:

INT. LOGAN'S APARTMENT - BEDROOM - NIGHT

As soon as Tom closes back the wardrobe door, a NOISE is heard in the apartment. The front door opens.

Trapped, Tom does not know what to do. He switches his light off and slips under the bed.

Just in time because light is now on and two feet are walking on the bedroom floor. A MAN sits on the bed, his feet just inches from Tom's face. The man unties his shoes, takes them off. Then, it's his trousers turn. He gets up and disappears in the bathroom.

We can hear WATER NOISES pouring in a bath tube.

Tom gets out from under the bed and slowly walks out of the bedroom. He walks carefully, avoiding making a single noise, and has to step in front of the bathroom door.

The man is standing in front of the closet door, staring at the mirror in front of him. Tom passes the door and steps to the bedroom door.

Carefully, he unlocks the door.

LOGAN
(to Tom)
Freeze asshole.

(CONTINUED)

CONTINUED:

Tom freezes. He turns slowly and faces a man in his fifties, wet face, wearing underclothes, and holding a gun. Tom looks at Logan approaching and threatening.

DISSOLVE TO:

INT. MEG'S APARTMENT - BATHROOM - NIGHT

Meg is in her bathroom, in black panties, and wearing a white blouse, when she hears a NOISE in her apartment. Smiling, she steps out of the bathroom.

MEG

Thomas. I really thought you were gone down there. You scared me. Don't do this to me, would you? I kind of care for you. I called McGrath and he told me to--

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

She stops, petrified.

It's not Tom standing in front of her, but the shape with the green trench coat and hat. He is still wearing the baby mask and smokes a cigarette through the "mouth".

MEG

Who are you?

She takes a glimpse to the apartment door still closed.

MEG (cont'd)

(incredibly calm)

How did you--

THE SHAPE

(whispering)

Magic.

Meg figures out that her windowpane is open on the night. The shape drops the cigarette on the carpet and steps on it. A drop of blood drips on the carpet.

MEG

We know who you are now.

(a beat)

Wally.

The shape takes his mask off. He is Wally, Babe's neighbor.

He looks nearly twenty years older than in the flashback, ; tired, and marked with life.

(CONTINUED)

CONTINUED:

Suddenly, Meg rushes to the bathroom, locking the door.

BACK TO:

INT. MEG'S APARTMENT - BATHROOM - NIGHT

Scared to death, she is desperately looking for something to use as a weapon. She grabs a hairspray and waits. A loud BANGING on the door makes her jump.

A SECOND

With the third, the door BREAKS.

Meg brandishes the hairspray to Wally's face, but he manages to throw it in the closet, SMASHING the mirror. The closet door opens and lets different stuff (bottles, razor) fall on the tiled floor.

Stuck and barefoot among broken glass, Meg steps into the bathtub.

Wally steps to her, limping.

WALLY

You're gonna be the last to die.

Meg does not get it. Then, she turns to the right, to the left. No way out.

WALLY (cont'd)

It's gonna be a great honor for you.

Meg tries to think.

WALLY (cont'd)

Cat got your tongue, love? You were more eloquent seven years ago.

Wally picks up the razor on the floor.

THE BLADE SHINES INTO THE LIGHT

Meg judges the door angle. Then, she grabs a towel, throws it at Wally's face, and jumps to the door. She stumbles Wally on her way out. In a last reflex, he lowers his hand, and cuts Meg's shoulder plate.

The razor blade lacerates Meg's white blouse and skin. She stumbles on the bathroom entrance, moaning.

Wally is standing at her feet, very calm.

(CONTINUED)

CONTINUED:

WALLY (cont'd)
That's for what your French slut
did to me.

Meg looks at him, horrified. She holds her shoulder, trying to contain the pain. Blood runs between her fingers. She turns back to Wally.

MEG
You bastard! All this just for
some noise.

WALLY
WHAT!!?

He laughs as a maniac.

BACK TO:

INT. LOGAN'S APARTMENT - NIGHT

Tom is seated on a chair in Logan's apartment. The man is still aiming at him. Then, slowly, still looking at Tom, he picks up his phone, and dials a number.

LOGAN
(on the phone)
McPherson? Logan calling.

TOM
You'll never believe me. But if I
ever knew you were a cop and you
were living here for two years,
I'd never have come.

He's about to stand up, but Logan, with his gun, stops him.

LOGAN
(on the phone)
Listen. I've got a 4-5-9 in my
own apartment. Funny, isn't it?
(a beat)
You bet I'm waiting for you.
(he hangs up.
To Tom)
And you shut up. You, amateur.

FADE TO BLACK:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Meg is lying on her side, on her sofa, holding her shoulder. Blood reddens her white blouse.

(CONTINUED)

CONTINUED:

Wally is seated by her, razor in his hand. He looks like talking to himself.

WALLY

How I loved my Tammy. And she loved me. We were so happy. We settled down in this apartment. Our 'love nest' as she used to say.

FLASHBACK - WALLY'S APARTMENT - NIGHT

We are in Wally and Tammy's apartment. The wallpaper is different from the Logan's.

Wally and Tammy look very happy and in love.

WALLY (V.O.)

Even if it was small, we were home. We belonged here. She had just one dream. A child.

Tammy is pregnant.

WALLY (V.O.)(cont'd)

Her child. Our child. We tried and tried, and finally.

(a beat)

He would have been seven now. At first, she was so cheerful. We were laughing for nothing. Then, she got tired.

FLASHBACK - WALLY'S APARTMENT - DAY

Tammy is lying on a bed. She looks very tired.

WALLY (V.O.)

She slept a lot. One day, she even asked me for me some hazel nuts.

(softly laughing)

Hazel nuts. Why hazel nuts?

FLASHBACK - WALLY'S APARTMENT - NIGHT

Wally and Tammy are both lying in their bed, but cannot sleep. Wally looks pissed off. Tammy is sobbing.

WALLY (V.O.)

And this night, you fucked everything with your fucking noise. Your fucking music.

(CONTINUED)

CONTINUED:

WALLY(cont'd)

Tammy couldn't sleep. She was so tired. She was crying. How she cried.

CUT TO:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHTG ROOM - NIGHTT

Facing Meg in the darkness, Wally is still talking as to himself.

BACK TO:

FLASHBACK - WALLY'S APARTMENT - NIGHT

Wally is banging on the bedroom wall.

WALLY (V.O.)

I'd do anything to make her stop crying. I was banging on the fucking wall, but you were laughing, laughing at her. So, I didn't give a shit.

Wally, though Tammy's begging, gets up and is taking his rifle.

WALLY (V.O.) (cont'd)

I wanted to kill you all. I took my rifle. But, she wanted to stop me. I couldn't stand it. Anger blinded me. And I hit her with my gun. In the stomach. Me, the one who loved her the most in the world. She fell in the corridor.

FLASHBACK - BABE'S BUILDING - CORRIDOR - NIGHT

Wally is leaned over Tammy on the corridor floor. She is bad. He is crying over her as she seems to suffer.

WALLY (V.O.)

Her stomach was hurting. She cried to me: 'Honey, my stomach hurts.'

FLASHBACK - HOSPITAL - DAY

Wally is standing at the foot of Tammy's hospital bed. She looks like sleeping, very quiet.

(CONTINUED)

CONTINUED:

WALLY (V.O.)

Two days later, they died in the hospital. Tammy-- and Paul.

Wally bursts into tears.

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

WALLY

Both dead.

MEG

We never did it on purpose.

He seems like he doesn't hear her.

WALLY

Seven years of patience. Seven years to know everything about you all.

IN A SUCCESSION OF FLASHES, WE SEE WALLY STANDING IN FRONT OF TOM'S TRAILER, MEG'S BUILDING, CLAIR'S BUILDING, CHUCK'S BUILDING

Suddenly, Meg's naked leg draws. Meg kicks him in Wally's hurt leg. Blood splatters under trousers and reddens Meg's foot.

Wally SCREAMS and holds his thigh. He drops the razor on the carpet.

With an extraordinary effort because of her wounding, Meg kicks back. Her bare foot eagerly kicks Wally's wound, twice, three times.

Unbalanced, Wally crumbles, still holding his leg, moaning.

Meg jumps out the sofa and rushes to the front door.

Scared, she cannot open the door. She manages, at last, to turn the doorknob, and opens the door.

INT. MEG'S BUILDING - CORRIDOR - NIGHT

Meg is rushing into the corridor, when Wally grabs her leg, and makes her stumble on the carpet. Meg SHOUTS. Her YELL ECHOES in the whole building.

Wally holds her foot, pulls her to him. Eagerly, Meg stamps on his face, still SHOUTING.

(CONTINUED)

CONTINUED:

Wally releases her. Though the pain, Meg gets up and races to the corridor. Hysterical, she bangs on every door, but not one opens.

MEG
(sobbing)
HELP ME!

She runs to a tiny window at the end of the corridor and, though the pain, slips through it.

EXT. FIRE EXIT - NIGHT

Meg is stepping on the fire escape and desperately looks for the ladder. Reaching it, she pulls on it but, kinda rusty, the ladder is stuck. Starting to cry, she pulls again, and the ladder slips down.

Wally appears at the window.

Looking up, Meg steps on the first step of the ladder and starts climbing. Her blouse is floating in the night wind. She finally reaches the roof. Looking down. Wally is right behind her.

Beyond the rooftop is another building, about ten feet lower and separated by a 20-foot alley. But Meg does not slow down. She leaps across the void and makes it to the other building, landing in a sprawl. She reaches the edge and looks down. Six stories. No ladders or fire escapes this time.

Wally is still running across the roof.

Meg backs up from the edge and then runs toward it. Out into the void. Moving-- airborne-- then--

WHAM!

Right into the parapet wall.

Slipping down. Brick wall right in her face. Her bloody fingers grab for a rusty piece of pipe running along the edge.

Looking down. Her feet are dangling over a sixty-foot drop. A cat is walking through a patch of light in the alley below, oblivious.

Breathing raspy, Meg is snapping a look up as the pipe gives way, but-- snapping a look down.

Walls rushing past, SOUND OF WIND, and her own raspy SCREAM. Ground rushing up.

(CONTINUED)

CONTINUED:

Pavement fills FRAME. A Burst of violent red light. SOUND LIKE A GUNSHOT. BUT NO ECHO.

ONLY SILENCE

AND BLACKNESS

FADE TO BLACK:

INT. MEG'S BUILDING - CORRIDOR - NIGHT

BLACKNESS

Empty and echoing. CLOSE UP ON MEG. She looks like sleeping. Over her forehead, a slight trace of blood.

She is carried in Tom's arms.

Meg opens her eyes and looks up to him.

MEG
Oh, Thomas.

Tom hugs her. Meg moans.

TOM
(worried)
You okay?!

She nods weakly.

Tom (cont'd)
Can you walk?!

MEG
I think so.

He puts her down on the floor. Meg realizes that McGrath is here too and two of his MEN.

TOM
We found you in the back alley.
What happened?

Meg tries to remember but she can't. She simply shakes her head.

TOM (cont'd)
I'm glad you're still alive.
(trying to joke)
What an idea to take a walk out
butt naked. Especially in the
trash bags.

He freezes. He just saw his hand is full of blood.

(CONTINUED)

CONTINUED:

MEG'S BLOOD

As they reach the apartment, McGrath draws his gun out, and enters the place along with his two MEN.

MEG
(sobbing)
It was him. Babe's-- neighbor.

TOM
(reassuring)
I know. I know.

They don't make a move, staying in the middle of the corridor, entwined. McGrath is coming back, panting.

MCGRATH
It's alright. He's gone. But he's
losing lot of blood!
(he smiles at Meg)
You'll be alright?

Meg just nods, trying to smile. Tom takes her in her apartment. One of the neighbors' apartment door slowly opens and a head appears, haggard.

Meg turns to the NEIGHBOR, full of hatred.

MEG
(to the neighbor)
It's too late now, motherfucker!

FADE TO BLACK:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Tom steps into the apartment, holding Meg's arm, followed by McGrath.

MCGRATH
(to Meg)
You sure you'll be all right?
Wanna see a medic?

Meg shakes her head.

MCGRATH (cont'd)
I have to leave now. We after our
man. He won't get very far. Hurt
as he seems to be.
(he nods to the blood on
the carpet)
Anyway, I leave you a guardian
angel by your door.

(CONTINUED)

CONTINUED:

TOM

(to Meg, sweet)

By the way, good news. Babe is out of danger. She awoke two hours ago. Groovy, isn't' it?

Lieutenant just told me.

MCGRATH

Better see her tomorrow.

(on his way out, he stops in front of Meg)

Well done, miss.

She smiles at him. McGrath steps out, leaving the young couple alone.

MEG

(to Tom)

Where were you?

TOM

(sweetly)

Your shoulder?

MEG

Thomas, where were you? You scared the hell out of me.

TOM

Bullshit. I'll explain to you later. Your shoulder.

MEG

You've got some alcohol and cotton in the bathroom.

Tom is about to go.

MEG (cont'd)

Gimme a drink before. Something strong. Please.

TOM

My pleasure, Madam.

Touched, Meg smiles. Now familiar with the apartment, Tom opens a cupboard and takes a bottle of tequila, and a glass out. He fills the glass and hands it to Meg.

TOM (cont'd)

Drink.

Their fingers touch.

(CONTINUED)

CONTINUED: (2)

MEG
 (right into his eyes)
 Thanks Thomas.

Tom is going to step into the bathroom when he notices the broken bottles on the floor. The cotton wool is soaked.

TOM
 What a mess.
 (he picks some sticking plaster
 up and comes to Meg)
 I've found this.

MEG
 (sighing)
 I've got an alcohol bottle and
 a handkerchief in the bedroom
 wardrobe.

Tom steps into the bedroom.

TOM (V.O.)
 After all, that's the only room I
 don't know here.

We can hear different NOISES, then a loud "ouch!" Tom reappears with an alcohol bottle and a handkerchief, sucking his thumb.

TOM (cont'd)
 I stuck my finger in the drawer.

MEG
 (kindly)
 My poor little man.

Shameless, Meg carefully takes her blouse off in front of Tom and, half-naked, shows him her back where blood had started to dry on the shoulder plate. Tom seems now intimidated to see her this way. She figures it out.

MEG (cont'd)
 (amused)
 Do I disturb you?

Tom coughs slightly twice and wets the handkerchief with the alcohol.

TOM
 Hang on.

Carefully, he dabs with the handkerchief on Meg's wound. We feel she tries not to moan and be strong in front of Tom.

(CONTINUED)

CONTINUED: (3)

Finally, she throws her chest out and moans.

MEG
Ouch.

TOM
Sorry.

MEG
Carry on.

TIME CUT:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT (LATER)

Meg's wound is now cleaned and bandaged. She breathes deeply.

TOM
It'll be okay?

MEG
Who do you think I am?

She gets ups and stands in front of Tom still squat, breasts naked. Tom rises his eyes up to her, quite shyly.

TOM
So. Good night.

MEG
Wait a minute. You ain't going to sleep on this bloody sofa. And, I don't want to sleep alone tonight.

Tom gently smiles. He stands up and hugs her. Happy, she hugs him back. Tom tries not touching her wound and stays arms spread. She steps away from him.

TOM
Am I that repulsive?

MEG
What's that?

She nods to Tom's waist. He takes a gun out.

TOM
I stole it from a cop. Babe's neighbor. Where McGrath found me. It's for defense. Kind of souvenir.

MEG
(laughing)
My hero.

(CONTINUED)

CONTINUED:

They embrace.

FADE TO BLACK:

INT. MEG'S APARTMENT - BEDROOM - NIGHT

Not a noise in Meg's bedroom. The young couple is asleep in Meg's small bed. Half naked, Meg is sleeping on her belly, at ease, while Tom is stuck on a tiny side of the bed, close to falling off.

ON THE BEDSIDE TABLE, THE GUN STOLEN FROM THE COP

CAMERA runs down the bedside table, on the carpet, turns around the bed, and rushes out the bedroom.

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

In the living room, CAMERA follows the blood traces to the bathroom--

INT. MEG'S APARTMENT - BATHROOM - NIGHT

--runs over the broken glass, and slides up to the bathtub hidden behind a nylon curtain.

The nylon curtain rustles. A gloved hand draws the curtain FROM INSIDE THE BATHTUB. Wally is still here. He looks forceless. He hardly gets out of the bathroom. He painfully strides over the bathtub, pulling on his hurt leg.

Wally walks carefully over the broken glass, avoiding any noise. He steps out the bathroom.

BACK TO:

INT. MEG'S APARTMENT - LIVING ROOM - NIGHT

Wally enters the living-room, limping, and lets himself down in the sofa, resting his leg. After a short while, he hardly gets up and enters the kitchen.

We can hear O.S. some METALLIC NOISE and Wally reappears holding a long KNIFE. The blade shines in the dark.

He hardly reaches the bedroom door. The young couple is quietly sleeping.

Meg is increasingly getting the upper hand with the bed, pushing Tom to the edge.

INT. MEG'S APARTMENT - BEDROOM - NIGHT

Wally slowly steps forwards, without a noise. He turns around the bed, staring at Tom. He is now bedside, next to him.

He holds his knife, ready to strike, when Meg moves, slightly pushing Tom. He falls from the bed as the knife hits the mattress.

Tom wakes up at Wally's feet and sees him. Meg is still sleeping.

Tom is the first to react. He grabs Wally's legs and makes him stumble back. Wally is now on his butt on the carpet, dropping the knife.

Tom throws himself on him, bestrides over his body, and punches him, holding him with the trench coat.

Wally swallows the punches and kicks him in the groin.

Tom collapses on the carpet, breathless.

Wally picks up the knife and stabs-- the carpet.

Tom dodges, but hits his head on the bed, slightly knocked out.

Wally is about to strike again when a SHOT EXPLODES in the silent bedroom.

Wally, amazed, puts his hands at his belly. He looks at his hands:

THEY ARE MACULATED WITH BLOOD

His eyes go wide and he raises up his head to the bed.

Facing him, Meg is on her knees, aiming at him with the police officer gun in hands, shivering.

Wally lowers his crying eyes to his bloody belly. Then, collapses by Tom .

Dumbfounded, Tom slowly gets up, staring at the dead body lying on the floor as a dislocated marionette.

He approaches Meg and sits on the bed by her side. He takes the gun from her hands and puts it on the bedside table.

Meg hugs him from behind and puts her chin on his shoulder.

He kisses her tenderly on her cheek.

(CONTINUED)

CONTINUED:

TOM
It's over now.

MEG
(as a little girl)
I k-- killed-- him.

TOM
You're my hero, don't you know?

Meg hugs him.

MEG
You'll never leave me, will you?

TOM
I won't. You'll work for both of
us.

She sighs.

MEG
Very funny.

They kiss.

FADE OUT:

THE END