

REFRACTION

by
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FADE IN:

INT. DANIEL'S BEDROOM-1968 - DAY

DANIEL BANTREE is six years old, SMALL for his age, with a NERVOUS air. He sits at a battered desk drawing pictures of a pond and ducks.

Dark, grisly religious paintings cover practically every square inch of his walls.

A door behind him and to the right leads to a small room in which his bed can be seen.

The front door of the house is outside his bedroom and to the left; he hears the door open and people enter the house.

Daniel's bedroom door is unlocked from the outside and his MOTHER enters: She is a conservatively dressed and attractive woman in her thirties: she has a gentle smile and kind eyes.

DANIEL

Hi Mommy.

MOTHER

Have you been a good boy,
Daniel?

DANIEL

Yes Mommy.

MOTHER

The Bible says, "Honour thy
Father and thy Mother", do
you remember that?

DANIEL

Yes.

MOTHER

Good.

DANIEL

I love you Mommy.

MOTHER

I love you too, angel.

DANIEL

Can you stay with me, Mommy,
please?

MOTHER

Not tonight.
Will you be the biggest,
bravest boy, just for Mommy?

DANIEL

Ok.

She holds out her hand and leads Daniel out of the bedroom into the

HALLWAY

Daniel twists his head to look upstairs: his Father, JOSEPH, is standing at the TOP of the STAIRS: he is a thin, mean looking man in a cheap brown suit and fedora. Their eyes meet: Daniel is scared.

Daniel looks past his Father to his parents' half-open bedroom door: a figure, a half-seen face melts into the darkness.

Mother gently twists Daniel's face away as she leads him through the front door onto the

PORCH

Daniel sits on the front steps of a narrow brick house indistinguishable from the others on both sides. The neighbourhood is poor but neat and tidy.

Neighbours chat idly in front of their houses and children play in the street.

Slowly, almost imperceptibly, the sound of a man singing "Bringing in the Sheaves" is heard from the top floor of

Daniel's house. As the singing gets louder people gather up their children and move indoors.

Finally, Daniel is left alone in front of his house; the singing is loud and clear and is accompanied by an erratic squeaking of bedsprings.

INT. DANIEL'S HOUSE-1968 - NIGHT

Daniel creeps through the FRONT DOOR, crosses the
HALLWAY

...and is about to open his bedroom door: his Mother appears from the kitchen to the left of the staircase; she is wearing a bathrobe and carrying a glass of milk and a plate of cookies.

MOTHER

I'm so proud of you Daniel.

DANIEL

Thank you Mommy.

MOTHER

(Giving him the milk and
cookies)

Sleep tight angel.

She bends down and kisses his forehead and starts to walk upstairs.

DANIEL

See you in the morning.

MOTHER

Wake Mommy with a kiss?

DANIEL

(Huge smile)

Ok.

Daniel goes into his

BEDROOM

...dark, frightening for a small boy: he puts the milk and cookies on his desk, closes his eyes tightly and hurries through the door to his bed.

OVER A BLACK SCREEN:

The sound of an alarm clock: TICK TICK

...the ticking stops: a heartbeat of dead silence: a hand slams on the clock before the alarm goes off.

FLICK: lightswitch.

INT. DANIEL'S BEDROOM 1968 - MORNING

Daniel climbs out of bed and hurries out of his bedroom and up the

STAIRS

Turns left to the

BATHROOM

Quickly brushes his teeth and washes his face. Hurries down the hall to his

PARENTS BEDROOM

The door is slightly ajar: he waits, listens: hears nothing. Smiles: Daddy has left already. Pushes open the door and runs inside: SCREAMS.

Mother is dead, naked, slashed, throat sliced open, gutted on the bed: her dead eyes stare through her terrified Son.

An insane giggle: JOSEPH stands at the foot of the bed holding a blood-soaked knife.

JOSEPH

C'mere...

CUT TO BLACK

OVER A BLACK SCREEN:

The sound of a clock: TICK TICK. A man's breathing: a man caught in a nightmare.

Rapid scenes flash in and out of the darkness: the scenes are soundless except for the sound of the clock and the increasingly rapid breathing.

PADDED CELL

An old man in a dimly lit cell: he is ancient, forgotten; eyes closed.

INT./EXT POLICE CAR

Daniel, crying hysterically, watches through the rear window of the police car as a stretcher is brought out through the front door of his house. The figure on the stretcher is covered in a blood soaked sheet. A policeman keeps horrified neighbours at bay.

STREET

Daniel tries to catch his Mother on a crowded street: she turns and smiles at him. He tries to catch her but she is always out of reach.

PADDED CELL

The light is strobing on and off like an epileptic seizure: the old man is vibrating, blurring.

STREET

Mother turns into a side alley. Daniel runs in split seconds behind her: she is nowhere.

POLICE CAR

Neighbours cover their mouths, weep in shock: Daniel is clawing at the window: mouthing one word over and over: MOMMY.

PADDED CELL

The old man opens his eyes: white with no pupils.

POLICE CAR

An old lady steps from the crowd and seizes a corner of the bloody sheet: the cop reaches for her arm to stop her.

DARK ALLEY

Daniel turns: Mother totters toward him: a rotted, slashed corpse. Daniel screams.

TICKING stops: one heartbeat of dead silence: hand slams down before alarm goes off.

Footsteps.

FLICK: lightswitch.

INT. DANIEL'S APARTMENT 2008 - MORNING

DANIEL stands, gripping the sink in a tiny bathroom. He is mid-forties, thin, looks worn out and beat down. Nevertheless he has a gentle, kindly demeanour.

His childhood bedroom is now an apartment. A small kitchen counter and bathroom have been added. He walks into the

SITTING ROOM

A metal frame single bed serves as a couch. His walls are covered in pictures of Jesus taken from children's bible storybooks. A TV and VCR sit in a shabby stand: there are 4 Muppet movies in the stand.

Daniel sits on the bed; he reaches for a rotary dial phone on the nightstand and dials a number.

NURSE (V.O.)

Third floor nurses station?

DANIEL

This is Daniel Bantree.

NURSE (V.O.)

(Pause)

Yes?

DANIEL
I'm calling about my Father...

NURSE (V.O.)
Yes?

DANIEL
I wanted to know...
(clears his throat)
...has he changed at all?

Pause

NURSE (V.O.)
He hasn't changed Daniel...is
there anything else I can do
for you?

DANIEL
No...thank you.

Daniel hangs up the phone.

INT. DANIEL'S APARTMENT - MORNING

Daniel is getting dressed for work: a neatly folded work shirt is laid out on the bed; a Muppet movie is playing quietly on the TV and his kettle is whistling on the hotplate. Suddenly the power goes out. Daniel opens his apartment door and walks out into the

HALLWAY

The hallway hasn't been cleaned in years. Across from Daniel is apartment 2: the number is hanging by a thread and garbage has piled up at the door.

The room that once belonged to his parents is now apartment 3.

Underneath the stairs is a small door leading to the cellar. Daniel opens the door and pulls a string hanging from the ceiling: the bulb is burnt out. He walks down the stairs to the

CELLAR

Daniel locates the breaker panel in the darkness and feels for the tripped breaker: a sound, almost unheard...laughter of a little boy: he FREEZES

LISTENS...

...nothing.

He walks back up the stairs and closes the door behind him.

INT. DANIEL'S HOUSE - MORNING

It is still very early; Daniel closes the FRONT DOOR behind him and walks

OUTSIDE

The poor, yet tidy neighbourhood of his childhood has disappeared: garbage is strewn everywhere.

Daniel pauses at the sidewalk to allow a woman with a small boy to pass. The woman is in a hurry: her head is covered with a cheap scarf and she wears a bright RED jacket.

The boy, who is about six years old, looks up at Daniel and smiles, Daniel smiles back.

EXT. FACTORY - MORNING

A grim, dirty, and ramshackle looking factory: it is still almost dark.

INT. FACTORY - DAY

The factory is up and running; the noise is deafening and the air is filled with sawdust.

Daniel is calibrating a lathe and sneaking occasional glances at a woman, CATHY, who is standing at a machine nearby. Cathy is in her late twenties; she is attractive but looks strained and tired: her face bares the marks of fading bruises.

Daniel's SUPERVISOR taps him on the shoulder; the supervisor is accompanied by a new hire, a boy of about 18 years old named ERIC. The supervisor wears a work shirt

with the name "Mr. Hill" sewn into the breast pocket in longhand stitching.

SUPERVISOR

Daniel...this is Eric...just started today...I'm gonna put him in your section Ok?

DANIEL

Ok.

Daniel smiles at the boy who looks back at him without expression.

DANIEL

I'll show him the ropes.

The supervisor nods and walks away.

Daniel studies Eric for a second and then points to a toolbox resting on the lathe.

DANIEL

Can you give me the nine-eighths wrench, please?

The boy has no idea which wrench Daniel is asking for; he is about to take the wrong wrench when Daniel reaches over and selects the correct tool.

Daniel smiles at Eric reassuringly: the boy stares blankly back.

INT. FACTORY WASHROOM - DAY

A group of men, including Eric are standing around smoking in the washroom. Daniel enters and nods to the group.

DANIEL

Hi, Eric.

ERIC

Hey.

Daniel enters a stall and locks the door behind him. The group in the washroom suddenly quiets down.

A bondage porno magazine is slid under the door of his stall. Daniel stares at the magazine while the group in the washroom leave laughing noisily.

The washroom is silent. Daniel kicks the magazine out of the stall.

INT. FACTORY - LUNCHROOM - AFTERNOON

Daniel walks into the crowded lunchroom and sits at one of the long tables that fill the room. He sits next to a group of workers but is obviously not a part of their circle.

He unpacks his lunch and looks across the room; Cathy is sitting by herself at the end of a table, she is slowly eating a sandwich and staring blankly into space.

INT. FACTORY - AFTERNOON

The factory is almost empty. Daniel walks into a small

LOCKER ROOM

the only other person there is Cathy. She is walking out.

DANIEL

Hi.

She barely glances at him as she passes.

CATHY

Hey.

She is about to leave; Daniel has to say something: he seems shy and scared.

DANIEL

We're neighbours.

She stops and turns around; it is as though she has never seen him before.

DANIEL

You, uh...you just moved in upstairs from me...

Cathy's face is still blank.

DANIEL (CONT.)
I'm in apartment 1.

CATHY
We moved in three months ago...I never seen you...

DANIEL
I stay in mostly, I guess.

CATHY
You been there long?

DANIEL
Yeah.
(Pause)
Yeah I lived there a long time.

CATHY
I gotta go...

DANIEL
Yeah, of course...I'm sorry...I

Cathy gives Daniel a quick but genuine smile and leaves. Daniel stands where he is seemingly flustered.

INT. FACTORY - AFTERNOON

Daniel is walking through his section shutting off machines and turning off lights. He walks into a small, very dirty

OFFICE

glass enclosed and set a few feet above the shop floor: he hangs a set of keys on the wall.

He is about to leave: he hesitates, wants to leave, stops again and then finally rummages into a pile of folders and papers next to a filing cabinet. He pulls out an old, framed PHOTOGRAPH of the factory staff. He wipes dust away and gazes at his Father who sits in the front row.

INT. FACTORY - AFTERNOON

Daniel closes the office door and is walking toward the outside door when he hears a NOISE like something DROPPED.

He stops and looks around; on the far side of the factory a single door has been left half open and light GLOWS behind it: the rest of the factory is dark.
Another noise behind the door...SCRATCHING...RUMMAGING.

The DOOR slowly swings SHUT.

Daniel hurries away to the

EXIT

and leaves.

EXT. DOWNTOWN BIBLE MISSION - TWILIGHT

A rundown bible mission on a rundown street; a hand painted sign identifies "The Good Shepherd Bible Mission".

A homeless man clutching shopping bags pushes open the door and goes inside.

INT. DOWNTOWN BIBLE MISSION - TWILIGHT

NOISE: CHATTER: no one can hear themselves think.

Daniel is ladling stew into bowls and handing them to men and women who shuffle past him: he tries to smile at the people he is serving, but his mind is elsewhere.

EXT. JERUSALEM HILLS MENTAL HOSPITAL - NIGHT

A CAB is driving slowly away from a depressing, brick building that looks more like a run-down WAREHOUSE than a hospital. Daniel stands looking at the front doors.

INT. JERUSALEM HILLS MENTAL HOSPITAL - NIGHT

Daniel and a black nurse, CATHERINE, walk along a series of bright wide corridors: their FOOTSTEPS echo.

Doors on either side have small windows placed in them.

Patients in varying conditions of INSANITY press their faces against the glass: their SCREAMS and CURSES unheard through the glass.

They turn a corner and a man, MR. HILL, in his sixties with wild hair, runs past them the other way. His gown is untied at the back and he is naked underneath.

MR. HILL

Free at last, free at last...thank God Almighty I am free at last.

CATHERINE

Oh damn!

DANIEL

Who is that?

CATHERINE

Well that ain't the real Doctor King, case you was wonderin'. It's Mr. Hill...some sorta short circuit or other keeps poppin' his door open...he ain't harmful or nothin'.

(Pause)

jus' wish his quest for racial equality din' include so much of his hairy ass...you know what I mean?

Catherine takes out her two-way radio and calls the nurses station.

CATHERINE

June?

JUNE (O.C)

Go ahead Catherine.

Daniel and Catherine hear Mr. Hill over the open channel.

MR. HILL (O.C)

I have a dream!

JUNE (O.C.)

Never mind...the million man
march jus' got here...

(Pause)

...with it's damn pecker
hangin' out!

Jeezus, Mr. Hill, don't
nobody need to see that!

Daniel and Catherine continue walking; they turn off into a long corridor that seems SHABBIER than the rest. The paint is peeling on the walls and the overhead lights are either flickering or burnt out.

CATHERINE

This place oughta just be
shut down...all fallin'
apart...it's just a matter of
time Daniel.

DANIEL

I know.

CATHERINE

What you gonna do if they
shut her down?

DANIEL

I guess I'll be alright.

CATHERINE

You think?

Daniel doesn't answer.

CATHERINE

Why don't that man ever fix
these damn lights?

As they walk down the corridor THUMPING and SCREAMING sounds are faintly audible: Daniel and Catherine pretend not to notice.

CATHERINE

Why'd you call this
mornin'...you get some sorta
feelin' or somethin'?

DANIEL

No.

They stop outside a door.

CATHERINE

Man ain't said a word close
on forty years,
Daniel...don't believe he's
aimin' to neither.

DANIEL

Good.

Catherine unlocks the door, squeezes Daniel's shoulder and walks away.

Daniel enters the

PADDED CELL

and pushes the door closed behind him.
The room is so poorly lit it seems almost black and white:
the air conditioning whirr's like white noise.

The man sitting on the bed, hunched up against the wall in a strait-jacket is JOSEPH BANTREE, Daniel's Father. He looks ANCIENT with long, scraggly white hair: his eyes stare blindly ahead, aware of nothing.

Daniel walks to one side and another of his Father: no reaction, no AWARENESS.

LATER

Daniel presses a button on the wall next to the door and waits.

The door is BUZZED open. Daniel walks out to the

CORRIDOR

He is STARTLED by a hand on his shoulder:

he turns around to see DOCTOR SHEPARD: she is early thirties, attractive, with a very businesslike air.

DOCTOR SHEPARD
Daniel Bantree?

DANIEL
Yes.

DOCTOR SHEPARD
I'm sorry...I startled you.

DANIEL
No.

DOCTOR SHEPARD
I wonder if I could talk to
you for a few minutes...in my
office?

Daniel is examining her as though to make sure she really
is a doctor.

DOCTOR SHEPARD
Five minutes?

DANIEL
Ok.

INT. DOCTOR SHEPARD'S OFFICE - NIGHT

Dr. Shepard's office is warm and human: WOOD and LEATHER
furniture: IMPRESSIONIST prints on the walls. An ornate
STAINED GLASS lamp on her desk casts a warm glow throughout
the room. A wooden CUCKOO CLOCK on the wall ticks softly.

Doctor Shepard is gorgeous: her skin glows, her lips are
rich and red, her hair is thick chestnut brown.

She flips through a pile of files on her desk: Daniel sits
somewhat NERVOUSLY in a sumptuous leather chair.

DOCTOR SHEPARD
(Noticing his
nervousness)
I'll just be a second.

Daniel's attention is drawn to a PHOTOGRAPH on Dr.
Shepard's desk of a small boy wearing a Halloween costume.

DANIEL

You're new...

She looks at him.

DOCTOR SHEPARD

Am I?

DANIEL

I've never seen you before.

DOCTOR SHEPARD

(Smiling)

I've never seen you before
either.

DANIEL

Are you new?

DOCTOR SHEPARD

No.

Daniel is staring at the picture of Dr. Shepard's son.

DR. SHEPARD

That's Eric, my Son.

DANIEL

How old is he?

DR. SHEPARD

He just turned six.

DANIEL

(Sounding uncertain)

That's a...that's a fun age.

Shepard closes the file in her hand and lays it on the
desk: her focus is on Daniel.

DOCTOR SHEPARD

Why did you say that?

DANIEL

It's what people say.

DOCTOR SHEPARD
But you don't know?

DANIEL
I don't have children.

DOCTOR SHEPARD
How old were you when
(Picking up the file)
this happened?

DANIEL
I was six.

DOCTOR SHEPARD
So six wasn't a very 'fun'
age for you?

DANIEL
No.

DOCTOR SHEPARD
Was there a 'fun' age for
you?

DANIEL
(Irritated)
I don't know.
You asked me to come here.
What do you want?

DR. SHEPARD
The nurses tell me you come
to see your Father at least
once a week.

Daniel is restless in his chair, obviously uncomfortable.

DANIEL
So?

DOCTOR SHEPARD
Why?

DANIEL
I need to make sure he's
still here.

DR. SHEPARD
I don't think he's going
anywhere.

DANIEL
Are you treating my Father?
Is that why I'm here?

DOCTOR SHEPARD
(shrugs)
Treating is the wrong word...

DANIEL
(Cutting in)
Good...

DOCTOR SHEPARD
Why is that good?

DANIEL
He can't be treated.

DOCTOR SHEPARD
I agree.

DANIEL
So why am I here?

DOCTOR SHEPARD
Are you always like this?

DANIEL
This matters to me.

They stare at each other: stand-off.

Doctor Shepard picks up the file.

DOCTOR SHEPARD
You can't treat someone who
hasn't spoken in 40 years...who
hasn't done anything in 40
years.

She waits for Daniel to speak but he says nothing.

DOCTOR SHEPARD (CONT.)

All we can do is make sure he
doesn't hurt himself or
anyone else.

DANIEL

Well then leave him alone...let
him die.

DOCTOR SHEPARD

Daniel...

DANIEL

(Cutting in)

Don't wake him up.
Don't do anything.

Another pause: Shepard collects her emotions.

DOCTOR SHEPARD

I don't really want to help
him...does that make you feel
better?

Daniel stares at her: says nothing.

DOCTOR SHEPARD (CONT.)

But I can learn from him and
maybe I can help someone
else.

(beat)

Is that ok?

She holds up the file.

DOCTOR SHEPARD

I just have the basic facts.
No real history...no
background. No real idea of
who or what he is.

DANIEL

(Reluctant)

So what do you want?

DOCTOR SHEPARD

Just to talk.

DANIEL

About him?

DOCTOR SHEPARD

About him...

About you...about your Mother.

(beat)

It might help you too...

DANIEL

(Wary)

What do you mean by that?

DOCTOR SHEPARD

Did you ever get any
therapy...after?

DANIEL

They sent me to an orphanage.

DOCTOR SHEPARD

(Pressing)

You live in the house where
it happened.

DANIEL

(On the defensive)

It was a long time ago.

DOCTOR SHEPARD

You work where he worked.

Daniel is shaking his head: he wants to tell her that she's making too much of a few coincidences.

DOCTOR SHEPARD

Why did you call this
morning?

DANIEL

(Angry)

Who told you that?

DOCTOR SHEPARD

The nurses.

DANIEL

Why did they tell you?

DOCTOR SHEPARD

Why did you call?

DANIEL

I had a dream.
I dreamed about it.
I haven't done that in a long
time. I...it made me wonder..if
...if something had changed.

DOCTOR SHEPARD

Are you ok, now?

Daniel nods.

DOCTOR SHEPARD

So let's just talk, ok?
Maybe once a week.
It'll help me, and maybe
it'll help you too.

(beat)

Whaddya think?

DANIEL

(Nods: smiles)

I don't even know your name...

She smiles and shakes her head.

DOCTOR SHEPARD

I'm sorry...I suppose I'm not
used to talking to people who
can talk back...I'm Doctor
Shepard.

Daniel nods and stands up; he opens the door and then

DANIEL

Do you promise he won't get
better...he won't get out?

DOCTOR SHEPARD

(Smiling)

Well you know him much better
than I do...do you think that
could happen?

DANIEL

I don't think so.

He leaves, closing the door softly behind him.

INT. DANIEL'S HOUSE - NIGHT

Daniel is opening his apartment door.

From the apartment UPSTAIRS he can hear the sounds of a man
and woman having a nasty ARGUMENT: the man is obviously
very drunk, irate and irrational

MAN (O.C.)

You're just a fuckin' whore!

WOMAN (O.C)

(Crying)

What do you want from me?

MAN (O.C.)

I could kill you and nobody
would even give a fuck!

Daniel realizes that he has been EAVESDROPPING:

...he again ATTEMPTS to open his door.

Suddenly the door to the upstairs apartment opens and a
large, unshaven man, TOM, drags Cathy out by the hair, her
nose is BLEEDING and her FACE is covered in slap marks. TOM
DRAGS Cathy down the

STAIRS

...toward the

FRONT DOOR

Cathy is whimpering in pain.

DANIEL

(Stepping uncertainly
toward them)
Don't do that...let her go,
you're hurting her!

TOM

(amazed that this timid
man is trying to
interfere.)
Who the fuck are you?

DANIEL

I live here...I work with...

TOM

Fuck off!

Daniel reaches out and takes hold of Tom's arm with both hands. Tom flings Daniel aside and in a split second lands a hard punch to Cathy's stomach: she collapses on the floor.

DANIEL

Cathy!

TOM

What are you...a regular?

Daniel kneels down beside Cathy.

Tom GRABS Daniel by the shoulder and THROWS him aside. He hauls Cathy to her feet and is about to PUNCH her in the face when...

...Daniel takes a fistfull of Tom's hair and pulls back hard. Tom shrieks in pain and spins around enraged.

TOM

Cunt!

BANG!

Without warning: without thinking, Daniel KICKS Tom in the BALLS as hard as he can. Tom gasps and FALLS to the floor.

Cathy limps slowly out the front door.

TOM
 (slurred and menacing)
 I'm gonna fucking kill you,
 you freak...

Daniel is backed up against his apartment door: horrified
 at what he has done.

DANIEL
 I'm sorry.
 I'm sorry.

Tom rolls over and pukes.

TOM
 I'm gonna slit your fuckin'
 throat.

Daniel fumbles with the KEY and finally opens his apartment
 DOOR. He steps

INSIDE

SLAMS the door shut.

OUTSIDE

Tom has crawled to his feet, slumps against the door. Bangs
 feebly on the door with his fist.

TOM
 Gonna kill you.
 Gonna fuckin' kill you!

DANIEL (O.C.)
 I'm calling the police.

TOM
 You call the cops and I will
 come right through that
 Motherfuckin' door!
 (Listening through the
 door)
 TOM (CONT.)
 (Panick in his voice)
 Don't you fuckin' do it!

INSIDE

Daniel paces to and fro, eyeing the phone. He steps to the door: shaking, falling apart, almost in tears.

DANIEL

Go away!
I'm calling the police...I'm
calling the police!

Tom hammers on the door one more time...

TOM (O.C.)

Ain't over!
Ain't even close to fuckin'
over...you watch your fuckin'
back freak...gonna fuckin' KILL
you!

...and then staggers off. Daniel picks up the phone with shaking hands and begins dialling.

INT. DANIEL'S APARTMENT - NIGHT

In the

LIVING ROOM

a Muppet movie is playing at low volume on the TV. In the

BATHROOM

Daniel is splashing water on his face, his hands shake uncontrollably.

Daniel hears a soft CLICK behind him: he looks into the mirror above the sink and sees that the BEDROOM DOOR has swung open. Without drying his face he slowly walks over and pulls the door closed.

INT. DANIEL'S APARTMENT - NIGHT

There is a knock on the door: Daniel opens the door a crack and sees a man in his early sixties; the man smiles kindly and shows a DETECTIVE'S SHIELD.

DETECTIVE GOLDMAN
You called the police?
I'm Goldman.

INT. DANIEL'S APARTMENT - NIGHT

Detective Goldman sits in a strait backed CHAIR facing Daniel sitting on the BED.

DETECTIVE GOLDMAN
So, Daniel, tell me about the girl..this.....

(flips through his
notepad for a name)

DETECTIVE GOLDMAN (CONTINUED)
..Cathy Shepherd.

DANIEL
Tell you what?

GOLDMAN
She lives upstairs..

DANIEL
Yes.

GOLDMAN
That's your relationship?

DANIEL
We work together.

GOLDMAN
Yeah?

DANIEL
We work at the same place, I mean.

GOLDMAN
That's it?

DANIEL
We just work together.

DETECTIVE GOLDMAN

Ok.
What about the boyfriend...
(Flipping again)
...Tom?

DANIEL

He's drunk most of the
time...I hear him. He hits
her.

GOLDMAN

So you're being a good
Samaritan...when you stepped
in?

DANIEL

Wouldn't you?

GOLDMAN

Most people wouldn't.
Not these days.

DANIEL

What's going to happen?

DETECTIVE GOLDMAN

My guess?
We pick him up much sooner
than later.
A criminal mastermind, he
ain't.

DANIEL

And?

DETECTIVE GOLDMAN

(Pause)

If the girl is gonna press
charges, then we can hold him
on something...

DANIEL

He threatened to kill me...
Isn't that something?
Can he just do that?

DETECTIVE GOLDMAN

(Quietly)

You just told me that the only blow struck was from you to him...that confuses things...I'm sorry, but there you have it.

(Pause)

Listen, he's no rocket scientist, but even he knows not to come back here tonight.

There's gonna be a squad car outside...

DANIEL

(Cutting in)

For how long?
He said he was gonna kill me and he meant it.

GOLDMAN

Daniel, please, he's not coming back here tonight. If we don't get him tomorrow, we get him the day after...someone like Tom, you gotta understand, he's got nowhere to go.

Daniel nods: he looks dazed and confused.
Goldman stands up.

DANIEL

What if she won't press charges...Cathy?
What then?

DETECTIVE GOLDMAN

Let's just see, ok?

(Pats Daniel on the shoulder)

I wish I could say for sure this or that...I wish, I wish,

DETECTIVE GOLDMAN (CONT.)

I wish...but, you see how it
is.

INT. DANIEL'S APARTMENT - NIGHT

OVER A BLACK SCREEN

The sound of a child crying softly.

CLICK

Light switched on

INT. DANIEL'S APARTMENT-NIGHT

Daniel wakes up: hears the child crying outside his
apartment door.

He gets out of bed and opens the door

{all sound disappears except for a very low buzzing}

He sees the six year old Daniel slowly walking up the
stairs to his parents bedroom. The bedroom door slowly
swings open. Six year old Daniel looks back at adult
Daniel; six year old Daniel is crying: he wants to stop but
can't.

Daniel screams at the child to stop: no sound.

The child disappears inside the room: the door swings shut
behind him.

Daniel wakes up sweating: terrified.

EXT. DANIEL'S NEIGHBOURHOOD - MORNING

It is still very early in the morning. Daniel slips out of
his house and looks both ways down the sidewalk. The woman
wearing the headscarf and red jacket and her small child
are a hundred yards down the street. Daniel begins walking
quickly down the street.

EXT. FACTORY - MORNING

Daniel walks up to a side door and fumbles in his pocket
for the keys: he is preoccupied and his hands shake.

It is dark and cold.

Cathy steps from the shadows; she is not wearing a jacket and is shivering. She looks very tired and worn out.

CATHY

Daniel?

Her voice startles him.

CATHY

I'm sorry...

DANIEL

It's ok...usually I'm the only one here.

Cathy nods and rubs her frozen arms.

CATHY

Yeah...see I figured you might be here early...I thought maybe I could wait in the lunchroom 'til the shift starts.

Daniel suddenly understands that she has spent the night on the streets.

He OPENS the door and waves her

INSIDE

... the factory is pitch-black: Cathy stops at the top of the stairs: Daniel is close behind her.

CATHY

I can't see a thing.

DANIEL

I'm sorry... The light switch is just over here...

He REACHES over Cathy's shoulder bringing their bodies into contact for a brief second and FLICKS on the light. She smiles at him and walks down the stairs.

INT. FACTORY - LUNCHROOM - MORNING

Cathy sits shivering at a table. Daniel brings two cups of coffee and sits down.

Cathy picks up her coffee and begins sipping it.

CATHY
(gratefully)
Thank you.

DANIEL
You're welcome.

CATHY
Is it ok that I'm
here...Daniel?

She knows his name...he's amazed.

DANIEL
It's ok.
Of course it's ok.

Cathy nods and sips her coffee.

CATHY
I'm starting to warm up...oh
boy it's cold at night!

DANIEL
You didn't go home last
night...

Cathy shakes her head and avoids looking at Daniel. They sip their coffee in silence for a few moments.

CATHY
Did Tom hurt you?

DANIEL
No.

CATHY
I'm sorry about...that.
(Pause)

CATHY (CONT.)
Did he leave?

Daniel nods.

CATHY

Good.
Maybe he'll stay gone this
time...

They sip their coffee; Cathy can't seem to look Daniel in
the eye.
Cathy laughs quietly to herself.

DANIEL

What is it?

CATHY

No...you'll think I'm crazy.

DANIEL

No I won't.

Cathy shakes her head and buries her face in her hands; she
composes herself.

CATHY

You know what I just smelled
for the first time?

Daniel shakes his head.

CATHY

Wood.

Daniel looks at her in surprise; Cathy laughs.

CATHY

See, I told you!

DANIEL

No! I don't think you're
crazy...

CATHY

Usually this place is up
workin'...all you get is dust...
can't smell nothin' after

(MORE)

(CONT.)

five minutes...but now when
it's empty I can smell the
wood...Pine, and that other
one, the red one..

DANIEL

Cedar.

CATHY

Cedar?

DANIEL

Uh-huh.

She breathes in deeply through her nose.

CATHY

You smell it too?

Daniel smells the air.

DANIEL

Yes.

CATHY

Maybe it's like this in the
country...

She looks down at the table for a second and takes a sip of
her coffee.

CATHY

That would be nice, huh?

Daniel nods and she smiles at him; they sip their coffee in
a comfortable silence.

INT. FACTORY - AFTERNOON

Daniel and Mr. Hill are in the tiny, dirty OFFICE
overlooking the shop floor. Both men work on paperwork.

Cathy passes by outside; she catches Daniel's eye and
smiles: he smiles back. Mr. Hill notices the exchange.

MR. HILL

You know her?

DANIEL
My neighbour.

MR. HILL
You know about her?

Daniel ignores the question.

MR. HILL
(looking at Daniel)
You be careful.

Daniel nods just to shut his supervisor up: goes back to his paperwork.

INT. DOCTOR SHEPARD'S OFFICE - AFTERNOON

Daniel and Dr. Shepard sit facing each other silently across her desk. Outside her windows it is starting to get dark.

DOCTOR SHEPARD
Do you want to talk about
your Father?

DANIEL
You do.

DOCTOR SHEPARD
Who do you want to talk
about?

DANIEL
I don't.
You asked me, remember?

DOCTOR SHEPARD
You said you had no good
memories from your childhood..

DANIEL
Did I say that?

DOCTOR SHEPARD
Well, do you?

DANIEL
I loved my Mother.

DOCTOR SHEPARD
Why?

DANIEL
What do you mean, why?
She was my Mother.

DOCTOR SHEPARD
Why did he kill her?

DANIEL
Ask him.

DOCTOR SHEPARD
I can't.
I'm asking you.

DANIEL
I don't know why he killed
her.

DOCTOR SHEPARD
No?

DANIEL
No.
(Pause)
This isn't what I thought.

DOCTOR SHEPARD
What did you think?

DANIEL
I thought we were going to
talk about him.

DOCTOR SHEPARD
You don't want to talk about
him.

DANIEL
We're going round in circles.

DOCTOR SHEPARD

I don't know anything.
Do you want to talk about it
or not?

DANIEL

(Confused, frustrated)
This was your idea.

DOCTOR SHEPARD

It's not that easy.
Do you want to talk about it
or not?

DANIEL

Ok.
Talk about what?

DOCTOR SHEPARD

Why did you love your Mother?

DANIEL

(Exasperated)
Everybody loves their Mother.

Daniel looks around the office; the pictures on the wall
and the comfortable furnishings seem to calm him down.

DANIEL (CONT.)

She was good...and kind.
Everything that he
wasn't...everything the world
wasn't when I was small.

He used to bring men
home...prostitute her. He
couldn't stand to look at
himself through her eyes, so
he tried to soil her.

That's why he killed her. He
couldn't take away her
dignity...couldn't make her
like him...all he could do was
take away her life.

EXT. DANIEL'S NEIGHBOURHOOD - NIGHT

Daniel steps cautiously from a bus, looks around and starts walking fast.

He turns into a dark

ALLEYWAY

...and stops: he looks ahead to the far end of the alley but sees nothing.

Starts walking: glancing around, scared to death.

He is halfway through the alley when

TOM steps out of the shadows behind him. Daniel turns around.

TOM

You called the cops...

CRUNCH

Without warning, Tom punches Daniel in the face: Daniel falls into the garbage that lines either side of the alley.

Blood pours through Daniel's fingers from his broken nose.

Tom steps in and KICKS Daniel in the ribs.

TOM

I said I'd kill you.

Daniel is in agony, can't breathe.

Another KICK.

And another to the FACE.

Daniel is losing consciousness.

His hand feels something hard and metallic underneath the garbage...a TIRE IRON.

With the tip of his work boot, Tom spreads Daniel's legs at the knees: he is going to mash Daniel's balls with one almighty, sickening kick.

Daniel knows his life is about to end: his hand TIGHTENS around the metal bar.

One split second before Tom's boot crushes into his testicles, Daniel

SWINGS

the bar

CRACK

Shatters Tom's ankle.

Tom screams and collapses on the ground.

Daniel staggers to his feet: swings his arm as though to toss away the bar but it's still in his hand.

In profile: Daniel stands over Tom who is totally unaware that Daniel is there.

One split second later Daniel has smashed the bar into Tom's head...and then

AGAIN

And

AGAIN

And

AGAIN

Tom lies motionless, his skull a mangled PULP. Daniel comes to his senses, horrified at what he's done. THROWS the metal bar into the GARBAGE along the wall and RUNS.

INT. DANIEL'S HOUSE - NIGHT

In the HALLWAY

Daniel is trying to get his key into his apartment door; he is sweating profusely and spattered with BLOOD.

There is a sound behind him as though the door to apartment 2 has just closed. Daniel spins around but sees nothing; he listens intently and can almost hear the sounds of someone walking inside apartment 2.

He studies the door to APARTMENT 2: it looks freshly painted and the number 2 has been straightened.

LISTENS: no more sounds. Finally he opens his door and slips inside.

INT. DANIEL'S APARTMENT - NIGHT

Daniel sits rocking upon his bed; he is wringing his hands and muttering to himself: a Muppet movie is playing very quietly.

The phone RINGS: Daniel JUMPS, STARTLED... lets it ring three times and then slowly picks it up.

DANIEL

Hello?

DOCTOR SHEPARD

Daniel, It's Doctor Shepard.

DANIEL

(Pause)

Yes...

DOCTOR SHEPARD

Daniel...your Father woke up tonight.

Daniel hangs up without a word.

INT. DANIEL'S APARTMENT - NIGHT

OVER A BLACK SCREEN

TICK TICK TICK of the alarm clock...one heartbeat of silence...RRRRRIIIIIINNGGGG

CUT TO:

ALLEY

In the darkness of early morning, Daniel heaves Tom's body into the piles of GARBAGE and does his best to cover him up.

EXT. DANIEL'S HOUSE - MORNING

Daniel stands in the shadows on the other side of the street: waits as the woman in the HEADSCARF and RED jacket and her SON hurry past his house and down the street.

Daniel looks both ways and quickly crosses the street to his house.

INT. FACTORY - DAY

The noise is deafening. Daniel stands at a machine, staring blankly, his arms limp at his sides.

From the OFFICE

Mr. Hill watches Daniel, stares at his bruised face and black eyes: shakes his head, looks across the floor at Cathy who is also staring at Daniel.

INT. FACTORY LUNCHROOM - DAY

Daniel is sitting alone at the end of a bench: expressionless, his food untouched.

Cathy sits down facing him; she keeps her face down and her hair is untied to try and hide the bruises on her face. She looks at Daniel, her expression concern and tenderness. Slowly...slowly...reaches across the table and rests her hand on Daniel's. A tiny SMILE appears on his face.

INT. JOSEPH'S ROOM-JERUSALEM HILLS - NIGHT

Again the lighting in the cell makes everything seem black and white. Joseph stares at his son intently, his expression gleams with menace. He shrugs his shoulders to show off the strait-jacket.

JOSEPH

Take this off.

Daniel says nothing. Joseph chuckles.

JOSEPH

You're not much of a man are you?

Daniel walks to the door and rings the buzzer. The door clicks open. Daniel is halfway

OUT

JOSEPH

You been talkin' to that lady
Doctor, boy?

Daniel stops...doesn't want to but looks back at Joseph:
Joseph is chuckling to himself.

JOSEPH

You lick her cunt yet boy?
She shave that lil' pink
pussy? I bet she does...
(Suddenly insidious)
You been tellin' her lies,
boy...oh yes, indeed you have.
Well I guess I'll straighten
her out...straighten her right
out.

Daniel pulls the door shut behind him...the sound of Joseph's
laughter still faintly audible.

Suddenly a chill, a frozen moment: Daniel watches as his
breath rises in a cloud.

KNOCK KNOCK

He turns: Joseph's face fills the window in his cell door.

JOSEPH

Look what I can do...

The straitjacket has disappeared: Joseph holds up a RAZOR
blade...slowly SLICES open his tongue: the two halves wriggle
frantically, like snakes.

Joseph laughs as blood streams down his chest.

INT. DOCTOR SHEPARD'S OFFICE - EVENING

Daniel looks worse than ever: he is PALE and hollow-eyed
and UNSHAVEN. He looks around the office: the IMPRESSIONIST
prints have been replaced with BLACK and WHITE ABSTRACTS.
Doctor Shepard's hair is pulled back into a SEVERE bun: she
wears GLASSES.

DOCTOR SHEPARD

(Indicating Daniel's
battered face)

What happened?

DANIEL

Nothing.

(Angrily)

You said this wouldn't
happen...you promised!

DOCTOR SHEPARD

No I didn't.

DANIEL

I told you to leave him
alone.

Dr. Shepard looks through Joseph's file.

DOCTOR SHEPARD

You think this happened
because you talked to me?

DANIEL

(Ignoring the question)

He'll lie to you.

DOCTOR SHEPARD

About what?

DANIEL

About her. About why he
killed her.

DOCTOR SHEPARD

You already told me the
truth.

How can he lie?

INT. DANIEL'S APARTMENT - NIGHT

Daniel is sitting with his forehead resting against the window. He sees the woman with the headscarf struggling along the street; her child is asleep in her arms.

Gentle TAP on his door. He opens his door and looks into the

HALLWAY

just in time to see the door to Apartment 2 closing. He looks down: at his feet are a plate of cookies and a glass of milk.

INT. DANIEL'S APARTMENT - NIGHT

Daniel is sitting on the bed watching a MUPPET MOVIE and nibbling a cookie; there is a KNOCK on the door. He hesitates for a few moments and then cautiously opens the door.

Cathy is standing at the door holding two cups of coffee; her face is still swollen and bruised.

CATHY

Figured I owed you a cuppa coffee...

Daniel stands rooted to the spot. Cathy thrusts the cup toward him.

CATHY

Here...

Daniel takes the coffee.

DANIEL

You didn't have to do that...

Cathy is looking at the floor.

CATHY

The cops been to see me, couple times, an' Tom, he ain't around, an' I think...maybe that's 'cos of you. What you done to help me.

(Pause)

So I wanted to say thank you, y'know?

DANIEL

Did you talk to...Detective Goldman?

Did he ask about Tom?

CATHY

Yeah I talked to him couple times now...he's nice, huh?

DANIEL

Yeah...he's nice...he's...uh...

CATHY

Ain't he like a Grandpa? Like what you'd want your Grandpa to be?

DANIEL

Do you want to come in?

CATHY

I better get my place cleaned up, y'know?...wanna get it all cleaned up...

DANIEL

Of course.

CATHY

Good night...Daniel.

She is walking away.

DANIEL

Cathy!

CATHY

Yeah?

DANIEL

Did you see someone in Apartment 2?

CATHY

No.

(Looking at the battered door and crooked number 2)

Someone move in?

EXT. STREET - AFTERNOON

Daniel is returning from work; he walks slowly along the street and stops at the entrance to the alleyway where Tom's body is hidden. Daniel is lost in thought when a hand taps him on the shoulder. Daniel is startled: he turns and sees Detective Goldman smiling at him.

DETECTIVE GOLDMAN

Hello.

DANIEL

Detective Goldman?

DETECTIVE GOLDMAN

Himself!

(Pointing down the alleyway)

That's a shortcut isn't

it...to your house?

DANIEL

I don't know...

DETECTIVE GOLDMAN

Sure it is. Lemme walk you

home...ok?

Goldman takes Daniel's arm and gently steers him into the alley. Goldman is chattering amiably; Daniel is becoming more and more agitated as they near the spot where Tom's body is covered in garbage. As they get closer, Daniel spots Tom's hand poking out from the garbage. Goldman points to the wall of garbage lining the alley.

DETECTIVE GOLDMAN

Boy it's ripe in here, huh?

Don't they ever clean it up?

DANIEL

Every now and then...

Goldman puts his hand on Daniel's arm and stops him mere inches from Tom's foot.

DETECTIVE GOLDMAN

I gotta tie my lace.

Goldman kneels down: Daniel attempts to block his view of the hand.

DETECTIVE GOLDMAN
 You know, we never saw him
 again, Tom...with the death
 threats...gone, like that.

Daniel is nodding, trying to look Goldman in the eye while resisting the urge to glance down at Tom's rotting hand.

DETECTIVE GOLDMAN
 He must have left town...what
 do you think?

DANIEL
 Uh-huh.

DETECTIVE GOLDMAN
 That must be what
 happened...you never saw him
 again?

DANIEL
 No.

DETECTIVE GOLDMAN
 Strange though. I woulda bet
 money he'd stick around
 somewhere...
 (chuckles)
 ...if it wasn't illegal to
 bet, that is.

Goldman stands up: Daniel attempts to take the left hand side but Goldman puts a hand on Daniel's elbow and casually steers him to the right.

They take two or three more steps...the hand is right there...Daniel is sweating, can barely breathe...Goldman notices.

DETECTIVE GOLDMAN
 You ok...don't look so hot...what
 happened to your face?

Goldman steps on the hand and his foot almost slides out from underneath him.

DETECTIVE GOLDMAN

What was that?
(Looking down at the
hand)

DETECTIVE GOLDMAN (CONT.)

Oh Jesus!

Goldman begins TEARING away the garbage, uncovering Tom's body.

He looks back at Daniel, his eyes full of suspicion.

DETECTIVE GOLDMAN

What happened to your face?

Goldman goes back to uncovering the body, not looking at Daniel.

DETECTIVE GOLDMAN

You did this...you did this
Daniel.

Goldman stands and turns just as Daniel swings the tire iron and

RRRIIINNNNGGG

The alarm clock goes off. Daniel wakes in a sweat in his

APARTMENT.

INT. POLICE SQUAD ROOM - EARLY MORNING

Detective Goldman is sitting at his desk in the dark and almost empty room. He is staring into space: the only sound is the ticking of an alarm clock on his desk.

INT. DANIEL'S APARTMENT - MORNING

Daniel sits with his eyes tightly shut and the phone pressed to his ear...the phone is ringing...finally it's picked up.

MR. HILL (V.O.)

Planing.

DANIEL
Mr. Hill, it's Daniel.

MR. HILL (V.O.)
Where the hell are you?

DANIEL
I'm gonna take some time off.

MR. HILL (V.O.)
(Annoyed)
How much time?
What's going on with you...

CLICK

Daniel hangs up.

LATER

Daniel is asleep on his bed. A soft yet persistent tapping on his door wakes him.

SCARED he moves quietly to the door and listens.

DANIEL
Hello?

OLD LADY (O.C)
Hello dear, are you alright?

Daniel opens the door. In the

HALLWAY

an old lady, white haired, Grandmotherly, smiling.

OLD LADY
Did I wake you?

DANIEL
(Unconvincingly)
No...no.

OLD LADY
I didn't hear you go to work.
I was worried, especially

OLD LADY (CONT.)
when I saw you the other
night.

DANIEL
(Wary)
What do you mean?

OLD LADY
(Ignores the question)
I brought you the milk and
cookies.

DANIEL
I have your plate and the
glass...

OLD LADY
Never mind dear, I'll get
them later.

DANIEL
You moved into Apartment 2?

OLD LADY
Unofficially.
It really isn't fit to rent,
but beggars can't be
choosers, can they?

She is starting to walk away then stops and smiles at
Daniel.

OLD LADY
I used to live here a long
time ago...it's changed.

DANIEL
Yes it has.

OLD LADY
When I was a girl there was a
park not too far away with a
duck pond. Is it still there?

DANIEL
Sort of.

OLD LADY

It looks like it's going to be a fine day. Would you mind walking me there? Whenever you're ready?

DANIEL

One o'clock?

OLD LADY

It's a date.

EXT. PARK - AFTERNOON

Daniel and the old lady sit on a bench in 'the park'; it has evolved into an asphalt covered vacant lot. A filthy depression in the ground is all that remains of the duck pond.

The old lady is clutching a small brown paper bag. She lifts the bag derisively.

OLD LADY

When I was a girl I used to come here and feed the ducks...I don't suppose I shall need this now.

DANIEL

When I was a boy the pond was still here...but it was empty, and there were no ducks.

OLD LADY

All of God's creatures have been chased away...

DANIEL

Was it nice here...when you were a child?

The old lady thinks for a moment before answering the question.

OLD LADY

No...I don't think it was. This has always been a place of pretence and sham. It's ridiculous really, to put a duck pond in a place where the men come home from work every night with bleeding hands...and where the women wake up every morning with bleeding faces...

Daniel looks at her in astonishment.

OLD LADY

Oh yes, that's what it was like even in my day.

She takes a deep breath through her nose.

OLD LADY

The smell hasn't changed...there's a smell that comes from people who don't have enough, and know there's nothing they can do to ever get enough.
That smell is as old as time..

She opens the bag and tips breadcrumbs onto the ground.

OLD LADY

There's something that feeds on that smell...it's something that never quite goes away...like an echo that comes back and back, and it always finds who it's supposed to find.

DANIEL

Is that what makes people do bad things?

The old lady grinds the breadcrumbs under her foot in a motion that is surprisingly harsh and forceful. She turns and smiles at Daniel.

OLD LADY

Well that's like the chicken
and the egg, isn't it?
What comes first, the bad
things or the smell of bad
things? I don't know.

DANIEL (V.O.)

Do you have children?

INT. APARTMENT 2 - AFTERNOON

The old lady sets a plate of cookies and glass of milk in front of Daniel. Her apartment is dimly lit but cozy in a very old fashioned way.

OLD LADY

I had a boy...
(sadly)
...but he's gone now.

DANIEL

I'm sorry.

OLD LADY

Well...it's past.

She sits down next to Daniel and smiles at him.

OLD LADY

He was like you.

She rests her hand on his.

OLD LADY

You're a good boy, aren't
you?

INT. DOCTOR SHEPARD'S OFFICE - NIGHT

Daniel is angry: sits staring at the floor. Doctor Shepard stares at him, waiting.

The sumptuous leather chairs are gone: the furniture is comfortable but businesslike. The walls are bare. The cuckoo clock is now an institutional clock.

DANIEL

I told you he'd lie.

Doctor Shepard says nothing. She continues to stare at Daniel, her expression slightly hostile. Daniel will not look up.

The clock ticks softly in the silence.

DANIEL (V.O.)
It's late, I'm sorry.

INT. APARTMENT 2 - NIGHT
Daniel sits on the old lady's couch sipping a mug of cocoa. She sits beside him.

OLD LADY
Nonsense...you can always come here.

KNOCK KNOCK

...on Daniel's door across the hallway.
Daniel is instantly tense. The old lady puts her hand on Daniel's arm.

OLD LADY
They'll come back, whoever it is...drink your cocoa.

DANIEL
I should see.

He looks through the PEEPHOLE and sees Cathy at his door.

DANIEL
(Relieved and happy)
It's Cathy.

OLD LADY
Oh, that one from upstairs.

There is a CHILL in her tone. Daniel looks at her.

OLD LADY
Well you'd best see what she wants.
(beat)

OLD LADY (CONT.)
(quietly)
That kind always wants
something.

Daniel is looking through the peephole again. Turns around

DANIEL
Would you like to...

The Old Lady is gone.

Daniel slips open the door and walks across the

HALLWAY

Cathy hears his footsteps and turns: quick GLANCE over his shoulder at the DOOR to apartment 2.

CATHY
Hi.

Through the

PEEPHOLE

in apartment 2 we watch as Daniel shows Cathy into his apartment.

INT. DANIEL'S APARTMENT - NIGHT
Daniel and Cathy sit on his bed, she is showing him some small photographs.

CATHY
That's my little brother...he's
cute ain't he?

DANIEL
Yeah.

CATHY
He must be about four years
old in that one.

She hands him another picture.

CATHY

This here's my momma.

DANIEL

She looks like you.

CATHY

Oh Lord, don't say that!

DANIEL

She's pretty, like you.

Daniel hands the photograph back.

CATHY

She weren't exactly all you'd
hope for in a Momma.

(sadly)

I ain't seen either one of
'em in a long time.

Kep' the pictures though:
guess that means somethin'.

She stuffs the pictures back into her wallet and stands up.

CATHY

I'm sorry Daniel, I ain't
gonna stand here all night
blatherin' on about me...jus'
couldn't sleep.

DANIEL

I don't mind...I like it.

They are standing by the door: Cathy turns the knob and
pulls the door open a crack.

She leans forward and KISSES Daniel very gently on the
mouth.

EMBARRASSED

Cathy smiles shyly and leaves. Daniel stands transfixed, he
has never been so happy in his life.

RRRIIINNNGGG

The telephone shatters his moment.

He picks it up.

DANIEL

Yes?

JOSEPH (V.O.)

(Long exhalation)

I'm watchin' you, boy.

EXT. JERUSALEM HILLS HOSPITAL - EVENING

A cab slowly drives away from the hospital.

INT. JOSEPH'S ROOM - EVENING

Daniel sits in a strait backed chair: Joseph is hunched up on his bed against the wall. He is barely visible in the gloom.

JOSEPH

Had some laughs with that
lady Doctor boy...oh shit yeah!

Says your pecker ain't more'n
about that

(Holds up thumb and
forefinger close
together)

Hoo Whee...says she wouldn't
fuck you with that little
thing no matter what!

(Leaning forward)

That cunt told me so
much...course, I had to FUCK a
sense a obligation through
her first off.

He holds up a toothbrush and begins brushing his teeth so hard that blood pours from his mouth.

JOSEPH

(Laughing)

That bitch is my SPECIAL
friend!

Daniel sits watching HELPLESSLY.

EXT. DANIEL'S HOUSE - NIGHT

Daniel is exhausted. Pushes open the front door and walks across the

HALLWAY

On his apartment door is a note:

MY PLATE AND GLASS PLEASE and THANK YOU.

Daniel peels the note from the door and steps

INSIDE.

He collects the old lady's plate and glass and walks to her

DOOR

She opens the door just before he knocks.

DANIEL

I'm sorry, I should have remembered earlier.

OLD LADY

Good manners are important.

DANIEL

(Backing away)

I'm sorry.

OLD LADY

It's not your fault.

(Gesturing toward

Cathy's apartment)

That one's got her hooks in you.

Daniel refuses to be drawn in.

DANIEL

Good night.

OLD LADY

I'm just watching out for you...for my little boy.

When she says "Little Boy" Daniel turns, about to say something: the look on her face stops him. Her face is cold and hard: her authority undeniable.

OLD LADY
They're all the same
Daniel...all unclean...all
whores!

She shuts the door before he can respond.

INT. FACTORY - MORNING

Daniel is walking through his section, looking for something...looking for Cathy. He has arrived after everyone else: he still carries his lunch box.

A HAND

Grabs his arm and stops him.

MR. HILL
You back or what?

Daniel nods, tries to pull his arm free but Mr. Hill holds on.

MR. HILL
You done fuckin' around?
(Off Daniel's pained
expression)
Pardon my French.

Daniel pulls his arm free and looks around. He spots Cathy; she is standing with a burly man: they are laughing. She feels Daniels eyes upon her and turns: she smiles and waves...but Daniel turns away consumed with jealousy.

MR. HILL
Hey!
(Shaking Daniel's arm)
How 'bout you just get the
fuck outta here?
Go on, go home.

DANIEL

Why?

Mr. Hill has lost his patience; strides away.

MR. HILL

Get the fuck outta here...don't
come back 'til you got your
mind on somethin' 'sides her
ass!

He turns and points to the door. Across the floor Cathy is watching.

MR. HILL

Go on...get out.

Daniel walks away. Cathy begins to walk toward him but Mr. Hill cuts her off.

MR. HILL

Back to work.

CATHY

Jesus, just gimme a minute...

MR. HILL

(Choosing his words very
carefully)

Back on the machine or back
on the street...I am not
fuckin' around.

Cathy watches as Daniel exits the factory. She walks back to her machine.

INT. DOCTOR SHEPARD'S OFFICE - DAY

Shepard's office is dimly lit. Shabby curtains cover the windows. The walls are bare and look dirty.

Daniel sits staring across the desk at Shepard. He is scrutinizing her face.

DANIEL

(accusatory)

You're on his side.

DOCTOR SHEPARD
That's not true.

DANIEL
I can see it. The way you're
looking at me. Like you think
I've been lying.

DOCTOR SHEPARD
About what?

DANIEL
You tell me!

DOCTOR SHEPARD
Tell me about your Mother.

DANIEL
I already did.

DOCTOR SHEPARD
Tell me again.

DANIEL
Why?
Because of what he told you?
Is that it?

DOCTOR SHEPARD
He presented
things...differently.

DANIEL
He's lying.

DOCTOR SHEPARD
Someone is...

INT. DANIEL'S HOUSE - DAY

Daniel walks across the

HALLWAY

to his apartment door. In front of the door is a plate of
fried chicken with corn bread and vegetables...steaming.

He puts down his lunchbox, picks up the plate of food and goes into his

APARTMENT.

LATER

Daniel is polishing a pair of shoes; a Muppet movie is playing on the VCR. There is a KNOCK on the door. Daniel opens the door and sees Cathy.

CATHY

Hi.

DANIEL

Hi Cathy.

She looks around at the empty hallway.

CATHY

Can I come in?

DANIEL

Sure...come in.

He moves aside to let her in and closes the door behind her.

Cathy sits on a straight-backed wooden chair opposite the sofa bed; Daniel sits on the bed.

DANIEL

How come you're not at work?

CATHY

(Shrugs)

An hour after you left I jus' told Mr. Hill I was leavin' and that's that.

DANIEL

Was he mad?

CATHY

He looked pretty sour...'course that ain't what you'd call a novelty or nothin'. He din' say I was fired...

Cathy looks around at the pictures of Jesus on the walls;
her attention is drawn to the TV.

CATHY

You like the Muppets, huh?

DANIEL

Yeah.

CATHY

Who's your favourite?

DANIEL

I like Gonzo.

CATHY

Yeah me too...what is he
anyway?

DANIEL

I don't know.

CATHY

All his girlfriends is
chickens...some guy told me he
was a rooster.

DANIEL

I don't see it.

CATHY

Me neither.

They laugh; Cathy looks at her hands before speaking.

CATHY

I figured there's some stuff
I gotta tell ya...after last
night and all...when I kissed
you and stuff.

DANIEL

Ok.

CATHY

I guess you know about me
Daniel; everyone at the
factory knows.

DANIEL

Knows what?

CATHY

That I was a hooker.

DANIEL

Oh...

CATHY

You didn't know?

DANIEL

The guys say stuff...rude
things...but I didn't know...

Cathy laughs sardonically.

CATHY

...didn't know it was true?

Daniel is silent; he doesn't know where to look. Cathy's face has a hardened expression.

CATHY

It's not like I was aimin'
for that or somethin'
(clenching her fists)
I was on the streets when I
was fifteen...I mean nowhere to
go...all alone, I was so
scared, can't even believe
it.

She looks Daniel directly in the eye.

CATHY

Have you ever really, truly
been alone Daniel?

(Pause)

CATHY (CONT.)

The guys at the factory say
things about me...shit, the
girls do too, more'n the guys
I think... but I don' expect
any one of them ever woke up
under a pile of garbage bags

with nowhere else to go...and I guess none of 'em ever gone three days with nothin' to eat.

(sniffs)

You don' s'pose a person could ever starve to death in this country...but I guess they can.

Cathy looks at Daniel and smiles.

CATHY

I ain't apologizin' Daniel, 'cos I didn't have no choice. I seen people do worse than me jus' to get somethin' to eat.

(Pause)

CATHY (CONT.)

I remember the first time, how it just sorta happened. Happened so fast...this fella says to me, come on back here in the alley...an' I wasn't even thinkin' about bein' a hooker at the time...fella jus' come right up on the street and it was all done so fast.

(looking up at Daniel)

CATHY

You imaginin' me as a fifteen-year-old hooker?

DANIEL

No!

Cathy looks at him and smiles disbelievingly; she lights a cigarette.

CATHY

Week after that I had a thousand dollars...I didn't even know a person could have that much money.

CATHY (CONT.)

Went out and bought a gold
chain.
That was the only nice thing
I ever had...in all my life.

Daniel looks at her neck to see if the chain is still
there; Cathy laughs.

CATHY

It's long gone.

She clears her throat.

CATHY

Wages of sin...y'know...

DANIEL

You don't have to tell me
this.

CATHY

Yeah I do...
You like me Daniel, don't
ya...I can tell, could tell
last night.
An' I guess, maybe you ain't
been with all that many
girls..I don't mean no
offence by that, I jus' think
that's what it is.
Well, you know what...I sure
would like it if you liked me
Daniel...really liked me.

That means you gotta know the
truth...an' after that, well
you can make up your own
mind.

DANIEL

I do like you.
I don't care what you done.

CATHY

You wanna know why I stayed
with Tom...probably didn't
seem like much of a catch,
did he?

DANIEL

He hit you all the time...I
could hear it.

CATHY

There's worse things than a
punch in the face,
Daniel...you can get hurt in
places can't ever be seen or
fixed...can't ever be put
back right.

(Pause)

Sometimes he tried to stay
sober...but he just can't.

(Pause)

He didn't make me go back to
hookin' though...whatever
else, he din' ever make me do
that.

DANIEL

I don't care what you did...I
know that there's
people...family...s'posed to
act a certain way...but
sometimes they don't and it
ain't your fault.

(Pause)

And...I don't think there's
anything that...can't be
fixed.

Daniel is avoiding eye contact; Cathy nods and smiles faintly.

CATHY

So now you know...in case that
makes a difference.

DANIEL

Doesn't make any difference
to me.

CATHY

I feel like I been covered in
dirt all my life...

CATHY (CONT.)

(She wrings her hands and stares
at the floor)
and...and I ain't tryin' to
make excuses or anythin' but
I don't think that...that
everything I did was all my
fault.

They sit in silence for a moment; very shyly, Daniel reaches out and holds her hand. Cathy wipes her eyes and smiles at him; she points at the shoes he was polishing before she arrived.

CATHY

Gotta date?

DANIEL

(Slightly flustered)
No...I was going to go for
lunch.

CATHY

Oh yeah?

DANIEL

There's this place I go to.
Why don't you come too?

Cathy runs her hands over her face.

CATHY

Look at me, I can't go out.

DANIEL

It's ok, you'll see.

Cathy looks at him as if to determine whether she can trust him; finally she nods.

CATHY

Ok...It's no place fancy is it?

Daniel smiles.

DANIEL

No, it's no place fancy.

EXT. DANIEL'S APARTMENT - MORNING

Daniel and Cathy leave his apartment; Daniel locks the door behind him and then glances across at apartment 2: the door looks as though it hasn't been used in years.

CATHY

You comin'?

DANIEL

Yeah.

He smiles at her and they leave the house.

EXT. DANIEL'S NEIGHBOURHOOD - DAY

Daniel and Cathy walk casually down the street; the sun is shining.

CATHY

You blushed back there.

DANIEL

When?

CATHY

When I asked if you had a date...

DANIEL

Yeah...I...umm...

Cathy laughs good-naturedly.

CATHY

It was cute...real cute.

DANIEL

That's why I did it...

CATHY

That's your move?

DANIEL

Not bad, huh?

Cathy links her arm through Daniel's.

CATHY
Not bad at all.

They walk on; Daniel is glowing, he can't resist looking at their arms.

EXT. DOWNTOWN BIBLE MISSION - AFTERNOON

Daniel and Cathy stop at the door to the mission; Daniel is starting to push the door open but Cathy, looking at the building, seems to hesitate.

DANIEL
I told you it was nothin'
fancy...

CATHY
(Smiling)
It's perfect.

Daniel pushes open the door and they step

INSIDE

LATER

Daniel and Cathy sit at a long, crowded table, eating the bowls of stew that Daniel is used to serving to others. An old homeless man sits down opposite them and smiles at Cathy.

HOMELESS MAN
This your Wife, Daniel?

DANIEL
No...
HOMELESS MAN
(Interrupting)
She's some pretty...some
pretty.

Cathy smiles at Daniel.

CATHY
You ok?

DANIEL

Perfect.

EXT. CATHY'S APARTMENT - EVENING

Cathy unlocks her door and she and Daniel go

INSIDE

Cathy's apartment is just a bedroom and bathroom. The room is dominated by a large double bed.

Cathy and Daniel are facing each other: he seems nervous. She reaches out and holds his hand.

DANIEL

I guess I should go.

CATHY

You don't have to.

(Pause)

I guess I'd understand if you don't want to...do this.

DANIEL

That isn't it.

I want to.

Cathy is unbuttoning her blouse. She takes it off and places it on the bed: she is wearing a very sexy red bra. Daniel looks away.

CATHY

(Unbuttoning her pants)

You can look if you want,

Daniel...I don't mind.

He watches, almost unable to breathe as she removes her clothes.

LATER

They lie naked in bed, he is holding her, she is about to sleep.

CATHY

You know all those pictures on your wall...Jesus?

DANIEL

(Wary)

Yes?

She smiles and pulls his arm closer around her;
unintentionally rests his open hand on her breast.

CATHY

It's ok. I like 'em.

She drifts off to sleep.

LATER

Daniel lies awake in Cathy's bed. She is asleep next to
him.

He looks at her NAKED body

At her BRA and PANTIES on the floor...starting to PANIC

Looks around the room...his Mother's room...

FLASHBACK to Mother dead on the bed

Daniel slides out of bed and dresses quickly. Opens the

DOOR

Just a crack and looks outside...no one is there. Steps out
into the

HALLWAY

Closes the apartment door behind him. Walks quickly down
the

STAIRS

And into his APARTMENT.

CUT TO:

LIVING ROOM

Daniel kneels at his bedside: praying, praying: his eyes filled with tears fixed on the images of Jesus on his walls.

CUT TO:

SHOWER

We can barely see Daniel through the steam. He scrubs and scrubs at his skin with a rough facecloth.

He steps out of the shower: is standing naked when the bathroom door swings OPEN.

The old lady is waiting for him: her face a mask of RAGE.

OLD LADY

I heard you and your slut...the
whole street heard you!

There is something horribly unnatural about her...Daniel backs away as she comes closer...closer...picks up a scrubbing brush from the sink and tries to scrub him.

OLD LADY

Wash her off Daniel!
Wash her away with fire!

Daniel runs past her into the

LIVING ROOM

but she has come in with him. They circle each other in the semi-darkness...he is terrified.

OLD LADY

I'll protect you, Daniel.
Make you clean again.

DANIEL

Get out.

OLD LADY

You're a
fornicator...whoremonger...murderer

The old Lady is backing Daniel toward the little back room...he doesn't want to go there...can't stop her.

DANIEL
I'll call the police.

OLD LADY
I'll call the police...tell
them what you did because of
her...because of the whore!

Daniel backs into the room and SLAMS the door shut in the old lady's face.

OLD LADY (O.C.)
(Low and soothing)
Don't you want to be a good
boy, Daniel...a clean boy?
I'll take care of it. I'll
take care of her.

In the darkness Daniel hears his apartment door open and close. He opens the door and looks out into the empty living room.

He flicks on the light in the bedroom and slowly...unwillingly looks around.

The walls are covered in the GRISLY religious pictures of his CHILDHOOD; the room is stuffed with his PARENTS FURNITURE and clothing. In the center of it all is the BED...the mattress is horribly stained.

INT. DANIEL'S APARTMENT - MORNING
Daniel is mopping his floors; he is very thorough.

FADE TO:

Daniel dumps the contents of a laundry basket into his BATHTUB; he throws scoop after scoop of DETERGENT onto the clothes, pulls the shower curtain closed and turns on the shower. He stands staring without emotion at the shower curtain as the bathroom quickly fills with STEAM.

INT. DANIEL'S APARTMENT - NIGHT

Daniel is sitting on his bed, knees pulled up to his chest, slowly rocking: a Muppet movie plays quietly on the TV.

The power goes OUT: the room is plunged into DARKNESS.

Daniel pulls open his apartment door as quietly as possible and looks into the

HALLWAY

It's empty. He quickly crosses to the

CELLAR DOOR

He pulls the string to turn on the light: the bulb is burnt out. He steps slowly down into the darkness.

In the CELLAR

He locates the BREAKER PANEL and is struggling to get it open. We see Daniel in profile: from out of the darkness on his right side the face of the old lady slowly materializes. Daniel finally sees her: he JUMPS: backs AWAY. She follows him as he retreats toward the stairs.

OLD LADY

They all fuck her Daniel. All those dirty men at the factory. She wants them to. She loves it.

The only one who didn't know was you. They're all laughing at you. She's laughing at you.

DANIEL

I won't listen to this!

Daniel is backing up the stairs: she follows.

OLD LADY

I told you they're all the same. They're all whores. All dirty.

Daniel knocks the door open with his back. The old lady stops halfway up the stairs.

OLD LADY

Go listen.

Daniel backs two or three steps into the

HALLWAY

The cellar door swings slowly shut. Daniel walks slowly to the foot of the

STAIRS

...faint sounds coming from Cathy's apartment.

He hears the clinking of a bottle sloppily pouring liquor into a glass. He moves further UP the stairs and can hear the sound of movement and WHISPERS.

He is treading very softly and his breath is rapid; he is almost at the top stair when he is able to decipher the sound of Cathy MOANING with pleasure as she gets fucked.

Daniel backs away down the stairs in horror...he glimpses the OLD LADY standing in her doorway as he rushes out the

FRONT DOOR

CUT TO:

CATHY'S APARTMENT

Cathy is sleeping peacefully.

INT. JERUSALEM HILLS HOSPITAL - NIGHT

Daniel is running down the corridors. He arrives at Doctor Shepard's office and POUNDS on the door.

A voice behind him.

CATHERINE

Daniel, what you doin' here?

DANIEL

Doctor Shepard...I need to see her.

CATHERINE

She went home hours ago...it's the middle of the night.

CATHERINE (CONT.)
 (Squeezes Daniel's arm)
 Come see her tomorrow, ok?

DANIEL
 Ok.

Catherine walks away, turns the corner and disappears.
 Daniel listens to her FOOTSTEPS echoing and then follows.

He turns the corner and sees her up ahead...someone is
 walking towards her.

CUT TO:

CATHERINE

as Mr. Hill skips toward her; his gown flapping open at the
 back.

CATHERINE
 Mr. Hill, cain't you just
 stay in your room for one
 damn night?

Mr. Hill shuffles toward her; he has a toothbrush clenched
 between his teeth and is giggling.

MR. HILL
 I love you.

CATHERINE
 Oh yeah, so why don't you let
 me get some paperwork done?

Catherine has reached out to take Mr. Hill by the elbow; he
 stands stock-still and looks her directly in the eye. When
 he SPEAKS it is in the VOICE of Catherine's FATHER.

MR. HILL
 Your Mama has the cancer
 Katie...and we can't afford to
 do nothin' for her.

Catherine stares at Mr. Hill in astonishment.

CATHERINE
 Daddy?

CATHERINE (CONT.)

How'd you know...

Mr. Hill whips the TOOTHBRUSH from his mouth; the handle end has been WHITTLED to a SHARP point. He PLUNGES the point into Catherine's chest AGAIN and AGAIN until she drops to the floor. The BLOOD coursing out of her body pools around Mr. Hill's feet; he replaces the toothbrush in his mouth and walks down the hallway leaving a bloody trail of FOOTPRINTS.

CUT TO:

DANIEL

...watches as Catherine drops lifeless to the ground. He RUNS...too late...arrives and cradles her blood soaked body...hears Mr. Hill's shuffled footsteps fading in the distance...hears him singing:

BRINGING IN THE SHEAVES

EXT. DANIEL'S HOUSE - EARLY MORNING

Daniel hides in the shadows across the street from his house.

Cops are swarming all over the house: he sees the lady in the red jacket and her child standing on the sidewalk watching the going's on.

Daniel looks down at his shirt...spattered with blood...pulls his jacket closed and hurries across the

STREET

The uniformed cops sitting on the front steps give Daniel barely a glance as he walks through the front door and into the

HOUSE

...and sees Detective Goldman talking with the elderly Italian LANDLORD. Goldman spots Daniel and beckons him over. As Daniel is walking over he glances briefly at the door to Apartment 2: the door looks ANCIENT and UNUSED; before Daniel has time to reflect upon this fact he is standing in front of Goldman.

DANIEL
What's going on?

LANDLORD
Cathy, she's dead.

DANIEL
(Rushing to the stairs)
No!
No!

A uniformed cop stops Daniel. Goldman gently pulls him back.

GOLDMAN
We don't know for sure.

LANDLORD
(Unconcerned)
Well someone's dead...you see
that blood...somebody's dead
for sure!
(Sniffs)
Itsa hooker...sure itsa hooker.

DANIEL
What's he talking about?
Where's Cathy!

GOLDMAN
The room upstairs is covered
in blood; we assume it's the
girl.

Daniel stares at Goldman in bewilderment; Goldman anticipates his next question.

GOLDMAN
There's no body.

DANIEL
So it might not be Cathy?

Goldman shrugs doubtfully, the landlord snorts at Daniel's naiveté.

LANDLORD

She was a hooker!
Somebody cut her up...whatcha
gonna do? That's what
happens.

Daniel turns on the man angrily.

DANIEL

Shut up!

LANDLORD

Yeah, sure...

Goldman steers Daniel away from the landlord.

GOLDMAN

I'm sorry; she seemed like a
nice girl. Sometimes they get
mixed up and...

DANIEL

She might not be dead,
Detective...it's possible.

GOLDMAN

When was the last time you
saw her?

DANIEL

Last night. Here.

GOLDMAN

Was she with anybody?

Daniel nods and avoids looking Goldman in the eye.

GOLDMAN

Who?

DANIEL

I don't know...she was
inside...having sex.

GOLDMAN

Ah.

GOLDMAN (CONT.)
(Delicately)
A client?

DANIEL
I don't know.

GOLDMAN
What time was this?

DANIEL
About eight o'clock.

GOLDMAN
Did you see anyone leave?

DANIEL
No.

Goldman nods and puts away his notebook.

GOLDMAN
We don't really know anything
for sure.

DANIEL
Maybe Tom...the boyfriend...

GOLDMAN
We're looking for him.

DANIEL
(Bitterly)
Still?

Goldman begins to walk away, stops and turns around.

GOLDMAN
You just getting home now?

DANIEL
Yeah.

GOLDMAN
You were somewhere?

DANIEL
At the hospital...with my
Father.

GOLDMAN

I'm sorry.

Goldman smiles absent-mindedly and walks away.

INT. CATHY'S APARTMENT - NIGHT

A team of Technicians are examining the room. The WALLS are covered in BLOOD. The bed is STRIPPED down to the mattress.

Goldman enters the room gingerly and stands next to the head technician.

GOLDMAN

Whaddya got?

TECHNICIAN

Just what it looks like.

GOLDMAN

Looks like Caligula's
birthday party.

Goldman looks around the room; propped against the wall next to a dresser is a BASEBALL BAT. He looks back at the blood all over the walls.

GOLDMAN

He didn't do this with a bat.

TECHNICIAN

Babe Ruth couldn't do this
with a bat.

GOLDMAN

So let me ask you again, what
have you got?

TECHNICIAN

More like, what don't I got...

The technician nods at the horrific blood stains all over the walls and bed.

TECHNICIAN (CONT.)

What's missing?

Goldman looks around at the blood stained walls.

GOLDMAN

I don't see any fingerprints.

TECHNICIAN

That's right...no prints, no smudges, no drag marks, no nothing.

GOLDMAN

(Looking at the blood stained walls)

How is this with no prints?

TECHNICIAN

You want the ten cent tour?

GOLDMAN

(Shrugs)

Go ahead.

The technician points to the bloodstains on the bare mattress on the bed.

TECHNICIAN

This is the first wound...the blood is thick and dark red...it flowed rather than spurted...stomach blood.

GOLDMAN

He disembowelled her?

TECHNICIAN

He immobilized her...she's asleep when he cuts her...I think.

GOLDMAN

She's screaming right?

TECHNICIAN

Opposite.
She sucks in...she freezes.

GOLDMAN

So what's next?

The technician points to the wall behind the bed, which is covered in sprays of blood.

TECHNICIAN

He nicks an artery...on the neck.

See the blood on the wall?...it's much lighter...oxygenated...and it pumped.

GOLDMAN

He knows what he's doing?

The technician shrugs and moves Goldman around to the far side of the bed and shows him bloodstains on the floor.

TECHNICIAN

He knows how to get the blood out at least...that's arterial too...from the inside of her right thigh.

GOLDMAN

So much blood...

TECHNICIAN

When all this shit happened her heart was still pumping a mile a minute...she was terrified...watching herself die, knowing she couldn't do a damn thing to stop it.

GOLDMAN

What else?

The technician points to bloodstains on the wall and door.

TECHNICIAN

He moved fast...cut, cut, cut...the last wound is a cut to the artery on the left thigh... that's where the blood

TECHNICIAN (CONT.)

on the wall and the door
comes from...she was almost
gone at this point...check it
out, the blood only hits a
few feet above the floor.

There is a pause: the technician stares at Goldman as
though expecting him to make a connection. Goldman shrugs.

GOLDMAN

It's been a long day, what
should I see?

The technician directs Goldman's attention to the floor in
front of the door.

TECHNICIAN

No blood on the floor.

GOLDMAN

So he cleaned up before he
left?

TECHNICIAN

Nah...we passed a light over
it; there was never any blood
on that floor.

Our boy came prepared...he put
plastic on the floor, stood
at the foot of the bed to
avoid getting splashed and
slashed the shit out of her.

Then he wraps her in the
bottom sheet, moves her onto
the plastic and takes off
clean as a whistle.

The technician lapses into silence; Goldman is rubbing his
chin thoughtfully.

GOLDMAN

He knows her...he wants her to
die badly...he's this angry,
but at the same time it's
like he's standing apart and

saying 'how do I do this
right?'...how do I get away
with it?

TECHNICIAN

We got some semen on the
mattress too.

GOLDMAN

(Looking at the
bloodstained walls)
Ain't love grand.

INT. FACTORY - AFTERNOON

The factory is hot, deafeningly LOUD, and the air is choked
with SAWDUST. Daniel looks around: he seems to be in a
daze. He sees Detective Goldman walk into the Supervisors
glass walled office and talk to Mr. Hill.

Daniel walks closer to the office: Mr. Hill raps on the
window and gestures for Daniel to come in.

Daniel walks into the

OFFICE

As Mr. Hill is leaving.

GOLDMAN

Hello Daniel, how are you?

DANIEL

Ok, I suppose. Is there any
news?

GOLDMAN

I'm sorry, no.

Goldman is poking around in the dusty piles of boxes.

GOLDMAN

So much stuff...pictures. I
think everyone in this town
worked here at one time or
another. I worked here a
couple of summers...when I
was a kid, you know?

He picks up the picture with Joseph Bantree and wipes the glass on his sleeve.

GOLDMAN

...I don't remember they took my picture though...

He shrugs and puts the picture down.

GOLDMAN

You're at work, I won't keep you.
I never asked you where you were yesterday.

DANIEL

Yes you did.

GOLDMAN

I did? And where were you?

DANIEL

I was visiting my Father.

GOLDMAN

(Snaps his fingers)
Right!
You left in the morning?

DANIEL

Yes.

GOLDMAN

And where is your Father?

DANIEL

He's in a hospital. He's old and...not well. Why are you asking me this?

GOLDMAN

(Chuckling)
Please, it's nothing.
Sometimes people see things and don't even know it. But

GOLDMAN (CONT.)
you didn't see anything
before you left?

DANIEL
No.

GOLDMAN
Ok.

Daniel stands up and starts to walk toward the door.

GOLDMAN
You know, I had a heart
attack a few years ago.

DANIEL
Oh.

GOLDMAN
Best thing for me...finally I
quit smoking. But it was
funny, that whole day my
shoes are pinching my feet,
which they never did before.
So in the back of my mind my
little voice is saying "Why
with the shoes?" But I just
forget about it and forget
about it and then I go home
and boom...heart attack.
See my feet were swollen 'cos
of poor circulation.

DANIEL
Mmm-hmm?

GOLDMAN
So my point is, from that day
on I always stop when that
little voice is saying
something and I listen.
(Pause)
The little voice is telling
me there's something I'm
forgetting to ask you; what
could that be?

DANIEL

I don't know.

GOLDMAN

And neither do I...some
little voice huh?
Listen get back to work, when
it comes to me I'll ask, Ok?

Goldman smiles and slaps Daniel on the back; he holds the door open and they both leave the office.

EXT/INT. FACTORY WASHROOM - AFTERNOON

Daniel watches as Goldman leaves the factory then pushes open the door to the washroom and strides inside. He walks to the end of the line of sinks and begins splashing water on his face. He slowly sinks to his knees, crying quietly.

INT. DOWNTOWN BIBLE MISSION - EVENING

The mission is dark and deserted; Daniel is on his knees in front of the statue of Christ on the cross; he is reciting The Lord's Prayer over and over again.

EXT. STREET - AFTERNOON

Daniel is preoccupied: walks along the busy street without noticing the people around him. Then

A VOICE as though from inside a dream softly calls his NAME.

He looks around. Up ahead, the old lady walking away. He tries to catch up but can't.

She turns into the alley where Tom's body lies rotting. Daniel turns in a few seconds behind her. There is NOTHING.

No GARBAGE. No BODY. No OLD LADY.

INT. DOCTOR SHEPARD'S OFFICE - EVENING

The office is dimly lit by overhead fluorescent lights (at least half of which are burnt out). The walls are bare, the desk is metallic and severe, no pictures.

Daniel is agitated. His head in his hands, he can't look at Doctor Shepard. She stares at him evenly, dispassionately.

DANIEL

I came here.
I ran here. I was banging on
your door!

DOCTOR SHEPARD

I wasn't here.

DANIEL

You should have been here!
You could have stopped it!

DOCTOR SHEPARD

You think it's my fault she's
dead?

DANIEL

You could have stopped it.

DOCTOR SHEPARD

I couldn't have stopped it.

DANIEL

This place is fallin'
apart...oughta just be shut
down.
S'posed to stop things like
that...s'posed to keep them all
locked up.

DOCTOR SHEPARD

It's just a matter of time
Daniel. What will you do if
it is?

DANIEL

(uncertain)

I guess I'll be alright.

DOCTOR SHEPARD

You think?

OVER A BLACK SCREEN

TICK TICK TICK a clock:

TAP TAP TAP a pencil slowly tapping on a desk.

MAN (V.O.)

The boyfriend didn't do it?

INT. SQUAD ROOM - NIGHT

We are moving steadily through a crowded and noisy precinct toward an office at the far end. Photographs of Cathy are posted here and there.

Moving into Captain's

OFFICE

The door is closed: there is no sound from the precinct room outside.

Goldman sits facing his Captain.

CAPTAIN

So who did?

GOLDMAN

Someone else.

STREET HUSTLER (V.O)

(Loud and fast)

You wanna buy a watch,
Motherfucker?

CUT TO:

STREET

Daniel walks along a crowded street. The hustler steps alongside him for a pace or two.

STREET HUSTLER

Hey, Motherfuck? How 'bout
it?

Daniel doesn't break stride: no sale.

STREET HUSTLER

Shit. Fuck you then.

Goldman is tailing Daniel along the street: the hustler picks up on it.

STREET HUSTLER

(To Daniel: Laughing)

Hey, you know what time it is
Motherfucker? Time to run,
bitch...yeah, you better run,
baby.

Daniel keeps walking, but he knows, rather he FEELS that he's being followed.

GOLDMAN (V.O.)

If it's the boyfriend, we
find her right where he kills
her...she's got a bashed skull
or a broken neck. Maybe he
even stabs her and stabs and
stabs, he's so drunk he
doesn't even remember the
next day...but we find the girl
right where he left her.

Daniel glances over his shoulder: Goldman is twenty yards back. Daniel walks faster.

GOLDMAN (V.O.)

Maybe there's another man
with her the night she died...a
client, a former client...maybe
she starts turning tricks
again.

Same thing. He stabs her, he
strangles her...whatever these
people do.

Maybe he even moves her...wraps
her in the sheet and dumps
her...but there's smudge
marks...there's a trail.

Daniel is twenty yards from his house. The street is empty except for Daniel and Goldman. Daniel slows: Goldman slows. But they keep walking.

GOLDMAN (V.O.)

This man we're looking for is different. Very different.

A bus lumbers towards them and slows down for a stop. Daniel seizes the opportunity: sprints to the stop and gets on the

BUS

Daniel and Goldman stare at each other through the bus window as the bus pulls away.

FADE TO:

CAPTAIN'S OFFICE

CAPTAIN

Bantree tried to save her.

GOLDMAN

I think he loved her.
Something went wrong. Maybe nothing she did at all.

CAPTAIN

You think he's got the balls for this...Bantree?

GOLDMAN

I don't know what he's capable of.

(beat)

Five years ago he starts working at that factory, before that we know nothing about him. No social security, no taxes...nothing.

CAPTAIN

Sealed records.

CAPTAIN (CONT.)

I'll see what I can find out.

The Captain drums his fingers on the desk: thinking.

CAPTAIN (CONT.)

The boyfriend beats her up,
threatens to kill her and
three days later she's dead.

GOLDMAN

It's very neat and tidy.

CAPTAIN

You ever think sometimes a
cigar is just a cigar.

GOLDMAN

Whenever I smoke a cigar.
Not this time.

CAPTAIN

No?
If it wasn't illegal, I'd bet
money this is just a cigar.

GOLDMAN

How much money...if it wasn't
illegal?

CAPTAIN

20.

GOLDMAN

How about a hundred?

EXT. PARK - AFTERNOON

Daniel is making a phone call from a payphone. As he waits
for the other party to pick up he looks at the remains of
the duck pond.

DOCTOR SHEPARD (V.O.)

Doctor Shepard?

DANIEL

It's me...Daniel.

DOCTOR SHEPARD (V.O.)

Yes?

DANIEL

I need help.

DOCTOR SHEPARD (V.O.)

Yes?

DANIEL

If I come to see you...if I
tell you...is it like a Priest,
you won't tell anyone?

Daniel waits impatiently for an answer.

DANIEL

Doctor?

DOCTOR SHEPARD

I'm not your Doctor, Daniel.

DANIEL

So you won't help me!

DOCTOR SHEPARD

Yes I'll help you.
I'll help you to do the right
thing.

DANIEL

You'll tell the police.

DOCTOR SHEPARD

I'll help you to do the right
thing.

A bum is hovering closer and closer to the phone: Daniel waves him away.

DOCTOR SHEPARD (CONT.)

You need to come and see me
Daniel.

(Pause)

I know what this is about.

DANIEL

What?

What?

The phone goes dead. Daniel hangs up and walks away. The bum slips over to the payphone and retrieves a quarter from the coin return.

INT. SQUAD ROOM - EVENING

Goldman is drinking at the water cooler; he looks tired and ruffled. A junior Detective carrying a slim file folder walks up to him.

DETECTIVE

I ran those phone records on Bantree.

GOLDMAN

Anything?

DETECTIVE

He's only called two numbers in the last 12 months. Once to "Allied Manufacturing".

GOLDMAN

He works there.

DETECTIVE

Every other call is to "Jerusalem Hills Psychiatric Hospital".

GOLDMAN

His Father.

DETECTIVE

I don't think so. Jerusalem Hills shut down ten years ago.

GOLDMAN

(definitely off-balance)
Let me see that.

The Detective hands Goldman the file and walks away.

Goldman flips through the phone records; page after page of the same number.

GOLDMAN
(To the Detective)

Hey!

The Detective turns.

GOLDMAN (CONT.)
What happens when you call
this number.

DETECTIVE
Nothing.

INT. DANIEL'S HOUSE - NIGHT

Daniel stands at the foot of the stairs staring up at Cathy's apartment door. The police tape that had barred the door hangs from one side of the door frame like a forgotten ribbon after a party.

Daniel walks up the stairs and slowly, fearfully pushes open the

DOOR

He steps

INSIDE

...and freezes.

The walls and mattress are still covered in blood.

INT. SQUAD ROOM - NIGHT

Goldman is sitting at his desk, lost in thought. In the background, a courier hands a large envelope to the desk Sergeant.

SERGEANT
Goldman.

No response.

SERGEANT

(Loudly)

Hey Goldman...package.

Goldman trudges to the desk and takes the envelope which has one word printed in large letters: BANTREE.

He unseals the envelope and removes documents as he walks back toward his desk.

STOPS dead in his tracks.

GOLDMAN

(Looking in horror at
the documents)

Oh Jesus!

INT. CATHY'S APARTMENT - NIGHT

Daniel is staring at the blood spattered walls. He does not see the old lady who stands in the doorway.

OLD LADY

She deserved it. You know she did.

DANIEL

You...you did this!

OLD LADY

You wanted me to...

DANIEL

(Cutting in)

No!

OLD LADY

You should have done it yourself but you're weak.

You don't know what's best for you Daniel, but I do. A Mother always knows.

That's why I have to tell them, Daniel. Have to tell them about you, what you've done.

DANIEL

Who?
Tell who?

OLD LADY

They want to know all about you, Daniel...they came to see me.

DANIEL

(Furious)

Who?

Daniel sees the baseball bat resting against the dresser.

DANIEL (CONT.)

Who came to see you?

OLD LADY

The police.

(Pause)

And the Doctor. She told them about you.

The old lady backs out of the door.

OLD LADY

They want to know about Tom.
They want to know about your Father.

I thought I could protect you, but I think I should tell them...I think that would be best.

The old lady walks away: Daniel hears her slowly descend the staircase.

He has no choice.

Picks up the BAT and runs after her.

She is crossing the

HALLWAY

Daniel runs down the

STAIRS

She does not turn or stop walking as he comes up behind her.

SMASH

He brings the bat down hard on her head. BLOOD spurts across the walls and she falls.

Begins crawling toward her apartment door.

SMASH

Daniel is standing over her: he brings the bat down twice, three times.

OLD LADY
(Pleading)
Daniel, no!

Something about her VOICE: younger. He FREEZES.

She ROLLS over: she is forty years old: his MOTHER. Her eyes are filled with TEARS.

Daniel drops the bat.

She CRAWLS into her apartment.

SLOWLY, like a ZOMBIE Daniel walks to her door and steps

INSIDE

CUT TO:

OUTSIDE

Goldman screeches to a stop at the curb in front of Daniel's house. He scans the street as he hurries to the front door: the street is empty except for the woman in the red jacket and head scarf and her little boy who are walking towards him: they are still a few hundred yards away.

CUT TO:

OLD LADY'S APARTMENT

The apartment is EMPTY. Dim light comes from a filthy window. No-one has lived there for years.

Daniel's eyes adjust to the gloom and he sees something, two things wrapped in plastic in the center of the room.

He gets closer.

Closer.

He is standing above the mangled and decomposing bodies of Tom and Cathy.

The shock almost floors him...walks backwards...faster and faster...backs through the apartment door and into the

HALLWAY

Doesn't see Goldman coming through the

FRONT DOOR

with gun drawn.

GOLDMAN

(Pointing the gun)

Daniel.

Daniel slowly turns his head and sees Goldman. The look of utter horror on Daniel's face confuses Goldman.

Daniel raises his hand and points to the old lady's open door.

Goldman deliberates for a split second.

GOLDMAN
(To Daniel)
Stay here.

Very cautiously, Goldman pushes the apartment door open and steps

INSIDE

he walks over to the bodies.

GOLDMAN
Dear God...

CRACK

Daniel knocks Goldman unconscious with the bat. He stoops down and plucks Goldman's car keys from inside his jacket.

Reaches underneath Cathy's body and retrieves a long, sharp, bloodstained knife.

He turns and runs out the

DOOR

across the

HALLWAY

and through the

FRONT DOOR

to the

STREET.

...practically knocking over the little boy. The boy's Mother is forty or fifty feet back.

MOTHER
(Shouting. Heavily
Accented: Eastern
European)
Sasha, I told you wait for
Mama...wait for Mama!

Daniel grabs the boy and throws him into the back seat of Goldman's unmarked cop car. He jumps behind the wheel and peels off barely avoiding the Mother who is running toward them, screaming hysterically.

A FEW MINUTES LATER

They have left the city behind and are driving down a dark and empty road. Daniel catches the terrified boy's eye in the rear view mirror.

DANIEL

Don't worry, it's just a
nightmare. Just a nightmare.

INT. OLD LADY'S APARTMENT - NIGHT

A paramedic examines a very impatient Goldman. The only other person in the apartment is Goldman's Captain who inspects the bodies of Tom and Cathy from a careful distance.

CAPTAIN

Good job betting's
illegal...I'd owe you a
hundred bucks.

PARAMEDIC

I'd say there's no
concussion, but you need to
get to an ER.

GOLDMAN

I will I promise...now can I
go?

The Paramedic shrugs, packs up his equipment and walks away.

Goldman begins patting his jacket pockets for car keys.

CAPTAIN

Bantree took your car.
(Beat)
And he snatched a kid...out
front.

GOLDMAN
He's going to the
hospital...Jerusalem Hills.

Captain helps Goldman to his feet. They walk out of the
apartment, across the

HALLWAY

CAPTAIN
(Puzzled)
That place has been closed
for years...

...and through the front door.

OUTSIDE

The little boy's Mother, still virtually hysterical, is
surrounded by uniformed cops.

GOLDMAN
(Re: the Mother)
The Mother?

The Mother removes her headscarf and we see her face for
the first time: she is Doctor Shepard.

CAPTAIN
I want that boy back in one
piece. How sure are you
Bantree's going to the
hospital?

GOLDMAN
Hundred bucks sure.

INT. JERUSALEM HILLS - NIGHT

The hospital seems DESERTED as though the staff has left
TEN MINUTES AGO. The lights are DIM like the place is
running on emergency power. MUFFLED sounds come from inmate
cells. Daniel opens a small CLOSET, thrusts the boy inside
and locks the door. He walks down the hallway toward
SHEPARD'S office...as he walks he pulls the long knife from
under his jacket.

INT. GOLDMAN'S CAR - NIGHT

Goldman is driving fast toward the hospital. His Captain calls on the radio.

CAPTAIN

(Filtered)

Goldman, I've got three units
on the way.

GOLDMAN

Tell them no lights no
sirens. No-one goes inside
without me.

INT. JERUSALEM HILLS - NIGHT

Daniel opens the DOOR to Shepard's office and steps

INSIDE

The office is dark except for a very bright lamp on the desk that is directed straight at Daniel's eyes. Daniel SQUINTS, can make out a vague shape behind the light.

DOCTOR SHEPARD

What do you want, Daniel?

DANIEL

You betrayed me.

DOCTOR SHEPARD

I did exactly what you wanted
me to...what you knew I
would.

DANIEL

(Angry)

You're a liar!

DOCTOR SHEPARD

Sit down.

Daniel fumbles his way to the desk and sits: it is even harder to see past the light.

DOCTOR SHEPARD
Did you come here to kill me?

DANIEL
I have to.

(Beat)

DOCTOR SHEPARD
I'll make a deal with you.
Tell me the truth. Tell me
the truth and then if you
want to kill me...

DANIEL
It's a trick...you'll run.

DOCTOR SHEPARD
You know I won't do that.

DANIEL
Why do you want to know the
truth?

DOCTOR SHEPARD
Because I want you to know
the truth.

DANIEL
Why? What difference will it
make now?

DOCTOR SHEPARD
It'll make you feel better. I
promise.

We hear Shepard sit back in her leather chair, getting
comfortable.

DOCTOR SHEPARD (CONT.)
It wasn't the way you told me
at all, was it Daniel?

DANIEL (V.O.)
No.

FADE TO:

DANIEL'S BEDROOM - 1968

Daniel is at his desk, drawing. He hears the front door open and sounds of drunken laughter and footsteps. He hears a chair scraping on the floor in the kitchen...more footsteps...a confrontation outside his door.

JOSEPH (O.C.)

(Timid)

Clara, I don't think you should be here.

CLARA (O.C.)

(Drunk)

So where'm I gonna fuck, huh?
On the street?

(To her companion)

You wanna fuck me right?

MAN (O.C.)

Uh huh.

CLARA (O.C.)

This is my husband...ain't he a fuckin' sight?

MAN (O.C.)

(Laughing)

You married him? Holeee Shit.

CLARA (O.C.)

Ain't got no pecker hardly at all...give it all up to Jesus. S'why I gotta get a real man to stick it in me. You wanna stick it in me, baby?

MAN (O.C.)

Oh yeah.

CLARA (O.C.)

Where?

MAN (O.C.)

Everywhere.

JOSEPH (O.C.)

Clara please, just leave.
Don't do this in front of
Daniel.

CLARA (O.C.)

(Laughing)

Well now that's a hell of an
idea...in front of Daniel.

(To the man)

You wanna show my boy how a
real man fucks a whore?
Someone got to.

JOSEPH

Clara no!

Daniel sees the doorknob begin to RATTLE as his Mother
tries to get in.

JOSEPH

Clara, I won't allow this.

We hear Clara's boyfriend CACKLE then a hard THUMP as
Joseph is tossed across the hallway.

The door opens and Clara and her man stumble

INSIDE

drunk and laughing. Daniel keeps his head down, does not
look at them. The laughter dies in Clara's throat as soon
as she sees Daniel; her face becomes a mask of hatred and
contempt.

CLARA

Jesus, lookit this one
too...goddamn, you ever see
such an ugly lookin' thing as
that?

MAN

That your boy?

CLARA

I don't know what he is or
whose he is...I don't recall

ever fuckin' man or beast
that'd gimme that.

MAN

You gonna stand here lookin'
at that all night or you
gonna suck my cock?

Clara regains her good humour and leads the man to the

BACK ROOM

Daniel claps his hands over his ears. From out in the
hallway he hears (very faintly) his Father singing
'Bringing In The Sheaves'.

Clara pounds on the wall.

CLARA

You shut the hell up out
there, Holy Joe...and don't
you dare let that boy
out...you hear me?

Daniel closes his eyes tightly and tries to block out all
sound as the squeaking of the bedsprings picks up speed.
FINALLY he inches off his chair and tries to turn the
doorknob to get out. The doorknob is being held from the
other side.

JOSEPH

You heard your Mother,
Daniel. You'd best stay
there.

DANIEL

(Sobbing)
Daddy, please...please!

JOSEPH

The bible says honour thy
Father and thy Mother...you
remember that don't you? You
best stay there like your
Mother told you.

Daniel tries the knob again but Joseph holds it tight.
Daniel sinks to the floor with hands pressed over his ears.

LATER

All is quiet. Clara is snoring in the back room. Daniel's face is expressionless. He tries the doorknob and this time the door opens. He walks out into the

HALLWAY

...and sees a light in the kitchen. He walks closer and sees Joseph praying at the kitchen table. Daniel walks into the

KITCHEN

...and over to the cutlery drawer next to the sink. Joseph does not open his eyes.

JOSEPH

Will you pray with me Son?
Pray to Jesus to forgive your
sins.

Daniel removes a long, sharp KNIFE from the drawer and takes two steps toward Joseph. Joseph, eyes still closed and lips moving in silent prayer, reaches out his hand. Daniel takes two quick steps toward Joseph and brings the BLADE across his Father's THROAT. Blood SPURTS everywhere. Joseph's eyes BULGE and he gasps for air. Daniel looks on without emotion.

AFTER

Daniel pushes open the door to his

BACKROOM

Clara lies naked on the bed. Daniel stands beside her, the knife grasped firmly though barely visible in the gloom. Clara opens her eyes...mocking, contemptuous.

SLASH

Daniel CUTS a deep WOUND from her sternum to navel. Her contempt changes to SHOCK. Daniel JUMPS back from the bed

expecting retribution but the cut has IMMOBILIZED Clara. As Daniel watches her struggle he realizes she is defenceless.

Daniel slowly raises the knife above his HELPLESS Mother.

CUT TO:

DOCTOR SHEPARD'S OFFICE

The room is FILTHY, EMPTY and obviously has been UNUSED in years. The only light is MOONLIGHT streaming through a couple of BROKEN WINDOWS.

Daniel looks around for a moment, taking it all in. He raises the knife in front of his face.

DANIEL

I don't think I feel any
better at all.

INT. HOSPITAL - NIGHT

Daniel stumbles slowly down a corridor, the knife hangs limply in his hand. He twitches as memories flood back.

DOCTOR 1 (V.O.)

You killed your Mother.

CATHERINE (V.O.)

You ain't got no-one no more,
Daniel.

DOCTOR 2 (V.O.)

Did your Father hurt you,
Daniel?

DOCTOR 1 (V.O.)

Do you understand how
monstrous it is to kill your
Mother?

DOCTOR 2 (V.O.)

Tell me what he did to you?

CATHERINE (V.O.)

This place oughta jus' be
shut down, all fallin' apart.

DOCTOR 1 (V.O.)
Your Father hurt you didn't
he.

FADE TO:

PADDED CELL - 1975

Daniel is 13 years old, he looks pale and drugged. He sits on his bed staring blankly at a Doctor who sits on a wooden chair examining a file.

DOCTOR
(Not looking at Daniel)
Tell me what he did to you.
(No response)
No-one kills their Mother,
Daniel. Mothers and Sons have
the closest human
relationship.
(No response)
Tell me what your Father did
to you.

DANIEL
Doctor?

The Doctor finally looks up. Daniel SLITS his tongue in half with a concealed RAZOR blade. The Doctor scrambles away, horrified. Daniel laughs.

EXT. HOSPITAL - NIGHT

Two police cars pull up beside Goldman's car: Goldman is nowhere to be seen. The cops get out of their cruisers and look around.

COP 1
Are we going in?

COP 2
Captain said no-one goes in
without Goldman. Go around
the perimeter, see if you can

find him, I'll get on the
radio.

INSIDE

Goldman peeks out a window and sees the cops. He makes sure his radio is turned off and walks off down a dark, filthy corridor in the long abandoned hospital.

INT. HOSPITAL - NIGHT

Daniel opens the closet door.

DANIEL

Come out.

The boy crawls slowly out. Daniel squats down so their faces are almost level.

DANIEL

I heard your Mother call you
Sasha, is that your name?

SASHA

(Almost a whisper)

Yes.

DANIEL

Are you a brave boy, Sasha?
Does your Mother call you a
brave boy?

SASHA

Yes.

DANIEL

Are you scared now?

SASHA

(Sniffling)

Yes.

DANIEL

(Pulling out the
bloodied knife)

You should be.

CUT TO:

STAIRWELL

Goldman slowly and cautiously climbs the stairwell to the second floor. He opens the door and steps into the

CORRIDOR

...listens and looks. Hearing nothing, he goes back into the

STAIRWELL

...begins climbing to the third floor.

CUT TO:

THIRD FLOOR

Daniel gently lifts Sasha's chin so the boy is looking at him. Sasha's eyes are magnetically drawn to the horrific looking knife.

DANIEL

I tried to be brave. I tried to keep something inside me so it wouldn't ever get out.

(Beat)

But it's too big...it's too much for me. So now I have to pass it along, let someone else keep this thing. I'm going to give it to you.

Daniel pulls Sasha to his feet.

DANIEL

I want you to run. I want you to hide. I'm going to count to ten and then I'm coming to get you. If I find you I'm going to kill you with this knife.

Go!

Sasha runs away down the CORRIDOR; Daniel turns to face the wall.

DANIEL
(Slow monotone)
One...two...

CUT TO:

STAIRWELL

Goldman pushes open the door from the third floor stairwell and steps into the

CORRIDOR

...immediately hears something...an echo? Something muffled...footsteps? It's coming from this floor but he can't tell from which direction.

He listens again.

DANIEL (O.C.)
(Very faintly)
...Ten. Ready or not, here I
come!

Goldman knows who the voice belongs to. He runs three or four steps down the corridor and STOPS...listens...where is the voice coming from?

GOLDMAN
(Shouting)
Daniel...Daniel. Let the boy
go! Let him go!

CUT TO:

DANIEL

...hears Goldman's voice, smiles, keeps walking. Turns a corner and sees Sasha at the far end of the corridor.

CUT TO:

SASHA

...trying every door...they are all locked. Looks back and see's Daniel. Runs.

CUT TO:

GOLDMAN

...is beginning to get a fix on the sounds. Changes direction...starts walking quickly, quietly, with gun drawn.

CUT TO:

SASHA

...hiding underneath the counter at the nurses station. Hears Daniel's FOOTSTEPS getting CLOSER...Daniel is level with the station, Sasha see's Daniel's SHADOW...the footsteps keep going THEN STOP...Daniel is turning around...getting closer...coming into the station...Sasha waits...waits...waits...Daniel's legs are in front of his face...Sasha scrambles out from under the counter, RUNS...Daniel's HAND is on Sasha's collar...Saha BREAKS FREE and runs.

CUT TO:

DANIEL

...watches as Sasha runs down the corridor and turns the corner. Daniel begins walking: no hurry.

CUT TO:

SASHA

...finally finds a door that will open, he pushes the door and steps into a PADDED CELL. Closes the door as quietly as he can. Sits in the dark facing the door, watching the small window in the door...tries to be quiet...tries not to cry.

CUT TO:

GOLDMAN

...walking slowly down a corridor, keeping close to the wall. He is almost at the end, SUDDENLY a movement, a figure, crossing his field of vision and disappearing...it happened so fast he doesn't know who it was. He speeds up and walks toward the movement.

CUT TO:

SASHA

...something passes across the small window in the door, someone is outside. He holds his breath, prays that Daniel will just keep going. The door begins to slowly OPEN. A figure fills the doorway with one arm raised...steps forward...something different...

GOLDMAN

Sasha? I'm a policeman.

Goldman steps forward, Sasha can see the smile on his face...

THEN

...from behind Goldman, sliding out of the darkness, a silver flash and Daniel's knife is drawn across Goldman's throat. Goldman collapses.

CUT TO:

DANIEL

...his left hand gripping Goldman's collar, he allows the Detective to slide to the floor.

DANIEL

This was Detective Goldman.
He wanted to save your life.

CUT TO:

GOLDMAN

...three feet behind Daniel, watching as Daniel clutches thin air.

GOLDMAN

Actually, I'm Goldman. It's
an easy mistake...after all,
you're crazy.

Daniel spins around unbelieving then looks down and
realizes there is no Goldman dead at his feet.

GOLDMAN

Drop the knife Daniel.

DANIEL

(Walking towards
Goldman)
I can't do that.

GOLDMAN

I don't want to kill you.

DANIEL

(Smiling)
I know. This wouldn't be
nearly as much fun if you
did.

Daniel is almost in striking range.

DANIEL

(Re: Goldman's gun)
You've never fired that, have
you?

Goldman doesn't answer...Daniel is too close, but Goldman
doesn't shoot...he steps back then back again...peeks over
his shoulder...the wall is six inches behind him...Daniel
is raising the knife.

DANIEL

Do you think it even works?

GOLDMAN

It works.

DANIEL

You sure?

BANG

BANG

BANG

Goldman watches as Daniel staggers backwards as the bullets hit home. The KNIFE drops to the floor. Daniel sinks to his knees...his eyes close and he falls forward DEAD.

GOLDMAN
Hundred bucks sure.

FADE OUT

END