

Through The Dust

Written By:

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FADE IN:

INT. ARMY BARRACKS - NIGHT

CHARLES DADE, a well built man in his early 30's with a bald eagle tattoo on his left forearm, stands over his bed folding t-shirts and placing them into a duffel bag. He is listening to the music playing through his headphones.

In the background, we see another man enter the empty barracks. This is Staff SERGEANT COLE. A short, stocky man.

COLE
Private Dade.

Cole looks toward the ground, takes a deep sigh and walks toward Charles. He taps him on the shoulder to get his attention. Charles pulls the headphones out and turns toward Cole with a smile on his face.

CHARLES
Hey Serg. What's going on?

COLE
You getting packed up?

CHARLES
Yes sir. Gonna feel good to have that Florida sun again.

COLE
Yea i bet.

Cole removes his hat.

COLE
Listen Dade, i just got news that your'e wife has gone missing. I'm not good at-

The smile on Charles face turns into a blank stare.

CHARLES
Thank you sir.

Cole nods his head and leaves Charles alone in the barracks. Charles waits until Cole leaves and begins to angrily smash his hands into the bed repeatedly.

EXT. ARMY BASE - DAY

Charles has his duffel bag around his shoulder and is walking toward a large plane. Cole runs toward Charles with a piece of paper in his hand.

COLE
CHARLES! CHARLES WAIT UP!

CHARLES
Is everything alright sir?

COLE
Listen, i spoke to a couple higher ups
and because of your situation i got
them to extend your time a little
longer.

Charles grabs the paper and looks it over.

CHARLES
Sir you didn't have to do this for me.

COLE
Stop it. Take your time and handle
your business. This is all gonna be
here when you get back.

CHARLES
Thank you sir.

Charles turns to walk toward the plane again.

COLE
And Charles, i'm sure she's fine.

Charles gives Cole a slight smile and continues to walk toward the plane.

INT. PLANE - DAY - LATER

Charles opens up his wallet and pulls out a picture of him and his wife CASSANDRA. In the photo Cassandra is laying down in a hospital bed and Charles is sitting next to her wearing a Santa Claus hat. Charles stares at the picture for sometime before another officer begins to walk down the airplane isle.

SOLDIER
WE ARE LANDING IN TWENTY MINUTES.
COLLECT YOUR BELONGINGS AND WELCOME
HOME.

INT. AIRPORT - DAY - LATER

Charles is walking through the airport looking for a familiar face. He sees his brother in law SAMMIE. Sammie is a tall, skinny man in his late 20's who looks like he hasn't slept in days. Charles walks through the sliding doors and walks toward Sammie who's leaning against his orange low rider.

EXT. AIRPORT ENTRANCE GATE - DAY

Charles walks up to Sammie and embraces him.

SAMMIE

How you been boy?

CHARLES

I'm alright.

SAMMIE

Let me get that. Hop in man.

CHARLES

Appreciate it man.

Sammie grabs Charles duffel bag and tosses it in the back seat as Charles gets in the passenger side.

INT. SAMMIE'S LOW RIDER - DRIVING - DAY

Sammie lights a blunt at a red light and offers some to Charles.

SAMMIE

You wanna hit?

CHARLES

I'm good.

SAMMIE

Listen, i know you stressed about Cass and shit but you know how she is. This isn't the first time. Got moms calling the police and shit. Cops sitting in my living room asking questions. Think about how stressed that got me.

(Laughing)

Sammie looks over at Charles who is not amused and keeps a blank face.

CHARLES

How many days has she been gone?

SAMMIE
About 3 days.

Charles massages his eyes.

CHARLES
I don't think i can do this anymore.

SAMMIE
All i'm saying is you shouldn't be too worried about it. She'll probably come back. And if she doesn't, maybe you can take it as a sign.

Charles looks at Sammie as he takes a hit of the blunt and flicks it out of the window.

EXT. SAMMIE'S HOUSE - DAY

Charles exits the car and takes a second to stare at the house.

SAMMIE
(Laughing)
You reminiscing or something?

Charles gives Sammie a slightly annoyed look before ROSELINE(58), A small older woman who is dressed in a nurses outfit, comes out of the front door. Roseline is the mother of Sammie and Cassandra.

ROSELINE
Charles, thank God.

CHARLES
How you been Rose?

ROSELINE
Well you know... it's been hard.

SAMMIE
I was telling him it's just a matter of time before she comes home.

Sammie grabs Charles's duffel bag and heads inside the house.

ROSELINE
Come on in, i know you must be starving. God knows what they have you eating in that desert.

CHARLES

It would be nice to have some home
cooked food.

INT. SAMMIE'S HOUSE - DINING ROOM - LATER

Sammie and Charles are eating at the table when Roseline
comes with another plate of food.

ROSELINE

This is still hot so be careful.

CHARLES

Rose please, i haven't eaten this much
since the feast you cooked up the
first time i left.

ROSELINE

No worries sweetie. Sammie don't waste
my food you better eat it.

SAMMIE

But-

Roseline gives Sammie a stern look.

SAMMIE

I need another drink from the garage.
You need another C?

CHARLES

Nah i'm straight.

Sammie leaves the table and Roseline takes a second to make
sure he is gone.

ROSELINE

Charles, this don't feel right to me.
I know that boy just keeps talking but
you know him and his sister ain't been
close since they were kids.

CHARLES

You don't think she's gonna come back?

ROSELINE

Cass going away right before you were
supposed to come home? I know this
ain't the first time but... It's just
different.

CHARLES

I don't know what to do Rose. I go away and i get a call every week about her disappearing or that she's back on that shit again.

Roseline puts her hand on top of Charles hand.

ROSELINE

But when she's with you she's different. She would always try to clean herself up when you were coming back.

Roseline hears Sammie coming back into the kitchen and quickly removes her hand off of Charles's.

SAMMIE

That refrigerator is broken, all the beers are warm as hell.

ROSELINE

Maybe you should get off your ass and fix it.

Sammie cracks open a beer and takes a sip.

SAMMIE

I'm not an engineer but i know my boy C good with his hands.

ROSELINE

Boy are you crazy? He just got back today and you already trying to put him to work. You should be ashamed of yourself.

CHARLES

It's no issue. It would be nice to get my hands dirty for once.

Charles walks his plate over to the sink.

CHARLES

Most of the time we just wait around for something to happen.

ROSELINE

That stuff can wait until later.

Roseline walks over and takes the plate from Charles and

begins washing it.

ROSELINE

Sammie, why don't you take Charles out
and just drive around. I'm sure
Charles misses the neighborhood.

Roseline gives Charles a glance as she scrubs the plate.

Charles looks over at Sammie.

CHARLES

I'm okay with that.

Sammie grabs a napkin and begins to wipe his fingers.

SAMMIE

I guess i'm a limo driver now. But
whatever i gotta stop by Junior's
house anyways.

Roseline drops a dish into the sink then turns to face
Sammie.

ROSELINE

What you gotta do at Junior's? You
know he just got out a couple of
months ago.

SAMMIE

I'm not going to do this with you
right now. Lets go C.

Sammie grabs his keys from the kitchen counter and heads
toward the door with Charles following him.

Sammie turns around and stops Charles.

SAMMIE

Hold up, you better change out that
uniform. I ain't driving around
Captain America.

INT. SAMMIE'S LOW RIDER - DRIVING - LATER

Sammie reaches into the glove compartment and pulls out
another blunt.

SAMMIE

Hand me that lighter on the floor.

Charles reaches down and picks up the lighter and hands it to Sammie.

CHARLES
So who's Junior?

SAMMIE
You already know him.

CHARLES
What do you mean i know him?

Sammie takes a hit of his blunt before turning up the music on the radio.

SAMMIE
His name is Junior but we called him Junie in high school.

CHARLES
JUNIE? The dude who's mom is into all that vudu shit.

Sammie nods his head while laughing.

SAMMIE
As long as he keep giving me what i pay for, i don't give a damn what he or his mama into.

CHARLES
You crazy man.

SAMMIE
Shit, you gotta be crazy out here sometimes.

Charles pauses before turning off the music completely.

CHARLES
You think Cass ever got something from Junior?

SAMMIE
She probably got something from everyone on the block.

Charles stares at Sammie as he laughs before taking another hit of his blunt.

CHARLES

like who?

SAMMIE

Shit, anyone who can give it to her on the low i guess.

CHARLES

Sammie, like who?

SAMMIE

The fuck are you talking about? What you want, a list of all her dealers?

CHARLES

I'm telling you Sammie this isn't like those other times.

SAMMIE

Moms already called the police and filled out those missing persons papers.

CHARLES

They didn't do shit the first time she left. What makes you think something different is gonna happen this time?

EXT. JUNIOR'S DRIVE WAY - DAY

Sammie pulls into a drive way in front of a one story home.

SAMMIE

I get it man, that's your wife and-

CHARLES

And that's your sister.

Sammie pauses for a second and looks out the window.

SAMMIE

So what you gonna do? Become a detective and start knocking on doors? And you think i'm gonna be your partner giving you names of the boys on the block? You been gone C, things aren't what they used to be.

Sammie leaves the car and walks up to the front door of JUNIOR'S house and knocks. From the outside of the house Junior's voice can be heard.

JUNIOR

Who is it?

SAMMIE

You know who it is man hurry the fuck up.

From Charles point of view we see Sammie talking to someone through a screen door. Sammie nods his head toward Charles and then waves his hand telling Charles to come join them. As Charles approaches the front door Junior steps out wearing a red robe with red slippers.

JUNIOR

Charles Dade. I don't think i seen you since graduation.

SAMMIE

Man you dropped out junior year.

JUNIOR

I still showed up though.

CHARLES

So what you been up to?

JUNIOR

Shit you know just trying to make a living.

CHARLES

You look like you been doing good.

Charles indicates the robe Junior is wearing.

JUNIOR

I ain't complaining.

Charles and Junior intently stare at each other until Sammie steps in.

SAMMIE

You got what i need or what?

JUNIOR

I got you.

Junior backs into the house with his eyes still locked on Charles.

SAMMIE

The fuck you think you doing man?

CHARLES

We were just talking. Nothing to it.

SAMMIE

Yea well keep it that way. You fuck this up, your ass sleeping on the street.

Junior opens the door again carrying a clear bag full of red pills and hands it to Sammie.

SAMMIE

This shit feels kinda light.

JUNIOR

You want me to bring out a scale?

SAMMIE

Nah we straight. I'll see you next week.

Sammie turns toward Charles who has locked eyes once again with Junior.

SAMMIE

Let's roll.

Charles begins to walk toward the car with Sammie.

JUNIOR

How's Cass Charles?

Charles immediately turns toward junior and walks over to him. Junior steps out the house and pulls his robe to the side revealing a pistol hidden in his waist.

Charles stops before Sammie is able to grab him by the arm.

SAMMIE

Get in the fucking car.

Junior covers his robe again and leans against the door with a smile on his face.

JUNIOR

It was nice seeing you Charles.

INT. SAMMIE'S LOW RIDER - DRIVING - LATER

Sammie, clearly irate, bangs his hand on the steering wheel. Charles stares out the window ignoring Sammie as he continues to flip out.

SAMMIE

I FUCKING TOLD YOUR ASS! YOU CAN'T DO ONE FUCKING THING I ASK.

CHARLES

When was the last time Cass got something from him?

Sammie stares at Charles with a confused look on his face.

SAMMIE

Are you fucking dumb? You realize what you just cost me?

CHARLES

You think i give a fuck about that shit when Cass-

SAMMIE

THAT'S WHAT I'M TALKING ABOUT. I TOLD YOU SHIT HERE AIN'T THE SAME! WHO YOU THINK PUTTING FOOD ON THE TABLE? WHO YOU THINK PAYING THE BILLS EVERY GOD DAMN MONTH?

CHARLES

You're right. Things change and i'm not here for it. That doesn't change the fact that my wife, your sister is out there. I'm not stopping Sammie. You either with me or you in my way.

Sammie pauses for a second before letting out a sigh.

SAMMIE

I can't do it C.

CHARLES

Pull over.

SAMMIE

What?

CHARLES

Pull the car over.

Sammie pulls into an abandoned parking lot. Before the car completely stops Charles exits the car. Sammie quickly stops the car and steps out as well.

SAMMIE

C, what the fuck are you doing?

Charles continues to walk away without looking back at Sammie.

CHARLES

Tell Rose i'll be back soon.

SAMMIE

FUCK!

Sammie bangs his hand on the top of the car roof. He pulls out his cell phone and begins to dial.

SAMMIE

Yo, he's gone man.

Sammie gets back into the car and reaches under his seat to pull out a pistol.

SAMMIE

How are you gonna handle it? I'm the-

Sammie pauses for a second to listen to the person on the other end. Sammie takes a deep breath and begins to calm down.

SAMMIE

Alright.

Sammie hangs up the phone and puts the gun back under the seat.

INT. POLICE STATION - BATHROOM - DAY

Officer JEFFERY KANE, a well built man in his Mid 30's is standing at the back of the bathroom. He pulls his cellphone away from his face and places it into his pocket. He walks over to the sink and begins to splash water on his face. At the same time another officer, DIAZ(28) peeks his head into the bathroom.

DIAZ

Jeff, captain wants to see you.

KANE

I'll be there in a second.

The officer leaves Kane alone in the bathroom again. Kane stands in front of the mirror with water dripping down his face.

INT. POLICE STATION - OFFICE - DAY

Kane walks into the office of the older, grey bearded police CAPTAIN(Late 50's) who is sitting at his desk surrounded by piles of paper.

CAPTAIN

Close the door and take a seat.

KANE

Is there something wrong?

CAPTAIN

I just read your arrest report from two nights ago. The suspect was beaten before you got to the scene?

KANE

Yes sir. I arrived at the suspects house because of a disturbance call and when i arrived he was laying in the front yard.

CAPTAIN

He says you walked up to him and without saying a word punched him in the ribs. Which resulted in him having two broken ribs.

KANE

Sir, this is not the first time the suspect has been arrested. I think he will say anything at this point.

CAPTAIN

I am inclined to believe you.

The Captain pulls out a pink form.

CAPTAIN

Especially considering the doctor said that the damage on the suspect looks to have been caused by a baseball bat or some type of blunt instrument.

KANE

Will that be all sir?

CAPTAIN

No. The call was made only 5 minutes before you were able to get onto the scene. How were you able to get there so fast?

KANE

I was just in the area sir.

The Captain stares at Kane for a second before crumpling the paper in front of him and tosses it into the trash.

CAPTAIN

Kane, I don't need to explain how much an investigation into this department is something we really don't need right now.

KANE

I understand sir.

CAPTAIN

Good. As long as we have a good understanding, i think we're done here.

KANE

Yes sir.

As Kane walks toward the door the Captain notices two bright red rings circling his right wrist.

CAPTAIN

Kane. Whats that on your Wrist?

Kane pulls his sleeve down to cover his wrist.

KANE

I'm not sure, I think it might be an allergic reaction.

CAPTAIN

You should get that checked out.

KANE

Will do.

Kane walks out of the office towards the exit and is

immediately met by MELINDA SANCHEZ. A Hispanic officer who is in her mid 30's.

SANCHEZ

Hey, what was that about?

Kane continues walking toward the exit without looking at Sanchez.

KANE

What was what about?

SANCHEZ

The meeting you just had with the Captain.

KANE

Probably about something that doesn't concern you.

Sanchez grabs Kane by the arm as he is about to exit the building.

SANCHEZ

What's up with you? These past few weeks you've been so out of it.

Kane rips his arm away from Sanchez.

KANE

I'm doing my fucking job. You probably would too if you were out there doing something instead of sniffing around meetings your'e not apart of.

Kane walks out of the building while Sanchez stares at him with a shocked look on her face.

INT. KANE'S SQUAD CAR - DAY

Kane enters his car, rubbing his face and breathing frantically through his nostrils. He looks around the parking lot to make sure no one else is around him. He reaches into his pant pocket and pulls out a small reclosable plastic bag.

The bag is filled with a dark red powder. Kane scoops a pinch of the powder onto his finger. He snorts the powder and immediately squints his face in pain. He grabs the steering wheel with both of his hands and we can see the two rings around his wrists begin to bleed.

After a moment of clear pain and discomfort, Kane begins to take deep breaths to calm himself down. He notices the blood coming down from his wrists and immediately reaches for a napkin to wipe up the mess.

He reaches for his cell phone and begins to call Sammie.

KANE

Where is he going?

EXT. JUNIOR'S BACKYARD - NIGHT

Charles is crouching between bushes with his eyes locked on Junior through the kitchen window. There are more than a dozen people at his house. The music can be heard through the walls of the house. Charles continues to wait until one of Junior's friends drunkenly stumbles out the back door yelling at someone inside the house.

JUNIOR'S FRIEND #1

The fucking toilet is clogged up.
Where else am i supposed to go?
(Laughing)

Charles slowly creeps across the yard while Junior's friend is peeing against the wall of the house. Charles puts him into a choke hold and begins to drag the squirming man across the yard back into the spot he emerged from. Charles continues to choke the man until his body stops moving.

Charles searches the body and finds a pistol tucked in the belt of the Junior's friend.

Charles quickly moves to the wall of the house with the pistol at his side. He looks through the kitchen window again to see Junior sitting on the couch with two females on both sides of him. People continue to dance and have conversations in the living room and kitchen.

Charles slowly enters the side door. He turns toward the kitchen and draws the gun on a man and woman who notice him immediately.

CHARLES

Move!

Charles points toward the living room while moving forward with the gun still drawn.

Charles enters the living room and immediately people begin to scream. Charles points the gun at the person sitting next

to the stereo.

CHARLES
Turn that shit off!

Charles notices a man reaching for a gun and immediately points the gun at him.

CHARLES
Don't fucking move!

JUNIOR
Charles man, what the fuck you think you doing?

CHARLES
Everybody get the fuck out!

Junior nods at his friends who are looking at him waiting for an order. Charles follows the crowd of people out the door and locks the door when all the people are gone.

Charles focuses his aim back onto Junior who is still sitting on the couch.

JUNIOR
I'm gonna give your ass one chance to stop this shit. You come into my-

Charles cocks the gun and walks closer to Junior.

JUNIOR
DAMN MAN WHAT THE FUCK DO YOU WANT?

CHARLES
Where's Cass?

JUNIOR
What are you talking about?

Charles pushes the gun against Junior's head.

CHARLES
Where the fuck is my wife?

JUNIOR
Listen man i ain't got nothing to do with that.

CHARLES
You know something. Don't play with

me.

JUNIOR

Look man all i know is some shady shit
been going on but i don't got shit to
do with it.

CHARLES

Who are you talking about?

JUNIOR

I been hearing some-

EXT. JUNIOR'S DRIVE WAY - NIGHT

Officer Kane pulls into the drive way of Junior's house
without the sirens of the police car. Kane quickly exits the
car with his gun drawn and moves toward the front door.

INT. JUNIOR'S LIVING ROOM - NIGHT

The sound of tires screeching into the driveway takes
Charles's attention away from Junior which allows Junior to
slap the gun out of Charles's hand and run toward the front
door. Charles immediately runs toward the back door at the
same time as Junior runs out the door and is immediately
knocked unconscious by Officer Kane.

Kane steps over Junior's unconscious body and enters the
house with his gun drawn. He hears the sound of the back door
slamming shut.

KANE

Son of a bitch.

Kane runs toward the back door and sees Charles hopping the
fence into the another yard.

EXT. JUNIOR'S BACKYARD - NIGHT

Kane immediately sprints toward Charles at an incredible
speed. He hops over the fence in one leap. Charles attempts
to hop over the second fence but is grabbed by Kane who slams
Charles to the ground.

Charles attempts to stand up but Kane kicks him straight into
the chest which knocks him back into the ground. Charles
struggles to catch his breath as Kane stands over him.

KANE

Stay down Army boy.

Kane rests on top of Charles by driving his knee into his stomach causing Charles to squirm in discomfort.

KANE

I want you to listen to me Charles.
This is my town. If you keep causing
trouble, i'm gonna kill you. That's a
promise Charles.

Kane removes his knee from Charles's stomach and walks back toward Junior's house.

Charles rolls over in pain while struggling to breathe.

INT. SAMMIE'S LOW RIDER - STATIONARY - NIGHT

Sammie is sitting in his car when he his phone begins to ring. Sammie answers the phone and listens to Kane tell him something. Without responding, Sammie hangs up the phone. Out of frustration Sammie bangs his hands on the steering wheel.

EXT. SAMMIE'S HOUSE - NIGHT

Charles limps toward the front door. The living room light turns on and Roseline opens the front door. She begins to panic when she notices the condition he is in. She guides him to the living room couch.

ROSELINE

Charles? What happened?

CHARLES

I'm fine.

ROSELINE

What do you mean your'e fine? Who did
this to you?

CHARLES

I don't know. I didn't get a good
look.

ROSELINE

Charles, we have to report this.

CHARLES

NO! I wasn't supposed to be there.

Roseline pauses for a second to stare at Charles.

ROSELINE

Charles, did you see her?

Charles puts his head down in shame.

CHARLES

I couldn't find her. I'm sorry.

Sammie walks through the front door and pretends to be shocked when he sees Charles in his condition.

SAMMIE

What the fuck happened to you?

ROSELINE

Watch your mouth in this house. I'm gonna get you some ice.

CHARLES

It's nothing i'm fine.

Roseline heads to the kitchen and Sammie sits in the chair across Charles. Sammie looks into the kitchen to make sure Roseline can't hear him.

SAMMIE

I heard what happened at Junior's.

Charles refuses to look at Sammie.

SAMMIE

You gonna get yourself killed. You hear me? You don't know these people.

Roseline walks back in with a bag of peas and hands it to Charles. Charles places the bag under his shirt onto his chest.

ROSELINE

You need to go and get some rest Charles.

CHARLES

If it's okay with you, i'm just gonna on the couch.

ROSELINE

Of course sweetie. Come on Sammie let him sleep.

Sammie gives Charles a stern look before standing up and

walking out the living room with Roseline.

EXT. FOREST - CABIN - NIGHT

Kane is walking through a forest towards a cabin with a dimly lit light bulb hanging at the front of the door. Kane bangs on the door and the silence is broken by footsteps approaching the door.

KANE

Hurry the fuck up!

The WITCH DOCTOR, a small elderly woman opens the door and is immediately pushed to the side by Kane. Kane begins to look around the cabin.

INT. CABIN - LIVING ROOM - NIGHT

KANE

I need more. Where is it?

WITCH DOCTOR

Your body can't handle this much longer.

Kane continues to look through the cabin.

WITCH DOCTOR

You take too much too fast. I warned you about-

Kane grabs the woman by her arms aggressively.

KANE

If it wasn't for me you'd be in a fucking cage. Give me what i need.

INT. CABIN - BASEMENT - NIGHT

Kane follows the Witch Doctor down the stairs into the basement of the cabin. As they walk into the basement the sounds of chains rustling and voices moaning can be heard.

KANE

Is he still alive?

WITCH DOCTOR

He's almost finished. We'll need more.

KANE

We still have the girl.

They walk into the basement and we see two sickly looking people tied against the wall with chains. They both have black bags covering their heads. The MALE VICTIM has both of his hands removed with and is bruised all over his body. The female is CASSANDRA. She is bruised as well but is not missing any limbs.

MALE VICTIM

Please no more.

Kane walks over to the wall where a machete is hanging.

CASSANDRA

You can't keep doing this to him.
You're killing him.

KANE

And that's why we have you.

Kane swings the machete at the man causing blood to splatter on the walls and on the face of a screaming Cassandra.

INT. CABIN - LIVING ROOM - LATER

Kane walks over to the Witch Doctor who is sitting on the floor in the middle of a circle which has been drawn on the floor. Candles surrounding the circle is the only light in the room.

Kane hands the Witch Doctor the humerus bone of the man from the basement.

KANE

This is the last of him. He bled out.

WITCH DOCTOR

You did not do it responsibly. He
could've easily been kept alive.

Kane snaps the bone in half and hands one piece to her.

KANE

Hurry up and get it done.

The Witch Doctor begins to grind the bone into a bowl while saying chants in an unrecognizable language.

She grinds the human bone into a white dust.

WITCH DOCTOR

Give it to me.

Kane walks over to her with a bucket of blood in his hand. She dips her hand into the bowl and waves her hands over the bowl to allow the blood to drip onto the bone dust. She lights a match and drops it into the bowl creating a red flame which extinguished instantly.

KANE

Is it done?

WITCH DOCTOR

This should last you for some time.

She hands the bowl to Kane which contains the same powder he snorted earlier. Kane grabs the bowl and immediately sticks his fingers in it. He takes a large sniff of the powder and begins to scream violently with more blood dripping from his wrist again.

WITCH DOCTOR

You do surprise me. Most men would be dead now.

Kane, still shaking in pain looks at her with his eyes bloodshot. He smashes his hand through the wooden floor board.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Charles walks toward the dining room where Rose is sitting at the table wiping tears from her eyes with a tissue. She notices Charles standing in the hallway.

ROSELINE

Hey Charles, how'd you sleep?

CHARLES

Feels like a hole is in my chest.

Roseline gets up to bring Charles coffee.

CHARLES

Where's Sammie?

ROSELINE

I woke up and he was gone. Didn't say anything.

CHARLES

I'm sure he'll be back soon.

ROSELINE

That's what they said about Cass.

Roseline begins to breakdown and cry in front of Charles. Charles rests his hand on her shoulder.

CHARLES

I told you i'm going to bring her back.

ROSELINE

How do we know if she's still alive? The police don't care.

CHARLES

Cass is strong. I'm going to bring her back no matter what.

ROSELINE

I trust you Charles, but i don't want you to get hurt again.

CHARLES

I won't be able to move on unless i find her.

EXT. ABANDONED PARKING GARAGE - ROOFTOP - DAY

Sammie is standing alone nervously looking around the rooftop. A police car pulls into the rooftop and stops next to Sammie.

Kane steps out of the vehicle and approaches Sammie.

SAMMIE

Listen man i didn't know he was-

Kane grabs Sammie by the throat. Kane is able to lift Sammie off the ground a few inches.

KANE

When you tell me you're going to make sure he's not a problem, i don't expect to have to take care of it myself.

Kane throws Sammie to the ground who begins to cough while clutching his throat.

SAMMIE

I couldn't stop him. He would've known

something's up.

KANE

When i came to you, you were almost eager for me to take your sister. I know i'm not one to judge but turning your back on family... that's cold. So when it comes to Charles... I mean he's not even your blood.

Kane walks over and kneels beside Sammie. He grips his hand around the back of his neck aggressively.

KANE(CONT'D)

So when i hear excuses from you, I get the feeling you're trying to fuck me over.

SAMMIE

I have an idea to keep him away from you. I promise.

KANE

You're not going to do anything unless unless i tell you. I don't need to spell it out for you. Do what i say or else your sister won't be the only family you lose.

Kane reaches into his pocket and throws Cassandra's cell phone at Sammie.

KANE(CONT'D)

Wait for my instructions.

Kane gets back into his car and drives away with Sammie still laying on the floor.

As Kane drives away from the parking garage, we see Officer Sanchez sitting in her car down the street. She has her eyes on Kane's car.

INT. CABIN - BASEMENT - DAY

Cassandra is awakened by the sound of footsteps coming down the stairs. There is now a large blood stain in the same spot the man used to be chained.

The Witch Doctor walks over to her carrying a bowl of oatmeal and a glass of water. Cassandra begins to slide her back against the wall out of fear.

WITCH DOCTOR

Why are you so scared child? I never hurt you.

CASSANDRA

Please just let me go.

The Witch Doctor lays the food in front of Cassandra and then stands back to get a better look at her.

WITCH DOCTOR

And what do you think will happen when he finds out you're gone? You think he doesn't know about your family, your home? Child he knows everything about the people he brings here.

CASSANDRA

Please, I'll run away. I promise-

The Witch Doctor laughs as she begins to walk away.

WITCH DOCTOR

There's no place you can run he won't find you.

Cassandra begins to scream in her attempt to plead.

CASSANDRA

PLEASE DON'T LEAVE ME HERE!

The basement door slammed shut while Cassandra continues to scream.

INT. SAMMIE'S LOW RIDER - STATIONARY - DAY

Sammie is sitting in the car down the street from his house, waiting for Charles to walk out. He grabs Cassandra's cell phone and begins to inspect it.

Sammie opens the phone in order to read the messages. He looks at the messages that have his name under it.

CASSANDRA(TEXT MESSAGE)

Are you on your way?

CASSANDRA(TEXT MESSAGE)

I'm gonna leave Sammie. Some car keeps circling the street.

Sammie deletes the conversation and closes the phone.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Charles is preparing to leave the house when he notices a picture of Cassandra and himself on the wall.

INT. SAMMIE'S LOW RIDER - STATIONARY - DAY

Sammie watches the front door as Charles walks out. Sammie waits until Charles is all the way down the street before he exits his car.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Sammie walks into the house and immediately checks the bedrooms to make sure he's alone in the house.

SAMMIE

Ma, you here?

He enters Cassandra's bedroom and walks over to her bed. He pulls out her cellphone and tosses it under the bed.

Sammie sits on the bed with his face buried in his hands. He notices the family photo by her bedside and his eyes begin to fill with tears.

Sammie hears the front door open up and immediately wipes his face with his hands.

ROSELINE

Hello? Sammie, Charles? You guys here?

SAMMIE

Yea i'm here.

Sammie walks into the dining room where he finds Roseline carrying bags of groceries.

SAMMIE

Let me get those.

ROSELINE

Thank you. Is Charles here?

SAMMIE

I don't think so. I just got in.

ROSELINE

Did he say where he was going?

SAMMIE

Am i supposed to keep track of him?

Roseline slams a can of food on the table.

ROSELINE

Why do you always act like this
Sammie?

SAMMIE

Act like what?

ROSELINE

You act like no one is your family.

SAMMIE

I don't got time for this.

ROSELINE

Where are you gonna go?

SAMMIE

I'll be back later.

ROSELINE

SAMMIE!

Sammie storms out the front door leaving Roseline alone.

EXT. POLICE STATION - NIGHT

Charles is standing behind a building that is across the street from the police station. Charles has been peeking behind the wall waiting for Officer Kane to leave the police station.

Kane finally walks out of the station and heads over to his car and drives away. Charles begins to walk toward the police station.

INT. POLICE STATION - NIGHT

Charles walks up to the front desk where Officer Sanchez is sitting.

SANCHEZ

How can i help you sir?

CHARLES

Hi i'm actually stopping by to speak
to an officer here who helped me

yesterday. I was driving and my car got stuck in a ditch and he was able to help me get it out.

SANCHEZ

You want to make a report?

CHARLES

Oh no i actually just wanted to thank him again. Just trying to show my appreciation for what you guys do.

SANCHEZ

Uhhmm ok, do you know his name or remember a badge number?

CHARLES

I feel kind of dumb but i don't actually remember his name. He was a blonde guy in his 30's probably. He was really fit too.

SANCHEZ

That would be Officer Kane. You actually just missed him.

CHARLES

Kane? Okay well then i'll just stop by some other time.

SANCHEZ

You can leave a message for him with your contact info, i'm sure he'll get back to you.

CHARLES

Oh no worries. I'll just stop by another time.

SANCHEZ

Alright have a nice day.

CHARLES

You too.

Charles walks back toward the building he was at before and begins to dial on his phone.

CHARLES

Sergeant Cole, i'm gonna need some help on a name. Kane. He's an officer

at the FLPD. Ok, find what you can.

He waits on the line for Coles response.

EXT. SAMMIE'S HOUSE - NIGHT

Kane, who has just arrived at Sammie's house rings the doorbell and is greeted by Roseline.

KANE

Ms. Henry?

ROSELINE

Yes. Can i help you?

KANE

Hello mam, my name is Officer Kane and i am here regarding your daughters investigation.

ROSELINE

Oh God, please don't tell me-

KANE

No mam. I'm here regarding a possible lead in the investigation. You see we were finally able to track your daughters phone. It turns out it's still in the house.

ROSELINE

How's that possible. I flipped this whole place trying to find something to help find her.

KANE

I don't know what to tell you. The phone was tracked back here. If you allow me to take a look i'm sure i'll be gone in five minutes.

ROSELINE

I don't know if that's such a good idea. I should probably wait until my son gets back.

KANE

You can do that. But every second we waste your daughters life is in more danger. But i'll stop by tomorrow. Have a good evening mam.

ROSELINE

Wait. Just be quick.

Kane walks into the house and pulls out a device he pretends is a tracking device.

KANE

Of course mam. This device allows me to track it more accurately. So i shouldn't be too long.

Roseline stands close by as Kane walks around the dining room before turning his attention toward the bedrooms.

KANE

I think it's somewhere in here.

ROSELINE

I already been through all the rooms-

KANE

I'm just following the tracker mam. It's possible you could've missed something.

Kane walks towards the doorway of Roseline's bedroom and pretends to get a weaker signal on the tracking device.

KANE

It's not in there. The tracker is getting a strong read from this bedroom.

ROSELINE

Like I said, I already checked her room but you can try yourself.

KANE

Well I can tell you the phone is definitely in here somewhere.

Kane pretends to get a strong reading from near the bed. He throws over the covers before checking under the bed.

ROSELINE

You don't gotta make a mess-

Kane pulls out the cellphone from under the bed using a tissue in order to not get fingerprints on the phone.

ROSELINE

That's impossible. I checked this whole room.

KANE

You can't blame yourself. You were probably not able to think straight considering the circumstances.

ROSELINE

I don't need to think to clean under a bed. Let me take a look.

KANE

I can't do that mam. This is evidence in our investigation. The content on this phone might very well lead to your daughters return.

ROSELINE

How much longer is it going to take you people?

KANE

These cases can be complicated. But you have my word, I won't rest until I find her. I'll be able to update you tomorrow on what we were able to find.

ROSELINE

Just please bring her back to me.

Kane gives a slight nod and leaves the house. Roseline sits on Cassandra's bed while holding a piece of Cassandra's clothing.

EXT. ABANDONED PARKING GARAGE - ROOFTOP - DAY

Sammie walks to the top of the garage where he finds Kane standing by his car.

SAMMIE

So what now?

KANE

Now, we make it seem like she ran away. Just like any other junkie trying to find another hit. This time she just didn't look back.

SAMMIE

I don't think they gonna buy that man.

KANE

For your family's sake, you better hope they do.

The sound of tire screeches approaching the rooftop grabs both men's attention.

SAMMIE

Who the fuck is that?

Officer Sanchez drives her car to the top of the garage and steps out to confront both men. Kane looks over at Sammie before walking toward Sanchez.

KANE

Stay calm, I'll handle this.

SANCHEZ

What the hell is going on here Kane?

KANE

Sanchez listen to me. This is my CI(Criminal Informant). I have these meetings in order to help with arrests.

SANCHEZ

Does the Captain know about this? Huh?

KANE

Captain doesn't need to be bothered with this. You shouldn't be here yourself. Why don't we talk about this at-

SANCHEZ

This doesn't feel right. You've been acting weird these past few weeks and now you're having secret meetings like you're a detective.

KANE

So are you going to report this to the captain?

SANCHEZ

Yea I am. And I wanna know what exactly has been going on with you.

KANE

Ok I understand. Do what you have to.

Sanchez turns toward her car and begins to speak into her radio.

SANCHEZ

This is officer Sanchez I need-

Kane grabs Sanchez by the collar and lifts her up before slamming her head first into the concrete. He immediately begins to punch straight into her face. Sammie stares on in horror as Kane's hands are completely covered in blood and Sanchez's head is caved in completely.

SAMMIE

What the fuck are you doing?

Kane stands over Sanchez's body and stares at her for a moment before walking toward Sammie who slowly steps back out of fear.

KANE(LAUGHING)

Sometimes a good idea just falls into your hands.

Kane stares at his blood covered hands with a sadistic smile.

KANE

You should go now.

Sammie still stricken with fear, begins to run away from the rooftop.

Kane walks over to his car and grabs a towel where he calmly cleans the blood from his hands and face.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Charles enters the house where he finds Roseline sitting at the table watching TV.

ROSELINE

Where you been Charles?

CHARLES

I've just been talking to people.
Trying to see if someone has some
information. How you been?

ROSELINE

Never gonna be alright until she's home. But some cop came last night and found Cass's phone. He said it might be what they need to find her.

CHARLES

He found Cass's phone here? How didn't you know it was here?

ROSELINE

Charles, I checked every where for anything I could find. All of a sudden this cop comes last night and he finds it within 5 minutes.

CHARLES

What did this cop look like?

ROSELINE

Tall blonde fella. He said his name was Kane. Officer Kane.

Charles immediately becomes uncomfortable and heads toward the bedroom.

ROSELINE

You ok?

CHARLES

Yea I just need to make a call.

Charles quickly closes the bedroom door and begins to dial.

CHARLES

Send me everything you have on him right now. What do you mean there's nothing.

Charles grits hisvteeth and pretends to throw the phone out of frustration.

CHARLES

Thanks for the help. No not yet. Cops are still looking around. Yeah thanks again serg.

INT. SAMMIE'S HOUSE - DINING ROOM - NIGHT

Sammie walks into the house where it appears empty at first. He grabs a beer off the counter and struggles to open it. Out

of frustration he throws the beer against the wall shattering the glass

Charles enters the room behind Sammie who is breathing heavily and on the verge of breaking down in tears.

CHARLES

Sammie.

SAMMIE

I fucked up man. I fucked up Charles.

CHARLES

What are you talking about?

SAMMIE

It was me. I fucked up.

Charles grabs Sammie by the collar and pushes him up against the wall. Sammie continues crying.

CHARLES

Sammie, what the fuck are you talking about?

SAMMIE

I let him take her. I'm sorry.

Charles pushes Sammie to the ground and stares at him with confusion before punching him in the face.

CHARLES

WHERE IS SHE?!

SAMMIE

I don't know.

Charles grabs Sammie by the collar and grabs his face in an attempt to straighten him out to get a clear answer.

CHARLES

Look at me Sammie. Where did he take her? Where did he take Cass?

Sammie looks at him with tears still coming down his face along with blood coming out his nose.

SAMMIE

I don't know. He told me he'd stay off my back if I gave her to him. I'm-

CHARLES
THAT WAS MY WIFE! YOUR SISTER!

Charles reaches into his back pocket and pulls out a small knife. He points it directly at sammies throat who begins to squirm against the wall.

CHARLES
Tell me where he is or I swear I'll
kill you right here.

SAMMIE
I can't. If he finds out I went behind
his back, he's going after my mom.

CHARLES
Tell me everything you know about him.

EXT. POLICE STATION - NIGHT

Roseline exits her car and walks toward the front of the police station where a large crowd of civilians and reporters are gathered together.

Roseline stands with the crowd and watches as Kane and the Captain are about to address the reporters.

CAPTAIN
Ladies and gentlemen I regret to
inform you that earlier today, fellow
officer, Celine Sanchez was reported
dead after-

The mother of Officer Sanchez who is standing alongside Kane and the Captain, cries aloud which causes everyone's attention to focus on her.

The Captain tries to continue speaking while Kane consoles the mother who continues crying.

CAPTAIN
Luckily, Officer Kane was in the area
at the time and was able to get a
description of the suspect who fled
the scene upon Kane's arrival. The
suspect is a an African American male,
approximately six foot one and has a
large eagle tattoo on his left
forearm.

Roseline Is stricken with fear when she hears the description

of Charles. She slowly backs out of the crowd to return to her vehicle.

INT. SAMMIE'S HOUSE - NIGHT

Charles is standing in front of the TV, loading a pistol when he hears his own description. He freezes for a moment before looking at Sammie who is sitting down with an ice pack over his face.

CHARLES

What the fuck is this?

Sammie stands up and walks over to the TV.

SAMMIE

No no no NO!

CHARLES

Sammie what the fuck is this?

SAMMIE

FUCK! Earlier today I was with him and this cop pulled up on us...

CHARLES

He killed her?

SAMMIE

She must've been following him or something.

CHARLES

This doesn't change anything.

SAMMIE

Don't you see? If I bring you to him it's not gonna be you two alone. Now he's got a reason to bring the whole department down on you. Soon that man is gonna come back with some bullshit tip and identify you. You gonna walk out in the streets where every cop in the city is looking for you.

Charles tosses the pistol on the table and falls back into the chair.

CHARLES

It's not gonna end like this. He's not gonna win.

SAMMIE
If he finds you here-

CHARLES
I know.

SAMMIE
There's a place you can stay for a few days. At least until I figure out a plan for this shit.

Roseline enters the house with a look of fear as she sees Charles sitting on the couch.

CHARLES
Rose, you have to listen to me.

ROSELINE
Why the hell are you still here?

Charles and Sammie look at each other with confusion as Roseline looks through the window to make sure no one is near the house.

ROSELINE
They gonna be around here like hounds looking for you.

Roseline walks up to Charles and grabs him by the face.

ROSELINE
You don't get to break your promise. Bring her home. Both of you.

CHARLES
You don't believe what they're saying?

ROSELINE
I've known you since you was a boy. The last thing I'm going to do is trust the police when they tell me something about my family. NOW GO! Sammie, I'm trusting you to get him somewhere safe.

Sammie stares at Charles as if he wants confirmation before saying yes to Roseline.

SAMMIE
I got him.

Roseline starts pushing the two men towards the door.

ROSELINE

Ok go. You need to get far away from here.

INT. POLICE STATION - OFFICE - NIGHT

Kane follows the Captain into his office. The Captain sits down at his desk and rubs his hand through his hair out of frustration.

CAPTAIN

Sit down Kane. I know you're not a detective and all but, I trust you. That's why I want you to lead the investigation. We're gonna keep this under the books obviously but whatever you need to find this piece of shit, you just let me know.

KANE

I'm gonna find him sir. I can guarantee it.

CAPTAIN

I believe you. I want you to comb through the neighborhood around that garage. I don't want to waste time and give this motherfucker a chance to leave. I want you on the streets tonight.

KANE

I can do that sir.

INT. SAMMIE'S LOW RIDER - DRIVING - NIGHT

Sammie and Charles sit in silence as they pull out of the driveway. Charles stares out of his window as Sammie stares forward with both hands shaking on the steering wheel.

CHARLES

Where are we going?

SAMMIE

I got no idea.

CHARLES

The fuck are you talking about?

SAMMIE

Junior was the only person I could've trusted and you tried to kill him.

CHARLES

I wasn't gonna kill him. I just wanted answers.

SAMMIE

Yea well now you know everything.

CHARLES

Yea, like the fact that my wife's own brother had her set up to be killed by a fucking psychopath.

SAMMIE

I didn't know what he was gonna do to her. And you don't know she's dead. You don't know that.

CHARLES

If Cass doesn't... I will kill you. You and that cop.

SAMMIE

You don't understand.

CHARLES

No, i do fucking understand. You always blamed her for your dad leaving. Your deadbeat, drunk dad leaves you and you blamed the person closest to you.

SAMMIE

Every day i feel like everything is on me. Taking care of bills, taking care of Cass, dodging cops. No one else is gonna do it but me.

CHARLES

You don't ever turn your back on family. No matter how hard it gets.

EXT. PARKING LOT - NIGHT

Sammie pulls into an empty parking lot and drops his hands from the steering wheel before turning off the engine.

SAMMIE

You don't know how much I regret it. I can't change what I did, but i'm trying to make it right.

Charles looks around the empty lot to make sure no other cars are there.

CHARLES

Start by getting me out of this parking lot.

Sammie starts the car back up and begins to pull out the parking lot.

SAMMIE

I know you won't like this place but, we don't have any other option.

EXT. ABANDONED HOME - NIGHT

Sammie drives up to a one story home with graffiti on the wall and plywood covering up the windows. Charles steps out of the car and stares at the house for a moment before Sammie hands him his duffel bag.

SAMMIE

If you don't want to stay here we can try and find a different spot but-

CHARLES

No. It's fine.

Sammie swings open the broken screen door and enters the house.

SAMMIE

They never put a new lock on this place. I'm gonna make sure that there's no bums sleeping in one of the rooms or something.

Charles walks into an empty living room that is completely filthy with cardboard boxes and blankets. He walks toward a wall where he sees three tick marks used to indicate height. One is marked 'Dad', one is marked 'Mom', and another is marked 'Charles'.

SAMMIE

Nothing but a dead rat in-

Sammie walks back into the room and notices Charles staring at the wall and decides to stop talking.

CHARLES

This will have to do. You should hurry up and get back to Rose.

Charles lies down on the floor and uses his duffel bag as a pillow.

SAMMIE

Alright I'm gonna stop by in the morning with some food and blankets.

INT. ABANDONED HOUSE - LIVING ROOM - NIGHT - DREAM SEQUENCE

Charles wakes up to the sound of soft whimpering. He turns around and sees a faint dark figure in the corner of the living room he's sleeping in.

CHARLES

Cass?

Cassandra slowly steps out of the dark corner toward Charles. Her entire body is covered in blood and open wounds. She has chains around her wrists and ankles.

CASSANDRA

Help me. Help me Charles. HELP ME!

She lunges for Charles before he is woken up.

INT. ABANDONED HOUSE - LIVING ROOM - MORNING

Charles wakes up breathing heavily and covered in sweat.

INT. SAMMIE'S HOUSE - LIVING ROOM - DAY

Sammie is shaken awake by Roseline who is looking through his bedroom window while also shaking him.

ROSELINE

Sammie wake up. They're here. Sammie wake up!

Sammie slowly gets up with a confused look on his face.

SAMMIE

Who's here?

ROSELINE
LOOK DAMMIT!

Roseline points toward his window. Sammie slowly gets out of his bed to look outside to see a cop car parked in front of his house.

SAMMIE
SHIT!

Sammie jumps out of bed and quickly puts on the first shirt he sees.

SAMMIE
Alright, just let me do the talking.

EXT. SAMMIE'S HOUSE - DAY

Kane and officer Diaz step out of their patrol car and walk up to the front door of the house.

DIAZ
I'm gonna take the lead on this if you don't mind.

KANE
Go for it.

Sammie opens the front door just enough to lock eyes with Kane who is standing behind the younger officer.

DIAZ
Good morning sir, we don't mean to disturb you, we just had a few questions we think you can help us with.

SAMMIE
Questions about what?

DIAZ
Another officer was murdered and we believe the suspect is in this area.

SAMMIE
Well i think you wasted your time because we don't know anything about a murderer.

DIAZ
Sir, do you know a Charles Dade?

SAMMIE

Yea. What about him?

DIAZ

Well, he was seen running from the crime scene when Officer Kane over here arrived. And we also know that your mother tried to become the legal guardian of Charles after his parents were murdered during a break in when he was a kid.

KANE

I hope you know sir, withholding information can lead to serious consequences. I don't want you and your mother to have to go through that.

SAMMIE

We don't know anything.

DIAZ

Maybe if we come inside-

KANE

No. I'm sure he's telling the truth. Have a good day sir.

Kane guides Diaz away while Sammie quickly closes and locks the door.

INT. ABANDONED HOUSE - BED ROOM - MORNING

Charles enters a child's room that is filled with trash and holes in the walls. The stain covered carpet has faint blood droplets in the corner of the room.

As Charles walks toward the closet, he hears a creak in the floor board underneath the carpet. He pulls out a knife from his back pocket and begins to cut into the carpet. He pulls out a loose floor board which reveals stacks of cash wrapped in rubber bands.

CHARLES

You never did trust the banks.

A large bang heard in the other room causes Charles to slowly put the floorboard back in place. He enters the hallway and slowly creeps toward the other room. Footsteps approach the doorway where Charles is waiting.

Without hesitation Charles grabs the boy by the neck and slams him against the wall.

CHARLES

Who the fuck are you?

Chris(16), a frail, homeless looking boy, is pressed against the wall with Charles's forearm against his throat.

CHRIS

Can't breathe.

Charles takes a second to notice that the person is actually a young boy. He tosses him to the ground and watches as the boy coughs and rubs his neck.

CHRIS

What the fuck are you doing?

CHARLES

I'm sorry I thought you were someone else.

Chris slowly rises up with his hand still massaging his neck.

CHRIS

You lucky you caught me off guard.

Charles looks at Chris's outfit and sees the holes and stains that cover his clothes.

CHARLES

You stay here a lot.

CHRIS

Maybe. What's it to you?

CHARLES

I used to live here.

Chris's face turns to shock as he stops massaging his neck and stares at Chris.

CHRIS

You were part of the family that was here?

CHARLES

Yea. A long time ago.

CHRIS

That was some fucked up shit. People sometimes still talk about it.

CHARLES

How long you been coming here?

CHRIS

About a year. A lot of weird places around here. I feel safest here.

CHARLES

What do you mean weird places?

CHRIS

Typical shit. Crackheads in one house, gangsters in another. Shit theirs even some witch-crafting motherfuckers out there.

CHARLES

Witch craft?

CHRIS

Yea if you believe in that shit. Some people think it's real but i'm too smart for all that.

CHARLES

You know where these witch doctors are at?

SAMMIE

Maybe, why?

CHARLES

Wait here.

Charles goes back into the smaller bedroom and pulls out the stacks of cash that he found. He returns to Chris with two stacks of cash before handing him one.

CHARLES

Look, i'm not a social worker but here, take this.

Chris grabs the cash with confusion.

CHRIS

What is this for?

CHARLES

I don't need it. And if you want the other half, take me to one of these witches.

CHRIS

For what? they're just gonna try and scam you out of your money.

CHARLES

You want the rest or not?

CHRIS

Shit, fine with me. When do you wanna go?

CHARLES

Now.

INT. POLICE STATION - OFFICE - DAY

Kane and the Captain are sitting across from each other with the male officer sitting in a chair outside the door.

CAPTAIN

Did you guys have any luck?

KANE

No sir.

CAPTAIN

God dammit Kane, I'm trusting you with this.

KANE

Sir, if I may, putting me with the kid was a mistake. I can be more effective on my own.

CAPTAIN

I know what you're capable of Kane. You're probably the best cop in the state. I still don't understand why you refuse to be promoted. But, I don't forget about that recent incident you had with that one low life dealer.

KANE

Sir I can explain that.

CAPTAIN

The last thing we need after an officers death is another one going around bashing people's heads in. He's there to protect your ass and mine.

Kane takes a heavy breath through his nostrils and walks out of the room followed by Diaz.

DIAZ

So i was thinking we start hitting the houses around Dade's old home.

The two men begin walking down the stairs until Kane clutches on the stair railing in order to gain balance.

DIAZ

You alright?

KANE

Yea i'm gonna use the bathroom for a second i'll meet you in the car.

DIAZ

Alright.

INT. POLICE STATION - BATHROOM - DAY

Kane enters the bathroom and immediately runs over to a stall where he coughs up blood into a toilet. Kane clutches on his wrist in excruciating pain. He reaches into his back packet and pulls out a small bag of the red powder from the Witch Doctor.

He quickly pinches some of the powder out the bag and inhales it. Breathing heavily and sweating profusely, he slides his back against the stall.

An officer in the next stall over calls out to Kane.

OFFICER #1

You alright in there?

KANE

Yea. Ate some bad food.

OFFICER #1

I know how that can be.

Kane slowly stands back up against the wall before heading over to the sink. The officer keeps talking as Kane splashes

water on his face.

OFFICER #1
Last week I was shitting my brains out
over some bad lettuce.

Kane grits his teeth while the officer keeps talking.

OFFICER #1
You'd think lettuce would be helpful
instead-

KANE
SHUT THE FUCK UP!

The bathroom goes silent except for the sound of running water. Kane takes a long look at his own reflection in the mirror before leaving.

EXT. POLICE STATION - DAY

Kane approaches the driver side window of the car where Diaz is waiting, sipping a coffee.

DIAZ
You feeling alright?

KANE
I think I'm gonna need some rest
today. It's best if you go on without
me.

DIAZ
You told the captain?

KANE
I'll tell him what he needs to know.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Roseline is sitting in the living room with Sammie standing in front of her. He is carrying a small duffel bag and has a look of desperation on his face.

SAMMIE
Your'e not listening to me. When he
comes back and you're here, I can't
protect you.

ROSELINE
What about your sister? Who's gonna be

there for her?

SAMMIE

I will. Charles will.

Sammie falls to his mothers knees.

SAMMIE

Mom, please, I'm begging you.

Roseline gently runs her hand on Sammie's face.

ROSELINE

Okay.

EXT. SAMMIE'S HOUSE - DAY

Sammie walks toward Roseline who is standing by her car. She is clutching the small duffel bag and her keys.

SAMMIE

This is just for a few days.

ROSELINE

I know your auntie ain't gonna be too happy to see me.

Roseline looks away from Sammie as if she is trying to hide her tears from him.

Sammie embraces Roseline causing her to cry in his arms.

SAMMIE

It's gonna be okay. We're going to get through this.

ROSELINE

When i come back i want both my kids in that house.

SAMMIE

You need to hit the road before the traffic gets bad.

Roseline enters the car and rolls down the window.

ROSELINE

Be careful baby.

SAMMIE

Don't worry.

Sammie watches on as Roseline drives down the street.

INT. SAMMIE'S HOUSE - BED ROOM - DAY

Sammie walks into his bedroom and opens up the closet before knocking over shoe boxes and piles of clothes. He picks up a small brown box which contains two pistols and multiple bullets rolling around the box.

He tucks both pistols in his belt before leaving his room.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Sammie grabs his car keys and before leaving the house he looks at the cross which is hanging up on the wall.

SAMMIE

I hope you got our backs on this.

INT. ABANDONED HOUSE - LIVING ROOM - NIGHT

Sammie walks into the living room of the house. He begins to frantically look around the house looking for Charles.

SAMMIE

Charles! Where you at?

Sammie's phone begins to ring. He sees the number and rushes over to a window to look outside as if he wants to make sure no one is watching him. He starts sweating and his finger shakingly answers the call.

INT. SAMMIE'S HOUSE - DINING ROOM - NIGHT

Kane is sitting in the middle of the living room with his presses on his ear. In the other hand is a large, sharp hunting knife.

KANE

You have a beautiful home. I wish someone was here to greet me.

INTERCUT BETWEEN KANE AND SAMMIE

SAMMIE

You should be glad I wasn't there.
When I see you I'm gonna put a bullet
in your fucking head.

KANE

Why are you so angry Sammie? I thought

I did you a favor by taking your sister.

SAMMIE

Where is she motherfucker?

KANE

I'll tell you what. If I tell you where she is, you have to promise me to bring Charles. It just won't be fun without him.

Sammie takes the phone away from his face and clenches his teeth together out of frustration.

SAMMIE

He'll be there.

EXT. DIRT ROAD - NIGHT

Charles and Chris walk along a dirt road which is on the the outskirts of a large forest. The trees in the forest, block the moonlight causing the forest to have an eerie blackness.

CHARLES

What the fuck did you bring me to?

CHRIS

Hey, you wanted to find a "witch". The bitch lives in a cabin straight ahead. Through those trees.

(Indicating Forest)

CHARLES

I can't see shit.

CHRIS

That's why you gotta go in.

CHARLES

You're not coming?

CHRIS

Fuck no.

CHARLES

I thought you didn't believe in any of that stuff.

CHRIS

Doesn't mean i'm gonna walk into that.

(Indicating Forest)

Now pay up.

Charles holds the wad of cash up to Chris. Chris tries to pull the money from Charles's hand but Charles doesn't let go.

CHARLES

What are you gonna do with the money?

CHRIS

I thought you wasn't a social worker.

Charles releases the money before Chris stuffs it into his pocket.

CHRIS

My mom is gonna need it.

CHARLES

At least you're not an idiot.

CHRIS

Can I ask you something?

CHARLES

You wanna know how my parents died and not me.

CHRIS

You don't gotta answer it. I'll just-

CHARLES

Some people came into our house as my mom was putting me into bed. She heard gunshots coming from the living room and She grabbed me and put me in the corner of the room. They killed my father and came into my room screaming about some shit. My mom begged them but...

CHRIS

I'm sorry.

CHARLES

You should get out of here before someone puts a spell on you.

CHRIS

Yea. If you do find a witch, make sure you let me know.

Chris begins to walk down the road, leaving Charles alone in front of the forest.

EXT. FOREST - NIGHT - LATER

Charles, who is now sweaty and breathing heavily, decides to take a rest by sitting next to a large tree.

About 50 yards away, through the thick bushes and trees Charles sees a small dim light. He stands back up and begins to walk toward the light.

EXT. DIRT ROAD - NIGHT

Chris is walking along the dirt road when car lights in the distance approach him.

The car window rolls down revealing a smiling Kane alone in his car.

KANE

Can i ask what you're doing around here so late?

CHRIS

You can ask, but i don't gotta answer.

Kane steps out of his car and walks toward Chris who slowly steps backward.

CHRIS

I think that's close enough.

KANE

Relax kid, I'm just curious what you're doing out here so late.

CHRIS

And i told you, i ain't gotta tell you shit.

The smile from Kane's face quickly turns into a stern look as he begins to walk closer to Chris. Chris notices this and begins to breath quickly with sweat starting to make his skin glow.

KANE

You took him to her didn't you.

CHRIS

Listen man i didn't do anything

illegal so just let me go.

Kane pauses for a second with his eyes locked on Chris.

KANE

You're free to go.

Chris immediately walks past Kane and quickly walks down the path.

Kane's hand reaches across Chris's shoulder and brings him down to the dirt floor.

Kane drags a screaming, squirming Chris into the dark forest

INT. CABIN - BASEMENT - NIGHT

Cassandra is laying on the floor sleeping. She is still chained to the wall. Her body looks extremely malnourished and it looks as if she hasn't bathed in weeks. There is uneaten food next to her.

The Witch Doctor comes down the stairs with a bucket of water.

She throws the ice cold water onto Cassandra causing her to wake up in a panic.

WITCH DOCTOR

You don't eat, you will die.

Cassandra attempts to sit up but collapses from lack of strength.

CASSANDRA

Please. Just kill me.

WITCH DOCTOR

He doesn't want you to die yet. He needs you. Soon child, it'll all-

The sound of knocking at the front door causes the Witch Doctor to change her focus completely.

WITCH DOCTOR

I didn't think he will be back so soon.

The Witch Doctor opens the front door to find a tired, sweaty Charles.

WITCH DOCTOR
Who the hell are you?

CHARLES
Hi, my name is Charles, I think i got
lost in the forest. Is there a way i
can get directions or make a call from
here?

WITCH DOCTOR
I can't help you.

She attempts to close the door but Charles sticks his foot in
the doorway.

CHARLES
Please mam, I could die out here.

WITCH DOCTOR
Get out of my door.

Charles removes his foot from the door allowing her to slam
the door in his face.

She immediately pulls out a cellphone and begins dialing.

WITCH DOCTOR
You need to get-

Charles breaks down the front door and charges at the old
woman with his hunting knife.

He pins her to the wooden floor with ease. He places the
knife on her throat.

CHARLES
WHERE'S MY WIFE?!

INT. CABIN - BASEMENT - NIGHT

Charles is standing at the top of the staircase with one arm
around the Witch Doctor's neck, and his other arm is pointing
a knife at her throat.

CHARLES
You try anything, I'll cut your head
clean off. Walk!

He slowly begins to walk down the stairs with the knife still
right at her neck.

WITCH DOCTOR

You don't know what you're doing. He's gonna kill us all.

CHARLES

Shut the fuck up.

Charles arrive at the bottom of the staircase to find a barely alive Cassandra.

CHARLES

CASS?

Charles pushes the old woman to the wall and runs over to his wife. He removes the black bag form her head. He kneels down beside her and slowly picks her head up from the floor.

Cassandra is barely conscious and is barely able to respond to him.

CHARLES

Cass can you hear me baby? It's me.
It's Charles. Can you hear me?

Cassandra's eyes slightly open just enough for her to recognize him.

CASSANDRA

Charles?

CHARLES

Yes baby it's me. Listen I'm gonna get you out of here, okay? I need to get these chains-

The old woman impales Charles in the back with a small knife. Charles screams in excruciating pain as he struggles to reach for the knife so he can pull it out.

He stands up and walks towards the old woman who is slowly walking away from him. Her eyes are wide open as if she is shocked herself as to what she has done.

WITCH DOCTOR

Wait. Just wait.

Charles grabs the woman by the shoulder and pushes her against a wall. He begins to repeatedly stab her in the stomach with his knife.

Her blood pours out of her mouth and stomach onto Charles's

arm. He removes the knife from her stomach and backs away as the old woman collapses in front of the stair case.

Breathing heavily, he turns back toward Cass. He reaches for the knife still stuck in his back. He pulls it out while screaming in pain.

CHARLES

I need to break the chains.

Charles notices a rusty machete lying on the floor in the corner of the room. He grabs the knife and inspects it by hitting it against the floor.

He walks over to Cassandra before kneeling down by her side.

CHARLES

I'm gonna get you home.

He swings the machete at the chains causing nothing but sparks to fly.

He continues to strike the chain with no luck until he hears creaks from the floor board in the living room above him.

He stands up in front of Cassandra in order to protect her from whoever was coming down the stairs.

The foot steps approach the basement door before coming to a stop. Charles stands in complete silence, as though he is holding his breath.

The sound of keys shaking breaks the silence.

KANE

You hear that Charles? That's the sound of her freedom.

CHARLES

You come down here i promise i'm gonna shoot you dead.

KANE

You sound more convincing than Sammie. The thing is Charles, if you did have a gun you would've shot those chains off and been gone by now.

The sound of two gunshots are heard from the living room. Kane's body tumbles down the stairs and lands next to the Witch Doctor's body.

Charles, with his eyes wide open stares in complete shock as Kane's lifeless body lays on the floor with two bullet holes in his back.

Footsteps quickly approach the basement and rush down the stairs.

Sammie is seen with his pistol aimed towards Kane's body. He quickly glances at Charles before turning his attention back on Kane.

SAMMIE

Is she still alive?

CHARLES

Barely, I need to get these chains off of her. The keys are in his hand.

Sammie lifts Kane's body just enough so he can see the keys covered in blood under his body.

SAMMIE

Here. Get her out.

Charles begins to remove the chains from Cassandra's limbs.

Sammie reaches into his back belt buckle and pulls out another pistol.

SAMMIE

I brought this for you just in case.
But i guess we won't need it now.

CHARLES

Thank you.

Charles tucks the gun into his pants and starts to lift Cassandra from the ground. He clearly struggles with lifting her due to the knife wound in his back.

SAMMIE

Lets get out of here.

Charles walks past Kane's body and stares at him before heading up the stairs.

CHARLES

How far is your car?

Charles takes a few more steps before noticing Sammie hasn't responded.

CHARLES

Sammie?

Charles turns back to see a bloody faced Kane standing at the base of the stairs with his arms around Sammie's neck.

Charles immediately pulls out his gun and aims it toward Kane but is unable to get a clear shot.

CHARLES

LET HIM GO!

SAMMIE

GO CHARLES! GET HER OUT OF HERE!

KANE

You know what i'm gonna do to him if you leave. Come on Charles, how much family can you keep losing?

SAMMIE

Charles, tell her i'm sorry.

Sammie uses his elbow to strike Kane in the ribs causing him to lose his grip. Sammie grabs Kane's neck with both hands and pushes him against the wall.

SAMMIE

GO!

Charles looks at Sammie once last time before heading up the stairs with Cassandra.

Kane grabs both of Sammie's wrists and squeezes them until bones began to crack. Sammie screams in pain as he falls to his knees with Kane standing over him still grabbing his wrists.

KANE

We could've done some great things.

SAMMIE

Go fuck yourself.

Kane grabs Sammie's head and smashes it into the wall. Blood falls down Sammie's face before Kane smashes his head again and again. Kane tosses Sammie's lifeless body to the floor, pulls out his pistol and begins to walk upstairs.

EXT. FOREST - NIGHT

Charles runs out of the home still carrying Cassandra on his shoulders. He begins to run toward the trees and heads back to the dirt road he came from.

Kane walks out of the house with his pistol drawn. He takes a shot toward Charles but only hits a tree.

He continues to walk toward Charles.

KANE

Charles, you have no way out of here.
But i'm willing to make a deal. If you
come with me, I'll let her live.

Charles, realizing he can't outrun Kane, rushes behind a tree and places Cassandra down. He checks his pistol to find only three bullets remaining.

KANE

I'm giving you a chance to save her.
Sammie's already gone, and oh yeah,
your friend who i found on the road
when i was coming here.

Charles leans against the tree before squeezing his eyes shut and taking a large breath through his nostrils.

KANE

How do you think i knew you were down
there? His death is on you Charles, so
is Sammie's. Let's stop this.

Charles crouches down and runs over to another tree for cover. He quickly steps out of cover and fires a shot toward Kane. He hits a tree near Kane which causes Kane to run into cover behind a tree as well.

KANE

If i'm gonna kill the both of you, i
might as well have some fun with it.

Kane holsters his gun before twisting his neck causing popping sounds.

Charles has a look of confusion before the sound of footsteps rapidly approaching causes him to peek his head out of cover.

Charles steps out only to see a charging Kane who lays him out with one quick strike across the chest. Charles drops his

pistol as he collapses to the floor.

Kane begins to circle around Charles who is on the ground trying to catch his breath.

Charles, still struggling to breathe, crawls toward his pistol. Kane steps in front of him and picks up the gun.

KANE

You won't need this.

He throws the pistol deep into the black forest.

KANE

You know, a small part of me was hoping that maybe, you'd be able to look past your wife and... I could've shown you so much.

CHARLES

You're gonna burn in hell.

Charles crawls on his knees to a tree where a large broken branch is in arms reach away.

Kane stomps on Charles's ankle causing it to break with a loud crunch. Charles screams out in excruciating pain.

KANE

You can't let go Charles. That's why you're weak.

Kane steps over Charles and grabs his arm to turn him over onto his back.

As Charles is being turned over, he reaches for the branch and lunges through Kane's throat.

Kane stumbles backwards while blood pours down his throat and runs down his arms. He falls onto one knee and grabs a hold of the branch while he gargles on his own blood.

Kane frantically tries to get his pistol out of his holster while Charles slowly stands back up on one foot. Charles limps toward Kane as fast as he can.

Kane pulls out his pistol and is able to fire a shot but it is too late as Charles knocks the gun out of his hand before leaping on top of Kane.

Charles attempts to punch Kane while he is on top of him but

Kane is able to grab Charles by the throat with his free hand and toss Charles off of him.

Kane, slowly stands back up and grabs the branch that is in his next with two hands and slowly pulls it out. Blood begins to fly out of his neck as he walks toward Charles.

Charles picks up Kane's gun and turns around before firing a bullet right into Kane's forehead.

Kane takes a few steps forward with blood slowly streaming down his face. He falls to his knees and falls flat on his face.

Charles stands up and limps over to Kane's body and unloads the pistol into the back of Kane's skull.

CHARLES

Burn in hell motherfucker.

Charles limps back over to the tree where he left Cassandra.

CHARLES

Cass!

He attempts to lift Cassandra but collapses due to his broken ankle.

CHARLES

FUCK!

Charles looks up to the sky as tears come down his face.

CHARLES

Please. Just save her.

In the distance, the sound of police sirens are heard throughout the forest.

Charles takes a breath of relief as he looks down at Cassandra and strokes her hair.

CHARLES

It's almost over.

Charles limps back to where his pistol was knocked out of his hand. Charles stares at the gun for a moment as if he was contemplating what to do.

He raises the gun to the sky and begins to fire shots.

CHARLES
I'M OVER HERE! HEY OVER HERE!

He walks back over to Cassandra and gives her a kiss on the forehead and limps away from her and in the opposite direction of the Police.

EXT. FOREST - NIGHT - LATER

Police officers swarm the area around Cassandra. They place their flashlights on her only to find her unconscious and alone at the tree.

OFFICER #2
OVER HERE I FOUND HIM!

The Captain pushes his way through a group of officers who are surrounding Kane's body.

CAPTAIN
Get the fuck out of the way.

The Captain's hands tremble as he lowers his hat from his head. He looks with wide open eyes as Kane's head is completely blown open.

CAPTAIN
He couldn't have gotten far. Go find him. And get that woman in a fucking ambulance.

EXT. DIRT ROAD - NIGHT - LATER

The Captain looks on as an ambulance carrying Cassandra drives away. The bodies of Kane, Sammie, and the witch doctor are in body bags being loaded into other ambulances. Over a dozen police officers and multiple squad cars are surrounding the road.

Officer Diaz approaches the Captain with two other officers.

DIAZ
We searched as much as we can Sir. We couldn't find anything.

CAPTAIN
FUCK!

The Captain throws his hat to the ground and rubs his face with his hands.

CAPTAIN

How the hell did this shit happen?

INT. HOSPITAL ROOM - DAY - TWO WEEKS LATER

Cassandra, who's face is more full and looks well rested, is laying on a bed with Roseline sitting in a chair in the corner of the room.

Cassandra begins to groan as her eyes slowly open up. Roseline jumps out of her chair and stands right next Cassandra.

ROSELINE

Cass baby, are you awake?

CASSANDRA

Mom?

Cassandra begins to cry as she weakly grabs her mothers hand.

ROSELINE

Baby it's me. I'm here.

CASSANDRA

I saw Charles Mom. He saved me.

ROSELINE

I know baby.

Cassandra tries to sit up in order to look around the room.

CASSANDRA

Is he here?

Roseline puts her hand on Cassandra's shoulder in order to lay her back down onto the bed.

ROSELINE

Lay down sweetie, you need to rest.

CASSANDRA

Where is he?

Roseline tries to keep a smile on her face while tears fill her eyes.

ROSELINE

I don't know baby?

CASSANDRA
What about Sammie?

ROSELINE
He was there that night with Charles
but...

Roseline takes a deep breath while tears fall down her face.

CASSANDRA
But what?

ROSELINE
He didn't make it out sweetie.

Cassandra stares at the wall in front of her with a blank face as the tears that filled her eyes roll down her cheek.

CASSANDRA
Why is this happening to us?

ROSELINE
I don't know baby, but i'm here, we're
going to get through this.

INT. POLICE STATION - OFFICE - DAY

The Police Captain enters his office with a look of gloom and exhaustion. He is wearing his full police uniform. He throws his hat onto his desk before taking a seat.

Diaz knocks on the door.

DIAZ
Hey captain, you got a minute?

CAPTAIN
Yea come on in.

Diaz closes the office door before sitting down.

DIAZ
So why did we have the reception at
the station?

CAPTAIN
He had no family that we know of, so i
decided to have it here. We're
probably the closest thing he had to a
family.

DIAZ

I gotta be honest Captain, i just don't understand why he went there alone. It's been bothering me ever since.

CAPTAIN

You came to the wrong person for an answer. The only thing I know for certain is, he was one of the best officers this department has ever had.

DIAZ

I don't know I guess-

CAPTAIN

I get it Diaz, you wish you were there to make a difference or even save the man but it's over, he's gone. The only thing we can do now is find Charles Dade and make sure he never sees the light of day.

DIAZ

Yes sir. I'm gonna head back.

Diaz walks out the office and back the group of officers standing around talking to one another.

EXT. CEMETERY - DAY

Roseline and Cassandra are the only people in attendance as Sammie's casket is being lowered into the ground. Roseline and Cassandra hold on to each other as they weep.

INT. SAMMIE'S HOUSE - DINING ROOM - DAY

Roseline and Cassandra enter the house. Cassandra sits down on the couch as Roseline heads toward the kitchen.

ROSELINE

I'm gonna make us some tea.

CASSANDRA

What are we supposed to do now?

ROSELINE

We fight. We keep fighting until Charles is home.

CASSANDRA

How are we supposed to do that? How is anyone going to believe a junkie who had a bag over her head?

Roseline sits beside Cassandra and tries to comfort her by putting her arms around her.

ROSELINE

I begged God to bring you back to me. And now you're here. We need to have faith.

CASSANDRA

Yea and now Sammie's dead and Charles is out there somewhere. This wasn't the work of God.

Cassandra storms off to her bedroom.

ROSELINE

Cass.

Roseline follows her to the room before having the door in her face by Cassandra.

ROSELINE

Cass please. You're all i have right now. Don't push me away.

A teary-eyed Cassandra slowly opens the door.

CASSANDRA

Every night in that basement, I prayed that i wouldn't wake up the next morning. I thought that maybe If i was gone, i wouldn't be a burden anymore. You and Sammie can be at peace. Charles might be able to find someone who makes him happy. But instead, i'm the one who's alive. This is my fault.

Roseline softly grabs Cassandra's face.

ROSELINE

Don't do that to yourself. Listen to me. As long as we are on this earth, we will fight until justice is served.

Cassandra embraces her mother.

INT. POLICE STATION - DAY

Officer Diaz is sitting at his desk looking through papers when a commotion at the front desk catches his attention.

CHRIS'S MOTHER, a 37 year old woman with frizzy hair and dark circles around her eyes as though she hasn't slept in days. She is standing at the front desk wearing a morning robe as though she has just gotten out of bed.

CHRIS'S MOTHER

You guys don't do anything except sit around here and drink coffee. I bet if he was a little white girl you'd get off your ass.

The officer at the front desk seems unfazed by her verbal assault.

Diaz approaches the woman.

DIAZ

What seems to be the problem?

OFFICER #1

This lady doesn't seem to understand what i'm telling her. We're still looking for him.

DIAZ

Looking for who?

CHRIS'S MOTHER

My son, i reported him missing a almost a week ago. And no one seems to be doing anything.

OFFICER #1

She said in her initial reports he's gone missing before.

CHRIS'S MOTHER

HE'S NEVER BEEN GONE THIS LONG!

DIAZ

Okay why don't you tell me about some places he liked to go and stay when he'd leave.

CHRIS'S MOTHER

I already put that in the report.

DIAZ

Well i didn't see the report so why don't you tell me so i can do something about it.

Chris's mother takes a deep breath.

CHRIS'S MOTHER

There's an abandoned house on Harrison that i found him at a couple times.

OFFICER #1

We checked there already we cou-

Diaz raises his hands toward the officer in order to shut him up.

DIAZ

Relax, will you?

Diaz pulls out a notepad and pencil and begins to write down notes.

DIAZ

You said on Harrison?

CHRIS'S MOTHER

Yea, he goes there sometimes when him and my boyfriend... they never liked each other. I told Chris to give him a chance and that having a man in the house would be good fo-

DIAZ

Focus for me okay? Tell me the exact day that he didn't come home.

CHRIS'S MOTHER

I remember exactly, it was the same day all that stuff happened in the forest. You know, with the dead cop. Oh god you don't think he was involved in that do you?

DIAZ

Listen relax. I'm going to check it out myself. Okay?

Chris's mother embraces Diaz.

CHRIS'S MOTHER

Thank you so much.

DIAZ

It's no problem.

Chris's mother flicks off the officer at the desk before exiting the station.

EXT. ABANDONED HOME - NIGHT

Diaz is sitting alone in his squad car across the street from the abandoned home.

He starts tapping his finger on the steering wheel and biting his nail at the same time.

DIAZ

Fuck this.

He starts the car up and drives away.

EXT. FOREST - CABIN - NIGHT

Diaz approaches the cabin front door where the yellow caution tape has been cut down. He pulls out his flashlight and pistol and slowly enters the cabin.

He aims his pistol and flashlight across the cabin searching for any clue that might lead him to Chris.

INT. CABIN - BASEMENT - NIGHT

Diaz opens the basement door and slowly walks down the dark stairs with his flashlight guiding him.

Halfway down the staircase he hears the sound of metal clanking. Diaz's breaths become quicker as he stops walking forward.

DIAZ

This is the police if anyone is down
there make yourself known!

Diaz begins to walk down the stairs again. He reaches the bottom of the staircase and aims the flashlight across the dark basement.

He lights up the corner of the room where we see Charles wearing a large dirty coat, ripped denim jeans and black boots.

DIAZ
GET DOWN ON THE GROUND NOW!

CHARLES
You're here for a reason.

DIAZ
SHUT THE FUCK UP AND GET DOWN!

Charles lays down flat on his stomach. Diaz begins to look around the basement for something.

CHARLES
There's a small chain around where
you're standing, that's the light.

Diaz, with his eyes locked on Charles, waves his hands in the air trying to grab a hold of something.

DIAZ
FUCK! You stay right there!

Diaz points the flashlight toward the ceiling trying to find the light switch. He eventually finds it and turns the light on.

When the basement light turns on, Charles is standing directly in front of Diaz. He grabs the pistol from Diaz's hand and pushes him to the ground.

Charles walks toward Diaz who tries to scoot away from Charles.

DIAZ
Please don't do this.

CHARLES
I don't want to hurt you.

DIAZ
What do you want?

Charles motions with his hand for Diaz to stand up on his feet.

CHARLES
Why are you here?

DIAZ
A kid, he's missing and...I don't know
i just thought-

CHARLES

Chris. His name is Chris.

Charles walks toward a chair in the corner of the room. He walks as though he never had any injury.

DIAZ

How do you know that?

Charles takes a seat and puts his head down toward his knees.

CHARLES

He's the one who brought me here that night.

DIAZ

Do you know where he is?

CHARLES

He's dead. I buried his body about 200 yards away from here.

Diaz's face begins to go pale as he stares at Charles.

CHARLES

I didn't kill him if that's what you're thinking. I didn't kill that cop woman either.

DIAZ

So who did?

CHARLES

The person I did kill... Kane.

DIAZ

Why are you telling me this?

CHARLES

A cop discovers a lead on a murderer and he goes after it alone without backup? None of that seemed off to you?

Charles walks back up to Diaz. He grabs his hand and places the pistol in his hand. Diaz stares at the gun and Charles.

CHARLES

If you believe that i killed Chris and that cop, shoot me dead right now, because i'm not going to jail.

DIAZ

Why would Kane kill the kid?

CHARLES

Kane wasn't far behind me that night. When Chris was going home he must've got him. I found his body near the road when i was scavenging. He must've thought no one would come looking for him.

DIAZ

How long have you been down here?

CHARLES

I came back a couple days after you guys stopped coming around.

Diaz holsters his weapon and begins to look around the basement.

DIAZ

Where's your food and water?

CHARLES

I didn't have any.

Diaz stops looking around the basement and looks at Charles with a confused face.

DIAZ

What do you mean? How did you survive?

CHARLES

I'm going to reach into my jacket.

Diaz places his hand on his pistol as Charles slowly pulls out the small plastic bag that Kane had.

CHARLES

This is how I survived.

DIAZ

What is that?

CHARLES

This is what gave Kane his strength. I found it outside on the ground. It must've fell out of his pocket.

DIAZ

What do you mean, "Gave him his strength"?

CHARLES

I can't explain it. It just...

Charles walks over to a metal pipe that runs through the ceiling vertically into the floor and with one punch is able to crack open the pipe. The echo of the metal cracking open is all that is heard.

Diaz eyes are wide open and his arms begin to tremble.

CHARLES

I was starving, I had no water, i took one pinch of this and all of it was gone. My broken ankle healed in minutes. I don't know what it is but i know what it does.

DIAZ

Let's say i believe you, how the hell is any of this supposed to prove your innocence?

CHARLES

I'm not looking to prove my innocence. After all the bodies... no one is going free.

DIAZ

What do you want me to do?

CHARLES

I need someone to watch over my family when i'm gone.

DIAZ

Where are you gonna go?

CHARLES

I don't know, i just can't be here anymore. Can i count on you?

DIAZ

I can make sure no one is going to be harassing them.

CHARLES

Thank you.

Charles walks toward Diaz with his hand out. Diaz shakes his hand and begins to walk toward the stair case before turning back to Charles.

DIAZ

What am i supposed to tell Chris's mother?

CHARLES

Tell her what you think is right.

INT. SAMMIE'S HOUSE - DINING ROOM - NIGHT

Roseline And Cassandra are sitting together on the couch watching television. A knock at the door causes Cassandra to look at Roseline.

CASSANDRA

Who's that?

ROSELINE

I'm gonna take a look.

CASSANDRA

No I got it.

Cassandra opens the door and sees no one standing there. She notices an envelope on the ground.

ROSELINE

Cass who is it?

CASSANDRA

It's no one, just a letter.

Cassandra, still standing at the door, opens the letter and after reading it, she begins to cry uncontrollabl and falls to the ground.

ROSELINE

Sweetie what happened?

CASSANDRA

It's him, it was Charles.

ROSELINE

What?

Roseline grabs the letter and reads it while holding a crying Cassandra in one arm.

ROSELINE

I'll be home soon, Love C.

Roseline, on her knees is holding onto Cassandra who continues crying. Roseline has a slight smile on her face as she looks up to the sky.

ROSELINE

Thank you.

EXT. SAMMIE'S HOUSE - NIGHT

Charles is walking down the street.

THE END