THE SUMMONER

Episode 1

by

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FADE IN:

INT RECTORY OFFICE - DAY

Eyes closed, EZRA CAINE, 40, appears perfectly at ease. He has an Everyman look, handsome, dressed casually. He could be anyone; he’s serene. His eyes pop open, and he smiles.

SISTER MARY (O.S.)
Father John?

Across the desk sit SISTER MARY, 50, and SISTER JOSEPHINE, 60, your stereotypical nuns. They watch anxiously in this small office. Crucifix on the wall, picture of Jesus. On the desk stands a small, gold statue of the Virgin Mary.

EZRA
Sister Mary, how good to see you.
And Sister Josephine too, how nice.
What can I do for you?

SISTER JOSEPHINE
This is highly irregular.

SISTER MARY
Father, I...we have a delicate question. It’s rather...disturbing.

EZRA
I won’t lie to you, but I swear it happened only once. If Jimmy O’Brien says otherwise may his soul rot in hell.

SISTER MARY
(taken aback)
Oh no, Father, not Jimmy.

EZRA
Did I say Jimmy? I meant Tony Donelli. And I was under the devil’s influence, Satan himself.

SISTER JOSEPHINE
My god!

SISTER MARY
No, Father, not that, not that at all. It’s something we’ve lost.

Ezra leers at the nuns.
EZRA
We all lose things, Sister.

SISTER MARY
Oh my, yes, well--

EZRA
You’ll find the good wine in the basement, behind the freezer.

SISTER JOSEPHINE
For God’s sake, we found that already. What did you do with the chalice of St. Benedict?

EZRA
Oh, that, I used it.

SISTER MARY
Used it?

EZRA
Wine wasn’t enough sometimes, so I dappled with other mind-expanding substances. I’m afraid my stipend wasn’t enough to support my habit.

SISTER MARY
Oh my God!

SISTER JOSEPHINE
You were a regular bundle of vices, weren’t you.

EZRA
Only God is perfect, Sister, only God.

EXT CHICAGO STREET - NIGHT

Small, black, 18, ANTAWN BROWN, caught in those years between adolescence and adulthood, walks toward a black pusher, SHAMIR, hanging on the corner. Antawn looks around before he sidles up to Shamir.

ANTAWN
Yo, bro, what happenin’?

SHAMIR
I ain’t yo bro, but I got what be needed.

ANTAWN
How much?
SHAMIR
You not a cop?

ANTAWN
Do I look like a cop?
(beat)
Ain’t no cop.

SHAMIR
Ten.

Antawn pulls out cash and peels off a bill even as Shamir produces a small bag of marijuana. They exchange as Shamir looks around, spotting a police cruiser rounding the corner.

SHAMIR
(pulling out a bigger bag)
Hold this.

Antawn takes the bag as the bubble lights on the cruiser pop on.

CRUISER
POLICE! FREEZE!

Shamir smiles and raises his hands. Antawn drops the bag and looks to run.

SHAMIR
Don’t stupid. They shoot you.

Antawn slowly raises his hands as the cruiser squeals to the curb, and two police OFFICERS climb out.

OFFICER 1
On the ground, now!

Both fall to the ground as BILLY JOHNSON, 45, a round man with a ready smile emerges from an alley. He spots the arrest and comes over, drawing his badge from under his sports coat.

BILLY
What’s going on?

Officer 2 looks up even as he cuffs Antawn. The big bag of weed on the sidewalk.

OFFICER 2
Who are you?

BILLY
Billy Johnson, homicide. Have you called it in?
OFFICER 1
Getting ready to, detective.

ANTAWN
I didn’t do nothin’.

OFFICER 2
Save it for court.

ANTAWN
It was his bag.

SHAMIR
I don’t know nothin’.

OFFICER 1
(to Antawn)
You were holding it.

ANTAWN
I was buyin’, not sellin’.

OFFICER 2
That’s against the law too.

ANTAWN
Can’t you cut me a break? My uncle is a cop.

BILLY
Who’s your uncle?

ANTAWN
Rufus Field.

BILLY
You have someone to call. That’s good.

The Officers pull Shamir and Antawn to their feet and head for the cruiser.

OFFICER 2
(to Billy)
What are you doing down here?

BILLY
Orphic.

OFFICER 2
Yeah, I can see why you’re working overtime.
INT COURT ROOM - DAY

Antawn, in overlarge orange jumpsuit and shackles, stands next to his PUBLIC DEFENDER and before a stern JUDGE. Antawn is scared as hell.

Behind Antawn sit his MOTHER, 43, AUNT, 45, and SISTER, 26, stoic and holding hands. The older women are as fat as most of America. The Sister is thin. As the Judge speaks, the women weep. This is bad news, very bad news.

As the gavel hammers down, Antawn glances over his shoulder, fear in his face, pleading with the women to do something.

INT ANTAWN’S MOTHER’S HOUSE - LIVING ROOM - NIGHT

Along with Mother, Aunt, and Sister, the room holds Antawn’s BROTHER, 24, RUFUS FIELD, 47, MOTHER’S FRIEND. A black family in crisis, gathering forces. Rufus, a big detective, has a no-nonsense look.

ANTAWN’S MOTHER
We can’t let Antawn rot in jail.
He’s just a boy.

RUFUS
He was selling drugs.

ANTAWN’S MOTHER
He said he didn’t sell nothin.
That other boy did.

RUFUS
He was there, and the patrolman was there, and now he’s in jail.

ANTAWN’S SISTER
It don’t matter what he done, we need to get bail money.

ANTAWN’S BROTHER
We ain’t never gonna make bail.
This whole house ain’t worth that.

ANTAWN’S SISTER
We gotta try.

ANTAWN’S BROTHER
That be fool trying.

Brother and Sister exchange rough looks before he breaks off and heads for the kitchen.
I can help a little, but I ain’t got much.

We appreciate every little bit, but it won’t make no difference if we can’t do more.

The room goes quiet as they realize that only a miracle will save them, and the world has run out of miracles.

What about Grandma’s treasure?

There ain’t no treasure.

Sure there is. She was always talkin’ about it. She said she had a treasure that would make us all rich.

Brother returns with a beer in his hand and one for Rufus.

Old people always sayin’ stuff that ain’t righteous.

Mother did say there was a treasure. It was gonna keep us happy as long as we live.

See, I told you.

She be dead, and we sure as hell never found no treasure lying around.

But if we could find it--

Don’t talk stupid. If she had treasure, we’d have treasure.

Now ain’t the time to argue. Antawn needs help.

(MORE)
Do anyone remember if Mama say something about where that treasure might be?

They look from face to face, but no one says a word.

Mother and Rufus watch TV--Judge Judy.

Through the door comes Antawn’s Sister, Sister Mary, and Ezra who has lived too much, too long. A weariness saddles him. He looks on the downside of wealth, someone who is neither rich nor can become rich.

ANTAWN’S SISTER
I brought him, mama.

ANTAWN’S MOTHER
Brought who?

ANTAWN’S SISTER
The summoner.

RUFUS
Summoner? What he summon?

SISTER MARY
Souls.

Ezra’s glance says he has seen this before, and it is ever the same.

RUFUS
What’re you talkin’ about?

ANTAWN’S SISTER
This is the soul summoner. He gonna call grandma so she can tell us where the treasure is.

Rufus bursts out laughing.

ANTAWN’S MOTHER
I think this man sellin’ you the moon.

ANTAWN’S SISTER
Listen, mama, listen.

SISTER MARY
I know it sounds impossible, but I’ve witnessed his work. It’s quite...impressive.
ANTAWN’S SISTER
Sister Mary don’t lie.

RUFUS
She’s just a fool for believin’
what can’t be.
(moves toward Ezra)
We don’t need no fakes or con
artists.

Ezra shrugs, fine with him.

ANTAWN’S SISTER
This ain’t no con. This be real.
(to Ezra)
Tell them.

SISTER MARY
Yes, tell them how it works.

EZRA
They won’t believe.

SISTER MARY
That doesn’t matter. You have to
explain the rules.

Ezra looks around the room and shakes his head.

EZRA
I will summon any dead person you
want. But one and only one.

RUFUS
Why only one.

EZRA
Because that’s all you can afford.

RUFUS
Now it comes. What you charge, fool?

EZRA
That which is most dear to you.

ANTAWN’S MOTHER
What? What most dear?

RUFUS
He want it all, is that it?
SISTER MARY
Only the thing you value most.
What would you grab if the house
were on fire?

ANTAWN’S SISTER
It doesn’t have to be money.

RUFUS
This is crazy. If it’s not money,
what is it?

EZRA
You can ask any question, but I
cannot guarantee the soul will
answer. I have no control over
that.

RUFUS
Cause you can’t summon jack shit,
right?

SISTER MARY
Please, I’ve seen him work.

RUFUS
I don’t care what you seen, sister.
He’s bogus.

Antawn’s Mother stands and slowly walks out of the room.

ANTAWN’S SISTER
Now, look what you done.

RUFUS
It ain’t me. It’s this thief.

EZRA
I’ll tell right now that you
shouldn’t do it. These things
almost never work out. You’re
better off not knowing.

ANTAWN’S SISTER
We have to know, for my brother.
We have to help him.

EZRA
It won’t be what you think.

RUFUS
You can say that again.
Antawn’s Mother reenters holding a framed photograph in her hand. She walks over to Ezra and holds out the photo.

ANTAWN’S MOTHER
I give up everything before I give up this.

Ezra accepts the frame and studies the photo.

ANTAWN’S MOTHER
That be Martin King, President Kennedy, and my father. You can see where they signed it. It was right before they started dyin’.

EZRA
I don’t want this.

ANTAWN’S MOTHER
It’s the dearest thing I got.

EZRA
Then use it to help your son.

ANTAWN’S SISTER
I tried. It not worth anything to no one but us.

ANTAWN’S MOTHER
If this help him, I’ll let it go.

Ezra looks them up and down, and his face hardens.

EZRA
I’ve warned you. If it goes wrong, don’t blame me. What is the full name and date of birth of the person you want to summon?

EXT CHICAGO ALLEY - DAY

Yellow crime tape separates a cluster of crime technicians from AUDREY GRIMES, 35, attractive, lead detective at this crime scene. She stands with her subordinate, Billy.

AUDREY
What is it?

BILLY
What you’ve seen before, boss.

AUDREY
Damn, are you sure? And don’t call me boss.
BILLY
You can wait till the M.E.
pronounces it, but that won’t
change anything. You are my boss,
remember?

AUDREY
Don’t go there, Billy. And the
note?

Billy waves a baggy with a paper note inside.

BILLY
You have a fan. Orphic mentions
you by name.

AUDREY
I’m flattered. Make any sense?

BILLY
As much as the other three.

AUDREY
Which means it makes no sense at
all.

She turns and starts away.

BILLY
Don’t you want to see the body?

AUDREY
I’ve seen it three times already.

Billy watches her go before he pulls a candy bar from his
pocket.

INT ANTAWN’S MOTHER’S HOUSE – KITCHEN – DAY

Ezra sits at the kitchen table, facing Antawn’s Mother,
Sister, and Sister Mary. Rufus leans against the counter.
Ezra’s eyes pop open, and he smiles.

EZRA
Hello, honey-button.

ANTAWN’S MOTHER
Mama?

EZRA
Why you call me?
RUFUS
Wait, wait, don’t ask nothin’ till we know it’s her. If you our mama, what was the name of our dog?

EZRA
Rufus, you know we never had no dog. But I did have a parakeet once. Pretty Green was her name.

Rufus is clearly surprised, but he’s not yet convinced.

RUFUS
Correct, so what happened in fifth grade with Mrs. Crawford?

EZRA
We promised to never talk about that.

RUFUS
I’m giving you permission to tell everyone what happened.

EZRA
In fifth grade, Mrs. Crawford took you and two other boys to the museum. At the museum you had a...accident. Since your underwear and shorts was ruined, she gave you her panties and raincoat to wear until you got home. After she explained everything we all agreed to never mention it again.

Rufus is stunned.

RUFUS
How did you know that?

EZRA
I was there, roofer-boy. They was white lace panties that looked so cute--

RUFUS
That be enough, mama, that be enough.

Everyone looks at Rufus who shrugs. What can he do?

EZRA
Now, you all called me for a reason. What is it?
ANTAWN’S MOTHER
Mama, what is it like on the other side?

EZRA
That’s a question I’m not allowed to answer, sweetie. You got to die before you learn that.

ANTAWN’S SISTER
We understand gramma. What we really need to know is where is the treasure.

EZRA
Treasure? What treasure you talkin’ about?

ANTAWN’S MOTHER
Mama, you always talked about the family treasure, how it would make us rich.

ANTAWN’S SISTER
I always thought you had it hidden away some place. Then, you...died before you told anyone.

EZRA
Oh, chile, I wasn’t talkin’ about no real treasure.

RUFUS
No real treasure?

EZRA
Nothin’ you can touch. I was talkin’ about the love everyone have for each other. That be the real family treasure.

ANTAWN’S SISTER
So there ain’t no money or such?

ANTAWN’S MOTHER
I shoulda known there was nothin’.

EZRA
It’s so good to see you all. What else you want to talk about?

He picks up the framed photo and smiles at it.
INT EZRA’S APARTMENT - DAY

Ezra places the framed photo on a table.

LAURA (O.S.)
Another something most dear?

He turns to LAURA STAMM, 30, pretty, his significant other, a woman who cares for him despite his gift. She would spare him this life if she could.

EZRA
Always the most dear. How was your day?

LAURA
Fifth grade is the worst of grades, isn’t it?

They hug and kiss.

EZRA
I always thought it was eighth grade, all those hormones.

LAURA
By then, everything is already decided. Fifth is worst. Did you please them?

EZRA
They wanted something that didn’t exist.

LAURA
Don’t they all?

EZRA
People are funny about that. They think those who went before hid things.

LAURA
Didn’t they?

EZRA
Don’t you start with me.

LAURA
Do you have time to eat?

EZRA
No, but I have time for something.
She smiles.

    LAURA
    And that would be?

    EZRA
    Food for the soul.

    LAURA
    (laughing)
    Is that what you call it?

    EZRA
    It sounds better than ‘cure for horniness’.

They laugh as they head for the bedroom.

INT CAPTAIN’S OFFICE - DAY

Audrey sits across the desk from CAPTAIN HOWARD MOORE, 50, a good cop turned bureaucrat. He keeps a jar full of candy on the desk. This is a small office full of bureaucracy, from police chief’s photo to framed awards.

    CAPTAIN
    Tell me you have a lead.

    AUDREY
    Want me to lie?

    CAPTAIN
    If it will cool the heat.

    AUDREY
    Sorry, we’re no closer than we were yesterday.

He closes his eyes for a moment.

    CAPTAIN
    Before he died, my sainted father told me that money made the world go round. Money. I was a street cop then, and I thought he was wrong. After all, there were a lot of good folks who didn’t do everything for money.

Audrey tries a smile, but it doesn’t stop him.
CAPTAIN
Then, I got promoted, and promoted, and every time I got promoted the importance of money grew. Every politician believes money wins elections. To get money, every politician tries to manage the news. Good news means money, bad news, well, no one wants bad news.

AUDREY
I can’t control the news.

CAPTAIN
Of course you can, because there is no such thing as bad news—unless it’s permanent.

AUDREY
What?

CAPTAIN
We have a serial killer, four gay men are dead, and that’s terrible. But it’s only terrible as long as the killer runs free. Once we catch the killer, the news goes from bad to good, and good news is what the mayor wants. The police transform into heroes. The black cloud gives way to blue skies. No one remembers the terrible news, only the great news. Do you understand?

AUDREY
We’re doing all we can.

CAPTAIN
I know that, and I think even the mayor knows that, but that doesn’t change the news. Change the news.

She stands and turns before she turns back.

AUDREY
My mother used to tell me that women could lie about two things, children and sex. I don’t have children, and we’re not having sex. Don’t blame me for terrible news.

She walks out even as he grabs candy.
The room is dominated by a large white board covered with photos, names, information, clues, and copies of the notes left behind by the killer. The room has no windows but half a dozen desks with computers and phones.

On a phone is CARLOS VENIDA, 30, a latino detective as handsome as his name. Sitting atop a desk, Billy studies the board. Behind, at another desk sits Rufus.

    BILLY
    There’s no such thing as a psychic.

    RUFUS
    He’s not a psychic, he’s a summoner.

    BILLY
    What the hell is a summoner?

    RUFUS
    He summons souls. They come and speak through him.

    BILLY
    Right, for a little fee.

    RUFUS
    The fee ain’t what you think, but yeah, it costs something.

    BILLY
    Exactly. He’s a fake just like anyone who claims they can communicate with the dead.

    RUFUS
    Yeah, I thought that too—until I seen him in action.

    BILLY
    Come on, you got fooled by a fraud?

    RUFUS
    He knew stuff he couldn’t know.
BILLY
That’s what people always think. Then, they find out that someone spilled the beans to someone who whispered it to someone else, and pretty soon every man, woman, and child in the country knows the secret. It’s a scam as old as death itself, as famous as Mina Crandom and Arthur Conan Doyle.

AUDREY (O.S.)
What about Doyle?

Audrey strides in even as Carlos ends his phone call.

BILLY
Rufus believes in psychics.

RUFUS
I don’t believe in psychics, I believe in the summoner.

AUDREY
Psychics are fake. Someone tell me about victim number four.

CARLOS
That was the FBI. They sendng over a profiler.

BILLY
Randy Gilmore, 24, found in the alley but not killed there. Naked and mutilated like the first three. Body washed and doused with bleach so there was no DNA. Bleach bottle left behind is common, sold everywhere, no help. Note on top the body came from the same stock as the others. Same handwriting, same gibberish, same signature--Orphic.

RUFUS
Freaking Orphic.

AUDREY
You know the drill. Trace Gilmore’s last movements. Let’s put together a time line.
INT EZRA’S BAR – NIGHT

Ezra tends bar, a small neighborhood place with neighborhood patrons. At this time of night, the crowd is sparse, the diehards. On a stool, CHARLEY, 65, wizened, half drunk. Next to him, LENORE, 65, a woman who comes for company.

Ezra polishes glasses next to shelves of items he’s been paid for summoning, including the gold statue of the Virgin Mary and the MLK photo, the stuff of dreams.

CHARLEY
So, I grabbed the steering wheel, jerked it hard right--

LENORE
And missed the semi by an inch.

Charley frowns at Lenore who shrugs.

LENORE
If I had a nickel for every time you’ve told that story--

CHARLEY
I’d buy my own mansion and the servants to run it.

They glare at each other.

CHARLEY
What, can’t swallow what you’re shovelin’?

LENORE
You’ll be swallowing more than beer in a moment.

Ezra slides fresh beers in front of them.

EZRA
You two should get married. Then, you could fight at home.

CHARLEY
She started it.

EZRA
And I’m ending it. Drink your freebie or I’ll toss you.
They glare but grab their beers even as MONICA enters. Richly dressed, 45, striking, she doesn’t belong in this place. She slides onto a stool at the end of the bar and smiles, a killer smile.

MONICA
Hello, Ezra.

EZRA
Hello, Monica.

MONICA
Bourbon and water, please.

He mixes the drink and places it in front of her.

MONICA
Thank you.
(sipping)
Perfect. You remembered.

EZRA
What are you doing here?

MONICA
I think you know.

EZRA
I’ve explained before--

She holds up a hand to stop him. She opens her purse and removes a long jewelry box and slides it across the bar.

MONICA
Open it.

Ezra ignores the box, so she opens it to reveal a diamond necklace, big sparkling diamonds, a king’s ransom.

MONICA
It’s the most precious thing I own.

EZRA
You already gave me the thing most dear.

MONICA
That was then, this is now.

EZRA
It doesn’t work that way.

MONICA
You can do it, I know you can.
He doesn’t answer, and her hands jump from drink to box to drink. Desperate.

MONICA
I need to talk to him, I really do.

EZRA
Go home, Monica. Go home and forget.

MONICA
I can’t forget. That’s just it, I remember it all. And I need to talk to him again. You can do it.

EZRA
I can’t. Now--

MONICA
No, no, no, no, no! Don’t tell me to forget or go home or do something else. I’ve tried that. I’ve tried it all, alcohol, yoga, confession, travel. Nothing works.

EZRA
I can’t help that.

MONICA
(pushes box to him)
Take it, it’s worth more than you can guess. Just take it and call him, call him so we can talk, so I...so I can be happy again.

Ezra folds his arms across his chest.

MONICA
Please?

He shrugs.

MONICA
Damn you, damn you, DAMN YOU!

She tosses her drink into his face. He does nothing. She recoils, horror stricken. Grabs her purse and flees the bar, leaving behind the necklace.

Ezra grabs a towel and mops his face even as Charley slides down the bar toward the necklace.

EZRA
Don’t touch it.
CHARLEY
I was only going to look.

EZRA
Charley.

CHARLEY
(slinking back)
Ok, ok, but you can’t blame a guy.

LENORE
What’re you going to do with it?

Ezra closes the box and places it under the bar.

EZRA
See that she gets it back.

LENORE
You don’t have to. She gave it to you, I heard her.

CHARLEY
That’s right, it’s a gift.

Ezra stares at them.

CHARLEY
You’re right, it goes back. Anybody can see that’s the right thing to do. Anybody but Lenore.

LENORE
What are you talking about? You were the one trying to grab it.

CHARLEY
Woman, I was merely curious.

LENORE
Curious, my ass.

INT POLICE STATION - DETECTIVE BULL PEN - DAY

Billy, Audrey, Rufus, and Carlos watch a female FBI PROFILER, 40, study the victim board and the notes.

FBI PROFILER
You have your hands full, detectives. It’s obvious from the lack of evidence and the notes that you’re dealing with someone both clever and ruthless.
RUFUS
Tell us something we don’t know.

FBI PROFILER
Your killer is probably a white male between 20 and 50. He most likely works a blue collar job far below his actual abilities. This infuriates him, so he’s out to prove just how smart he is.

CARLOS
Why gays?

FBI PROFILER
One, they’re easy marks, like prostitutes. Casual hookups are the norm. The mutilation reveals a deep-seated anger or hatred for gay men. I’d look for someone abused as a boy. The anger and shame of those episodes is demonstrated.

AUDREY
We don’t exactly have a database of abused boys.

FBI PROFILER
If you did, he probably wouldn’t be in it. He suppressed that for years until something set him off. Perhaps his wife left him, or he lost his job or a parent died. Whatever it was, it pushed him to prove he’s smarter than the police.

BILLY
And the notes?

FBI PROFILER
The notes are interesting. They appear to be gibberish, and they may well be. But I suspect there is some meaning hidden in the text. He’s no doubt gleeful that you haven’t been able to decipher them.

AUDREY
He can’t know we haven’t deciphered them.
FBI PROFILER
I suspect that he’s set a trap for you. When you break the code, you’ll act, and that will cut some tripwire. He’ll know.

BILLY
You think he’s that smart?

She grabs her bag and heads for the door.

FBI PROFILER
Four victims and no arrests, yes, he’s that smart.

AUDREY
Wait, what about Orphic?

She turns to face them.

FBI PROFILER
Greek myth about a musician who went to hell and back to fetch the love of his life. He lost her anyway. Was torn apart by a bunch of female acolytes. Look it up.

With that she leaves.

AUDREY
Big help, right?

RUFUS
How do we find some abused kid?

AUDREY
We don’t. We do what we do best. What do we know about the last vic?

CARLOS
No one saw nothing, but I checked the logs. A black and white made an arrest about that time.

AUDREY
Maybe they saw something, or maybe the people they arrested saw something. Are the perps still in custody?

Everyone looks at each other.
AUDREY
That’s our job, gentlemen. Rufus, you interview the patrolmen. Carlos, Billy, vet the perps.

Rufus and Carlos head out. Billy hasn’t moved.

AUDREY
You have a better idea, genius?

BILLY
If I were a genius, boss, we would have the murderer in lockup.
(stands slowly)
What scares me is the tripwire. We get close, and he might vanish.

AUDREY
He likes the game too much, Billy. He won’t quit—-and don’t call me boss.

Billy laughs and is gone, leaving Audrey to stare at the board.

INT EZRA’S APARTMENT - DAY

Laura models Monica’s necklace, holding it around her neck in the mirror.

LAURA
Do I have to take it back?

EZRA (O.S.)
You already know the answer.

LAURA
How about after you take me out to dinner.

Ezra appears behind her.

EZRA
I’ll take you out after you return the necklace.

LAURA
You’re no fun.

He spins her to kiss her.

EZRA
No fun?
LAURA
Some fun, I admit.

He laughs and moves away, leaving her to turn back to the mirror.

LAURA
But not as fun as this.

INT POLICE STATION - INTERROGATION ROOM - DAY

Antawn sits at the table. In orange jumpsuit, he’s as scared as he looks. Into the room comes Billy, a large manila envelope in hand. He lays the envelope on the table and slides onto a chair.

BILLY
Hello, Antawn, I can call you Antawn, right?

ANTAWN
If you want, but that weed wasn’t mine. It belonged to that pusher dude.

BILLY
I believe you, but that’s not why I’m here. Well, it is, and it isn’t.
(takes a wallet from envelope)
This yours?

ANTAWN
Looks like mine.

Billy pushes it across, and Antawn examines it.

ANTAWN
It’s mine.

BILLY
What were you doing on that street, Antawn?

ANTAWN
Buyin’ weed like I already told you.

Billy pushes across a cell phone. Antawn starts it and nods. It’s his.

BILLY
Where were you coming from, Antawn.
ANTAWN
From Cool’s bar. I was going to
score a little weed and head home.
I’m no sales rep.

Billy holds up a big clasp knife.

ANTAWN
That’s legal. Why are you going
through my junk anyway?

BILLY
Making sure this is all your stuff.
You’d be surprised what gets lost
downstairs. So, why do you hate
gays, Antawn?

ANTAWN
I don’t hate gays. I don’t see
what some dude likes about other
dudes, but I don’t care as long as
they keep away from me.

BILLY
Why did you pick up Randy Gilmore?

ANTAWN
Randy who? I don’t know any Randy
whats-his-name.

Billy reaches into the bag and pulls out a gold chain.

BILLY
You’re Antawn, right?

ANTAWN
Are you stupid? Even for a cop,
you’re stupid.

BILLY
(dangling chain and large
gold ‘R’)
Then, why do you have a chain with
an ‘R’ on it?

ANTAWN
That’s not mine.

Billy smiles.

ANTAWN
Do you hear? That’s not mine.
I’ve never seen it before.
EXT MONICA’S MANSION - DAY
Laura rings the doorbell of this sumptuous palace. She waits a moment and tries the door. Unlocked, it swings open.

INT MONICA’S MANSION - DAY
Laura, jewelry box in hand, enters.

LAURA
Hello?!

No one answers.

ITN MONICA’S MANSION - BEDROOM - DAY
The master bedroom you would expect in a house like this. Laura enters.

LAURA
Hello?!

Monica, dressed in a man’s dress shirt, comes out of the closet.

MONICA
Who are you, and what are you doing here?

LAURA
(waving jewelry box)
Ezra asked me to return this.

MONICA
(waving at dresser)
Over there.

Laura goes to the dresser where she notices a row of pill vials. She sets down the box.

MONICA
You live with him, don’t you?

LAURA
You shouldn’t wear his shirts, and you shouldn’t have all these pills.

MONICA
The pills help me sleep, and the shirt...you don’t understand.

LAURA
It’s not healthy to live in the past.
MONICA
How would you know?

LAURA
How do you think I met Ezra?

The women study each other.

LAURA
I brought someone I want you to meet.

MONICA
I don’t have time.

LAURA
Time is all you have. Sister!

Sister Mary enters with a smile.

LAURA
This is Sister Mary, and she can help you. She helped me.

SISTER MARY
Hello, it’s Monica, isn’t it?

MONICA
I don’t need this.

SISTER MARY
Oh, but you do. We all do.

INT ANTAWN’S MOTHER’S HOUSE – DAY

Rufus goes to the door and opens it. Audrey stands in front of Billy, Carlos, and half a dozen PATROLMEN.

AUDREY
(holding warrant)
This is a search warrant. You know the drill, Rufus.

She starts past, but he blocks her way.

AUDREY
Don’t make this any harder than it is.

Rufus steps aside, and Audrey waves through the others. She hangs back with Rufus.
AUDREY
I’m sorry about this, Rufus, but you’re family.

RUFUS
I got that, but why all this fuss over some weed?

AUDREY
I’m afraid that’s yesterday’s news. Today, it’s murder.

RUFUS
Murder?

AUDREY
Orphic.

RUFUS
That’s crazy. Antawn doesn’t know anything about Orphic.

Billy appears holding a baggy with a wallet in it.

AUDREY
What?

BILLY
Looks like Randy’s.

RUFUS
Damn.

INT JAIL - DAY

Rufus stands outside the cell. Antawn leans against the bars even as Audrey and Billy walk up.

AUDREY
(to Rufus)
What are you doing here?

RUFUS
Visiting my nephew.

AUDREY
You know you’re not allowed to talk to him.

Rufus shrugs and walks away.

AUDREY
(to Antawn)
We need to talk.
ANTAWN
I want a lawyer.

Billy laughs, and Audrey glares.

INT EZRA’S BAR - NIGHT

Charley and Lenore watch the TV as Ezra changes a keg. He stands to find Rufus across the bar.

EZRA
What can I get you?

RUFUS
Beer.

Ezra pulls a beer as Rufus sits.

RUFUS
I...I need your help.

EZRA
No, you don’t, and besides I already summoned for you.

RUFUS
You did that for my mother. This is for me.

Rufus pulls a small, silver goblet from his pocket and sets it on the bar.

RUFUS
Got this when I graduated the academy.

EZRA
You need to rethink this.

RUFUS
Proudest day of my life.

EZRA
Because it probably won’t be what you think.

RUFUS
I swore that no matter what, I’d never give it up.

EZRA
You’ve seen it before.

Rufus pushes the cup across the bar.
RUFUS
If I had another way out, I’d take it.

INT EZRA’S BAR - LATER

Ezra finishes locking the front door and comes back to the bar where Rufus waits alone. The silver goblet shines like a bright omen.

RUFUS
His name is Randy Montgomery Moore. He was born June second, nineteen ninety-one. He died three days ago.

EZRA
I have to know why you want to talk to him.

RUFUS
Why?

EZRA
I don’t do fishing expeditions. Once in a while, I get someone who wants to talk to Lee Harvey Oswald or John Wilkes Booth or Amelia Earhart. I won’t do that even if I could.

RUFUS
My nephew was arrested for killing Randy Moore. I figure if I can talk to Moore, he’ll tell me who really killed him. The court won’t accept that, but it will aid my investigation. I find the killer, and my nephew gets out.

Ezra picks up the goblet and examines it.

EZRA
If this isn’t most dear, he won’t come.

RUFUS
Call him.

Ezra puts down the goblet and closes his eyes. Rufus sips his beer until Ezra blinks back as Randy.

EZRA
Who are you, and where am I?
RUFUS
My name is Rufus, and I’m a detective. You’re dead.

EZRA
I know I’m dead. That’s the first thing they tell you. You’re dead, and you can’t go back. Well, not unless you’re called. Did you call me?

RUFUS
No, Ezra summoned you.

Ezra looks around.

EZRA
Where’s Ezra?

RUFUS
You’re Ezra, or at least you’re in his body.

EZRA
Oh, right, I, I’m new at this.

RUFUS
You were murdered, did you know that?

EZRA
No, I mean, I figured it must have been that, but I don’t remember.

RUFUS
You don’t remember who murdered you?

EZRA
No.

RUFUS
Tell me what happened.

EZRA
I had just left The Revue, you know that place on second avenue.

RUFUS
I know it.

EZRA
I was walking down the street when someone attacked me from behind.

(MORE)
I remember getting bopped and hitting the pavement, and...and I woke up on the other side.

RUFUS
That’s it?

EZRA
That’s all, I’m sorry.

RUFUS
That’s all right. Let’s go back before that, to The Revue. Did anything happen there?

EZRA
No. If something had happened I would have been riding home with someone, if you know what I mean.

RUFUS
I know what you mean. Did you get into any arguments, talk to any strangers?

EZRA
I always talk to strangers. That’s part of the fun, isn’t it?

RUFUS
(pulling out his notebook)
OK, go back. I need the names of everyone you talked to, everyone who might have known you. And start even earlier. Go back a week and tell me about any strange happenings or events, anyone who seemed suspicious.

EZRA
A week, OK. Let’s see. I don’t recall any problems, nothing out of the ordinary--unless you count that bitch who lives next to me. She wanted the condo association to kick me out for smoking inside the building. If they did that, they’d empty half the units.

RUFUS
(smiling)
I don’t think she qualifies. Who else?
Ezra squints his eyes.

INT EZRA’S BAR - LATER

Alone, Ezra, goblet in hand, turns out the lights.

INT POLICE STATION DETECTIVE BULL PEN - DAY

Audrey, Carlos, and Billy work the victim board.

CARLOS
We can make Antawn for Moore, but not for the others. The times don’t mesh.

BILLY
Antawn’s no brain trust, so I don’t see him creating those notes.

AUDREY
Then, how do we explain the gold chain and wallet?

CARLOS
He could be an accomplice. Someone else could be the genius.

AUDREY
Then, why doesn’t Antawn give him up?

BILLY
The prisoner’s dilemma.

CARLOS
What?

BILLY
If we want Antawn to turn, we have to convince him that not turning will be far worse.

CARLOS
How we gonna do that?

AUDREY
We interview him again.

CARLOS
He lawyered up.

AUDREY
His lawyer will be there.
Into the room comes Rufus. Audrey moves to meet him.

    AUDREY
    You’re not allowed in here.

    RUFUS
    I know how he does it. I know how Orphic gets them.

    CARLOS
    How do you know that?

    BILLY
    An epiphany?

    RUFUS
    I talked to the last vic, Gilmore.

    AUDREY
    You can’t talk to the dead, Rufus.

    RUFUS
    You can, I did. I don’t expect you to believe, just listen.

    BILLY
    Is this the psychic you were talking about?

    RUFUS
    Orphic attacks from behind in a rush and knocks them unconscious. They never wake up.

    AUDREY
    Rufus, forensics doesn’t support that for all the vics, just Moore.

Rufus is stunned. He was so sure.

    AUDREY
    Now, you have to leave.

    RUFUS
    Wait, wait, if that’s true, let’s talk to the other vics.

    CARLOS
    That’s loco, man.

    BILLY
    No one’s stopping you, Rufus.
RUFUS
I can’t.

BILLY
Why not?

RUFUS
It’s complicated.

Billy laughs, and Carlos shakes his head.

AUDREY
Rufus, we need to interview Antawn. Can you help with that?

RUFUS
We need to talk to the others.

AUDREY
Listen to me! Get Antawn to talk to us. It’s in his best interest.

She pushes him toward the door.

AUDREY
That’s your mission. Convince Antawn.

INT POLICE STATION INTERROGATION ROOM – DAY

Antawn and his young PUBLIC DEFENDER sit opposite Audrey. Billy leans against a wall.

AUDREY
Antawn, we’re pretty sure you didn’t act by yourself. But you’re going to take the fall alone.

ANTAWN
I didn’t kill anyone.

AUDREY
Wallet and gold chain with your prints. That’ll put you in prison for life while your partner walks.

PUBLIC DEFENDER
Are you offering something?

AUDREY
The prosecutor makes deals, but you can’t have a deal unless you tell the truth.
ANTAWN
I’ll tell you the truth.

PUBLIC DEFENDER
I advise you to say nothing until we’ve talked to the prosecutor.

ANTAWN
That’ll get me zip cause I didn’t kill anyone.

AUDREY
This is boring.

ANTAWN
Here’s what happened. I spotted the dude leaving that gay bar. I wanted weed, but I didn’t have any presidents. He looked easy, so I clocked him. I took his wallet and chain, but I didn’t kill him. He was breathing when I left.

AUDREY
If you didn’t kill him, who did?

ANTAWN
(shrugging)
I got no idea. I clocked him but that’s all.

INT EZRA’S BAR – DAY

Ezra’s alone behind the bar. Rufus slides onto a stool.

RUFUS
Beer.

Ezra pulls a bear and sets it in front of Rufus.

RUFUS
I need to talk to Randy again.

Ezra shakes his head.

RUFUS
I figure since I already paid for Randy, I can keep talking to him.

EZRA
One soul, one time, and one time only.
RUFUS
I was afraid of that. No way around that?

EZRA
It’s not my rule.

RUFUS
I was afraid of that too.

EZRA
I wish I could help, I really do.

RUFUS
You make house calls?

INT POLICE STATION DETECTIVE BULL PEN – DAY
Carlos, Audrey, and Billy.

CARLOS
Back to square one.

BILLY
What’re you going to tell the captain, boss?

AUDREY
The truth. We have nothing. And forget that ‘boss’ thing.

INT CAPTAIN’S OFFICE – DAY
Audrey sits. The Captain stares out the window.

CAPTAIN
When you said you had the Gilmore kid’s killer, I called some people. Now, you’re telling me I have to call them back.

AUDREY
He, Antawn admits mugging and robbing Moore. We have him for that, but he’s not Orphic.

CAPTAIN
You’re telling me I have to call them back?

AUDREY
I don’t know what to say.
CAPTAIN
(turning around)
Get out so I can make the calls.

She leaves as he sits and grabs his phone.

EXT POLICE HQ – DAY

Audrey walks down the steps to find Rufus in front of her.

AUDREY
I don’t have time for this.

RUFUS
I heard about Antawn. Am I back on the squad?

AUDREY
I haven’t decided.

RUFUS
Because I can show you some stuff that might make your job easier.

AUDREY
Don’t, Rufus, I’m tired.

RUFUS
What have you got to lose, your job?

AUDREY
If you’re wasting my time...

INT RECTORY OFFICE – DAY

Sister Mary sits behind the desk. Audrey and Rufus sit across from her.

SISTER MARY
I have to confess that calling in Mr. Caine was not exactly in line with church teaching, but we were desperate. The chalice was missing.

RUFUS
We understand, Sister Mary. So tell us if Mr. Caine was able to contact Father John.
SISTER MARY
Oh my, yes, completely successful on that score. He was Father John in the flesh.

AUDREY
And how exactly did he manage that?

SISTER MARY
He...he revealed some...events we were not aware of at the time but have since been able to verify.

RUFUS
He was a pedophile.

SISTER MARY
Yes, that’s it, and a drinker...and a drug user. He used the chalice to cover his drug habit.

AUDREY
But how did you know it was really Father John?

SISTER MARY
He knew about the hidden wine and Sister Josephine’s bunion surgery.

AUDREY
There are medical records.

SISTER MARY
You don’t understand. She had it done in Mexico under an assumed name. No one could know that.

AUDREY
Assumed name?

SISTER MARY
Generally, we offer such travails to greater glory of God.

Sister Mary smiles sweetly.

INT ANTAWN’S MOTHER’S HOUSE – DAY

Antawn’s Mother sips lemonade in front of Audrey and Rufus.

ANTAWN’S MOTHER
So you see Mama didn’t have any real treasure, but she gave us all she had.
AUDREY
You’re certain he wasn’t fooling you.

ANTAWN’S MOTHER
Rufus can tell you that Mr. Caine is genuine. I think maybe I shouldn’t have used my one time to visit with Mama, but it was real, I know that.

INT POLICE CRUISER - DAY
Rufus drives. Audrey rides.

AUDREY
OK, I get it. The guy can call up the dead, and I still think that’s fake. But what does that do for our case.

RUFUS
Well, we could probably get him to summon back another vic, but I’m not so sure that we’ll get much. If he’s like the Moore kid, he won’t know anything.

AUDREY
If not a victim, then who?

RUFUS
I was thinking a detective, someone to help us.

AUDREY
A dead detective?

RUFUS
Sherlock Holmes.

AUDREY
Rufus, Sherlock Holmes was a fictional character. He didn’t exist.

RUFUS
Damn.

INT POLICE STATION - DETECTIVE BULL PEN - DAY
Audrey, Rufus, Carlos, and Billy.
Billy
In fact, Sherlock Holmes was modeled after Dr. Joseph Bell who was one of Doyle’s teachers and according to reports, a man of exceptional insight and logic.

Carlos
You’re kiddin’ me.

Audrey
What are we supposed to do, call up Dr. Bell to help us with Orphic?

Rufus
Why not?

Billy
Yes, why not? Maybe we can defrock Rufus’s psychic once and for all.

Rufus
He’s real.

Carlos
Like the Easter bunny and Tinkerbell.

Audrey
We’re detectives. We don’t consult psychics.

Billy
Police have been known to consult psychics in the past. Betty Muench helped the police in New Mexico on several cases.

Audrey
Give me a break.

Rufus
We got nothing to lose.

INT EZRA’S BAR - DAY

Ezra leans against the back bar, facing Audrey, Rufus, Carlos, and Billy.

Audrey
So, you see, we want Dr. Bell to help because he may have been the best detective who ever lived.

(MORE)
AUDREY (CONT'D)
And the more I say the dumber it sounds.

EZRA
You might want to rethink this.

BILLY
Why, can’t summon a soul that old?

EZRA
Age has nothing to do with it. Like I told Rufus, I don’t do fishing expeditions.

AUDREY
If you can’t do it, say so.

EZRA
It won’t be what you think. It rarely is.

RUFUS
Let us be the judge of that.

Ezra looks from face to face.

EZRA
OK, who is going to part with that which is most dear?

BILLY
I suppose that should be me since I was the one to bring up the doctor.

AUDREY
Did you bring it?

BILLY
Yes.

He pulls a signet ring from his pocket and lays it on the bar.

BILLY
It was my father’s.

Ezra picks up the ring, studies it, and puts it down.

EZRA
Name and date of birth?

BILLY
Joseph Bell, December 2, 1837.
Ezra closes his eyes.

CARLOS
This is freaky.

RUFUS
Wait.

Ezra’s eyes open, and he looks around the bar. Clearly, he’s at sea here with the TV on.

AUDREY
Dr. Bell?

EZRA
Yes, and who are you, my dear?

AUDREY
My name is Audrey, and I’m a detective.

EZRA
Detective? My, my, the times have changed haven’t they.

AUDREY
This is rather... awkward. So, I’ll just say it. We have a string of murders with clues but no suspect. Frankly, we’re stumped, and we called you here to see if you could help.

EZRA
Is this because of my work with Doyle?

AUDREY
Yes, we understand you were the inspiration for Sherlock Holmes.

EZRA
(smiling)
You’ll have to ask Doyle about that.

RUFUS
(opening a briefcase and taking out files)
Doctor, we have four vics, victims, and they are all gay.

EZRA
Gay?
RUFUS
Homosexual.

EZRA
Ah, a rather quaint use of the
term.

RUFUS
Yes, and every dead body came with
a note. It looks like gibberish,
but we like to think there’s some
message.

Rufus lays out the notes for Ezra who picks up one and
studies it.

EZRA
Which one of you is Rufus?

Rufus raises his hand.

EZRA
Are you stupid?

RUFUS
What?

EZRA
The note says ‘Rufus be an idiot’.
Not the queen’s English but
certainly meaningful.

AUDREY
How did you get that from the note?

EZRA
The cipher is simple really. It’s
a Fibonacci sequence.

CARLOS
Fibo-who?

BILLY
Leonardo Fibonacci, old Italian
mathematician.

Audrey gives Billy a look.

BILLY
Jesuit prep school, what can I tell
you?
EZRA
The sequence combines the first two letters, the third, the fifth, the eighth and so on. Each letter is the combined numbers of the two letters before it.

AUDREY
(handing over another note)
And this one?

EZRA
Carlos and I’m unfamiliar with the word ‘spic’.

Rufus picks up a note and traces out the hidden message.

RUFUS
Damn, he calls Audrey the ‘c’ word.

EZRA
Yes, I’m afraid he has a rather low regard for detectives.

CARLOS
Yeah, well, he’ll regard us when we arrest his sorry ass.

Billy wanders over to the shelves of ‘dear’ items Ezra has collected. He spots Rufus’s goblet. He reaches for the gold Virgin Mary statue but can’t bring himself to touch it. Ezra notices.

EZRA
What is that?

BILLY
Something...holy.

Billy smiles and comes back to the bar as Rufus, Carlos, and Audrey pore over the notes. Ezra examines the signet ring.

AUDREY
There’s a second message in this one. ‘fools rise to be with fools.’ What does that mean?

RUFUS
‘A clue for the clueless.’ What’s the clue?
AUDREY
(to Ezra)
Does it make any sense to you, doctor?

EZRA
It’s quite simple really.

CARLOS
Oh, what’s so simple?

EZRA
By providing a new note with every murder, the killer has made things easier rather than more difficult.

AUDREY
How so?

EZRA
Don’t you see? A naked body in an alley with no note would be far more mysterious than one with a note, correct?

RUFUS
You got us there.

AUDREY
So who are we looking for?

EZRA
Look at the notes. Detective Audrey is mentioned in one, Rufus in another, and--

CARLOS
Yeah, I’m the spic.

EZRA
Exactly, but it isn’t who is mentioned, it’s who isn’t mentioned.

AUDREY
Billy.

Ezra smiles as Audrey looks around the bar.

AUDREY
Where is he?

EZRA
He slipped away a minute ago.
RUFUS
Wait, that doesn’t make any sense.

EZRA
I’m afraid it makes a great deal of sense. This ring for instance, it’s Billy’s, right?

RUFUS
Said it belonged to his father.

EZRA
Yes, ‘W’ could stand for William I suppose, but I rather doubt it belonged to his father. You see, the ring is inscribed with a date you can read if you care to—five years ago. I’d hazard his father has been dead longer than that.

AUDREY
He died when Billy was a teenager.

EZRA
Precisely. In which case, I might be inclined to believe that the ‘W’ on the ring stands for ‘Willard’, the name of the first homosexual, er, gay victim.

Ezra moves to the statue and picks it up.

EZRA
And what is this item?

RUFUS
Sister Mary traded that for a summoning. She had to talk to Father John.

EZRA
And what did she discover?

RUFUS
That Father John was a pedophile and a drug addict.

EZRA
It seems the clergy have always found ways to bugger young boys. From the way Billy looked at the statue, I’m guessing he recognized it from his time with Father John. (MORE)
EZRA (CONT'D)
I would surmise that he was one of Father John’s victims.

AUDREY
Hold on a moment. Why would Billy kill in the first place?

EZRA
He did it because he believes himself superior but enjoys an inferior position. After all, he is obviously educated and older so presumably more experienced. Yet, he calls you ‘boss’, and not in a respectful way.

RUFUS
He thinks I got my job because I’m black.

CARLOS
And because I’m hispanic.

AUDREY
He wants to prove he’s smarter than us?

EZRA
It would appear so.

AUDREY
Where did he go?

EZRA
To dispose of evidence or perhaps implement another part of his plan.

RUFUS
Another part?

EZRA
As intelligent as he is, I would suppose he planned for such an occurrence.

Audrey starts for the door.

AUDREY
Get a cruiser to Billy’s house.

The others follow; Carlos whips out his cell.

EZRA
Are you finished with me?
AUDREY
No, come along.

EZRA
(smiling broadly)
With pleasure.

INT BILLY’S HOUSE - DAY

Billy sits at the dining room table, facing Audrey and Ezra. Rufus and Carlos hover over the dead body of Shamir.

AUDREY
Keep going.

BILLY
(nodding at Ezra)
He has me there. The ring didn’t belong to my father. I got it from Shamir. Where he got it, I don’t know. When I confronted him about it, he pulled a weapon. I had to defend myself.

AUDREY
Do you really expect us to believe he is Orphic?

BILLY
Of course not. He was the brawn, not the brains. He died before I could question him.

EZRA
(to Audrey)
May I?

AUDREY
Be my guest.

Ezra rises and examines the murder scene.

EZRA
I commend you on staging this event. To an untrained eye, it looks exactly as you explained.

BILLY
It was.

EZRA
However, to the trained eye, the scene is entirely wrong.

(MORE)
A cursory look at the victim shows that his left arm is longer than his right, and you surmised he was left handed. A closer examination reveals that at some point in his short life, the young man broke his right elbow, thus shortening his arm. You see, the unfortunate victim was not left-handed. He would not have tried to shoot you with his weak hand.

Billy smiles.

BILLY
That’s your proof? He used his off hand?

EZRA
I’m certain there are many other details that you failed to consider when you staged this murder, but I’ll mention two more. One, you explained that you knew this young man from the night detective Field’s nephew was arrested, and that you enticed him here with the offer of a sale of drugs, correct?

BILLY
Yes, so?

EZRA
It would seem that the young man would then know you were a policeman and hence would never agree to sell you drugs.

Billy’s smile fades.

EZRA
Two, where are the young man’s wares? What merchant comes to a sale with nothing to sell? Three--

BILLY
I thought you said two.

EZRA
Did I? Three, where is the lad’s means of transportation? He may have walked, but the soles of his rather new shoes would say otherwise.

(MORE)
EZRA (CONT'D)
If he lived near enough to walk, he would probably know you are a policeman, and if not, he would need some other means.

AUDREY
What do you say, Billy?

BILLY
Is this where I ask for an attorney?

EZRA
I don’t know how a solicitor might help at this moment, and I implore you not to swallow the pill in your left hand. Cyanide I would guess, although I am unfamiliar with the apothecary habits of this era.

Billy makes to swallow the pill, but Rufus is there to grab his wrist and force him to drop the pill. Carlos leaps to help and together, they cuff Billy.

AUDREY
(to Ezra)
How did you do that?

EZRA
Observation of details, I suppose. Am I finished?

AUDREY
I think we can take it from here.

Ezra smiles.

INT RECTORY OFFICE - DAY

Sister Mary sits behind the desk. In her hands is a gold chalice that she admires greatly.

SISTER MARY
Where did you find it?

Across the desk sits Audrey.

AUDREY
It was in the apartment of a dead pusher. When I saw it, I thought of you. It belongs to the church, doesn’t it?
SISTER MARY
It did...before Father John...Oh,
Thank you so much.

AUDREY
My pleasure.

INT EZRA’S APARTMENT – DAY

Ezra works on a computer, doing his books. Laura wraps her arms around him.

LAURA
You did good, Ezra.

EZRA
Did I?

LAURA
Oh, someone called while you were out.

EZRA
I don’t want to do it.

LAURA
That’s what I told them.

The doorbell RINGS, and they look at each other.

FADE OUT.

THE END