Unforgettable

by

Jeff Bush

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OVER BLACK:
"Unforgettable" by Nat King Cole & Natalie Cole begins.

FADE IN:

BEGIN MONTAGE

Note - montage runs the entirety of the song.

EXT. SKY - DAY

Two SKYDIVERS race through the air in free fall, as they plummet towards Earth.

Two brightly colored parachutes open, one after the other. Slowly, they drift down.

EXT. UNDERWATER - DAY

Two SCUBA DIVERS, explore the ocean floor, in crystal clear water.

One points to a cluster of spiny Caribbean lobsters on a small outcropping of rock.

Bubbles of excitement rise to the surface.

EXT. SKI RUN - DAY

Light powder snow falls. Everything is white.

Two SKIERS zip down a steep trail, a few feet apart, each ripping up huge rooster tails of fluffy snow.

They both come to an abrupt stop, midway down, spray out a wall of snow.

One points to a family of DEER crossing the trail below them.

EXT. MOUNTAIN RIVER - DAY

Two KAYAKERS, each in their own bright yellow craft, paddle through raging white water rapids.

They burst over a small waterfall and "boof" in unison.

As the rapids calm, they raise their paddles above their heads in exhilaration.

INT. CHURCH - DAY

JACK BENTON, 25, handsome, smiles down at JULIE, also 25, gorgeous. A PRIEST silently recites wedding vows.
A tear runs down Julie's cheek. They both smile, embrace, and kiss passionately.

EXT. BEACH - EVENING

Jack and Julie walk hand in hand along the shore, as gentle waves lap at their feet.

He picks her up, kisses her deeply.

A few yards away, two DOLPHINS surface.

They watch with wide smiles on their faces as the dolphins head out to sea.

EXT. SUBURBAN STREET - DAY

Tires SCREECH to a halt seconds too late, as a white Mercedes smashes into a BOY, sending him flying up and over the car.

He lands in a heap, as the car zooms off.

Blood pools around his lifeless body.

END MONTAGE

SMASH TO BLACK:

FADE IN:

EXT. CORBIN'S CAR RENTALS - MORNING

SUPER: Barbados, West Indies

A red MINI MOKE haphazardly sits in front of the locked front gate. Jack, now 35, sits motionless, slumped over the steering wheel.

An old, rusty pickup pulls up behind the Moke. CORBIN, 50's, large, dark black, Bajan, hops out, approaches Jack's vehicle.

CORBIN (thick Bajan accent)
Is everything alright, Sir?

He reaches inside, rubs Jack's shoulder.

CORBIN (CONT'D)
Sir? Are you alright?

Jack slowly comes to, raises his head off the wheel, revealing cuts and bruises on his tanned face. Dried mud covers his clothes and skin.

Corbin's eyes go wide.
CORBIN (CONT'D)
What happened, man? You get accosted or something?

Jack looks up with a confused, blank stare.

JACK
(groggily)
I...I...don't know. Where am I?

A look of realization comes across Corbin's face.

CORBIN
I remember you...Mr. Benton? You and your wife were just here a few days ago.

Jack's eyes flutter.

JACK
Remember...my wife?

BEGIN FLASHBACK:

EXT. CORBIN'S CAR RENTALS - EVENING
A beat up Taxi stops in front of the office.
Jack and Julie, both 35, step out.
Julie points over at a pair of red Mokes.

JULIE
Those look exactly like the ones we had ten years ago.

Jack laughs.

JACK
Probably are the same ones we had ten years ago.

END FLASHBACK.

Corbin pulls out a Walkie Talkie, puts it to his mouth.

CORBIN
Lena, I need medical over here, girl. Got a man all roughed up. Send an officer, as well, please.

INT. CORBIN'S CAR RENTALS - OFFICE - MORNING
A gentle breeze blows through two open windows. A fat DOG saunters in, plops itself down in the doorway.
OFFICER GLENVILLE LAYNE, 30, Bajan, slender, clean cut, wipes his glasses with a handkerchief.

Corbin looks through paperwork on his desk.

GLENVILLE
Jack Benton, you say?

Corbin looks up.

CORBIN
That's right. Jack and Julie Benton. I remember them...very friendly. Rented the same Mokes for their Honeymoon, ten years ago. Nice couple.

Glenville puts his glasses back on, mops sweat off his brow.

GLENVILLE
You remember them from ten years ago? That's quite a memory, Corbin.

Corbin laughs, looks up.

CORBIN
Well, they remembered me, actually. I checked...they were right. I keep a record of everyone that's ever rented with me. My Mum taught me to be well organized.

GLENVILLE
That's a good lesson. How 'bout your Dad...what'd he teach you?

CORBIN
(smiling)
He taught me to listen to my Mum. The woman is always right.

GLENVILLE
Hallelujah...even when she's wrong. Smart man. So, no damage to the vehicle?

CORBIN
No sir. Weren't due in for another four days.

(breat)
Here it is.

He hands Glenville several sheets of paper.
CORBIN (CONT'D)
Copy of both their Driver's Licenses and rental agreements.

Glenville looks them over.

GLENVILLE
Both 35, Scottsdale, Arizona...hmmm, how come it's blank on local address?

Corbin stands, takes a look.

CORBIN
Not sure, Glenville. I didn't even notice, but it's a small island.

GLENVILLE
Yes it is...yes it is indeed.

EXT. QUEEN ELIZABETH HOSPITAL (Q.E.H) - MORNING
An Island Care ambulance pulls into the emergency entrance.

INT. Q.E.H - JACK'S ROOM - MORNING
Jack lies in bed, eyes shut. He's been cleaned up, but his face is still a mess.

The door opens, NURSE MARGARET, 40's, Bajan, walks in, medical clipboard in hand.

Jack's eyes move rapidly under his closed lids.

BEGIN FLASHBACK:

EXT. SEDONA, AZ - LOS ABRIGADOS RESORT - DAY
Jack and Julie, both 29, lie in lounge chairs next to a sparkling pool. A bright sun beats down on the famous red rock cliffs in the distance.

Jack rubs Julie's pregnant tummy. His hand stops suddenly.

JACK
He kicked! Definitely a kick.

Julie reaches down, takes his hand in hers.

JULIE
He? Could be a she, you know?

JACK
No, that was a he kick for sure.

Julie laughs, gives him a kiss.
JULIE
We can have your son first, as long as you promise me a daughter later. Is that clear?

JACK
Deal. I'm thinking Jimmy...Jimmy Benton.

Julie rolls her eyes.

JULIE
Jimmy?

JACK
Yeah, Jimmy, until he grows up, then James. We'll be the triple J Team...Jack, Julie, and Jimmy.

JULIE
You're funny...but I love you.

END FLASHBACK.

Jack's eyes open suddenly. He reaches out, grabs Margaret's arm. She pulls back, alarmed, but the grip is too tight.

JACK
Julie!

MARGARET
(Bajan accent)
No, I'm Nurse Margaret. It's alright. Relax, sir.

Jack releases Margaret's arm. His hand goes to his head, rubs his temples.

JACK
Where's Julie?

MARGARET
We don't know, sir. You've been in an accident of some kind. Everything's going to be alright.

INT. Q.E.H - DR. SANDIFORD'S OFFICE - LATER

INSPECTOR ADDINTON HAREWOOD, 60, Bajan, neatly trimmed grey goatee, sits alone facing a large wooden desk.

DR. EVERTON SANDIFORD, 55, Bajan, rotund, thick glasses, enters, closes the door behind him.

Addinton stands, turns, a smile on his face.
ADDINTON
Everton, good to see you. Thank you for your time.

They shake hands.

DR. SANDIFORD
Any time, Addinton. Have a seat.

They both sit.

Sandiford peruses some papers in front of him, on his desk.

ADDINTON
What can you tell me about him? One of my men said his memory was gone.

DR. SANDIFORD
Well...not much at this point, I'm afraid. He's definitely suffering from some form of amnesia, but he appears to be fine, physically.

Addinton jots notes in an old leather pad. He looks up.

ADDINTON
Amnesia?

Sandiford removes his glasses, leans back in his chair.

DR. SANDIFORD
It's a tricky thing, but we mainly focus on anterograde and retrograde amnesia.

ADDINTON
Alright...

DR. SANDIFORD
Anterograde deals with the ability to memorize new things, while retrograde deals with pre-existing memories, which is what we seem to have here.

Addinton continues to jot down notes.

ADDINTON
Antero...

DR. SANDIFORD
We have printed material I'll get for you, Inspector.
Thank you.

Amnesia is usually either post-traumatic...damage to the head and brain, or dissociative, which is psychological, as in witnessing a traumatic event.

And which do we have here, in your professional opinion?

Sandiford puts his glasses back on, leans forward.

Well, Mr. Benton was definitely in a physical altercation of some kind, but I don't see any signs of serious damage or trauma to the head, so I'd say it's most likely the result of witnessing a traumatic event.

Like his brain shut down?

It's a defense mechanism. Usually, it's just the event itself, but Jack seems to be foggy about much of his retrograde memories. I talked with him earlier, and things seem to be coming back to him...slowly. It takes time. It's not at all surprising.

Can I speak with him?

Of course. Let's go.

Jack sits in bed, eyes shut.

BEGIN FLASHBACK:

Jack and Julie sit in lounge chairs, several yards from the water. An umbrella shades Julie from the sun.

Jack stands, grabs his mask, snorkel, and fins.
JACK
Let's go see some fish.

Julie looks up from her book.

JULIE
You go ahead, I just want to relax and read my book. OK?

Jack scowls.

JACK
Oh c'mon, Jules, you can read your book anytime.

JULIE
Jack, remember our agreement. Go and enjoy yourself, and say hi to the fishes for me.

Jack rolls his eyes, heads into the surf.

EXT. UNDERWATER - LATER
Jack snorkels over a shallow reef. Multicolored FISH swim freely around him, everywhere.

He dives down to the bottom, spots a group of small RAYS, swims over to them. They don't seem to mind his presence.

He reaches out, touches one, heads back up to the surface.

EXT. OCEAN - CONTINUOUS
Jack surfaces a hundred yards from the beach, with an explosion of air and water from his snorkel. He treads water, turns toward shore, removes his mask.

EXT. BEACH - CONTINUOUS
The lounge chairs are now empty. Julie stands with a MAN at the entrance to the beach, some fifty yards from the lounge chairs. A heated conversation takes place.

The man puts his hand on her shoulder. She shrugs it off, angrily turns, heads back to the lounge chairs. The man disappears into the palms.

END FLASHBACK.

Jack's eyes open, blink rapidly, scan his surroundings.

A DRAGONFLY buzzes against the window, outside.

He turns his head, narrows his eyes.
His cell phone BUZZES to life, next to him on the bedside table. It slowly turns and HUMS, as it vibrates.

He reaches out, grabs it, gives it a look.

INSERT CELL SCREEN: Incoming call: Mitch

He flips it open, puts it to his ear.

MICH (V.O.)
Hey, buddy, you OK?

Jack has a confused look on his face.

MICH (V.O.) (CONT'D)
Jack, it's me, Coop. Your Dad called and filled me in. What happened?

JACK
Mitch?

MICH (V.O.)
Yeah, who the fuck you think it is? You alright?

JACK
I think so...I don't know. I can't remember.

MICH (V.O.)
You can't remember if you're OK, or you can't remember me? I'm your best friend, damnit. C'mon, man.

Jack looks around the room, scrunches his face in thought.

JACK
Mitch...Mitch Cooper...

MICH (V.O.)
There we go, buddy. Yeah. Listen, I just landed. I'll be there as soon as I can, OK? Your Dad thought I could help.

JACK
Everything's so foggy...my memory. Julie's missing.

MICH (V.O.)
I know, I know. Hang tight, my man. We'll figure this thing out. See you in a bit.

Jack puts the phone back on the table, closes his eyes.
BEGIN FLASHBACK:

EXT. MOUNT RAINIER - DAY

Jack, 28, and MITCH COOPER, 28, both in climbing equipment, trek up the snow covered mountain. A line of six other CLIMBERS follow.

EXT. MOUNT RAINIER - CAMP - NIGHT

Four small tents sit together on an icy plateau, beneath the summit. All eight climbers, bundled up in thick parkas, huddle together around a dying fire.

Mitch winces, passes a Thermos to Jack.

MITCH
Hot Damn! Rumplemintz...are you fucking kidding me? Isn't it cold enough out here?

Jack takes a swig, passes it down the line.

JACK
Wow, that's it for me, boys. Let's pack it in. We push for the summit tomorrow at first light. No hangovers allowed.

EXT. MOUNT RAINIER - SUMMIT - MORNING

A stiff wind blows in gusts, pelting the climbers, as they summit the mighty peak, one by one.

Jack and Mitch high five, then hug.

MITCH
(screaming)
I told ya we could do it, buddy. I told ya, didn't I?

Wind whips relentlessly.

One of the other climbers snaps a picture of Jack and Mitch.

JACK
God, this is beautiful! Unbelievable! I'll never forget it.

END FLASHBACK.

Jack rubs his temples, blinks his eyes.
JACK (V.O.) (CONT'D)
I'll never forget it...never forget it...never forget.

INT. Q.E.H - HALLWAY - CONTINUOUS

Addinton and Sandiford walk together.

DR. SANDIFORD
Preliminary toxicology results for recreational drugs should be back tomorrow, but it'll be a week before complete results are in. He did have a substantial amount of alcohol in his system.

ADDINTON
Who doesn't, though, right? Your help is appreciated.

DR. SANDIFORD
We're just doing our job. We're also waiting on medical history, but we did locate his father, and have contacted him.

Addinton pulls his leather pad out, jots down more notes.

They pause outside a closed door.

DR. SANDIFORD (CONT'D)
Addinton, by the way, I wanted to let you know that we're doing everything humanly possible for your Mum...to make her as comfortable as we can.

Sandiford puts his arm around Addinton's shoulder.

ADDINTON
I know. It's a tough time for all of us. For some reason, you think this time will never come.

DR. SANDIFORD
It's a matter of time, now, though, so take every opportunity you can to see and talk with her. We've done all we can to prolong it.

Addinton wipes a tear from his eye.

ADDINTON
I understand.

(MORE)
ADDINTON (CONT'D)
It's the circle of life...God's way.
She lived a good life.

Sandiford pats Addinton's back.

DR. SANDIFORD
Yes she did, man. We'll all meet
again in the end.

Sandiford motions to the closed door.

DR. SANDIFORD (CONT'D)
Shall we?

INT. Q.E.H - JACK'S ROOM - CONTINUOUS
The door opens, the two walk in.

Jack turns in bed to face them.

DR. SANDIFORD
Hello, Jack. Feeling any better?

JACK
Yeah, I am. Things are still a little
foggy.

DR. SANDIFORD
That's completely natural. You've
experienced a traumatic event. This
is Inspector Harewood. He needs to
have a few words with you.

Addinton approaches the bed.

ADDINTON
Good day, Mr. Benton, Addinton
Harewood, mind if I ask you some
questions?

JACK
Of course not.

ADDINTON
Looks like you were in quite a
scuffle. Do you remember what
happened?

Jack's hands go to his bruised face.

JACK
No...I can't remember. I'm trying,
but it's not coming back yet.
Julie...have you found Julie?
ADDINTON
We don't know where she is. We're hoping you can help. Do you remember where you were staying? Anything at all that could help us get started?

Jack closes his eyes, scrunches his face, rubs his temples.

BEGIN FLASHBACK:

EXT. COLINA DEL MAR VILLA - NIGHT

Two red Mokes pull up in a long, secluded driveway of a beautiful seaside villa. They park in front of a courtyard.

Jack and Julie step out.

Massive palm trees sway in the light breeze.

They enter through a wrought iron gate.

EXT. COLINA DEL MAR VILLA - TERRACE - MOMENTS LATER

Jack and Julie walk out on the patio, overlooking the ocean.

A full moon hangs over the water, casting its glow on the gentle surf.

The wind blows Julie's hair in her face. Jack gently pulls it back for her, wraps his arms around her.

JACK
I love you, you know.

Julie turns to face him.

JULIE
I love you, too. Better bring in our stuff. It's getting late. It's been a long day.

She pulls away, walks to the stone balustrade, gazes off at the view.

Jack stands motionless, turns and leaves.

END FLASHBACK.

Addinton takes notes, looks up.

ADDINTON
Alright, now we're getting somewhere. Anything else coming back? The name of the villa? Location?
Jack opens his eyes, shakes his head.

JACK
That's all I remember right now, I'm afraid.

Addinton closes his note pad.

ADDINTON
I'm going to need your permission to check your credit card transactions.

JACK
Of course.

ADDINTON
Thank you. We're going to check your cell records as well. We just need a place to start searching.

JACK
Inspector, I remembered something else earlier.

ADDINTON
Alright...anything will help.

JACK
I was snorkeling, and from the water, I saw Julie and a man talking on the beach. It looked like something was wrong.

Dr. Sandiford puts his hand on Addinton's shoulder.

DR. SANDIFORD
Alright. I think you should rest now, Jack. Let's not overdue it. These things take time.

ADDINTON
Of course. Just a moment, though. Did you recognize him? Was he local? Did you discuss it with Julie?

JACK
No, he was white, mid 30's. I didn't recognize him, but I was pretty far away. I don't remember if we discussed it or not.

ADDINTON
Alright then.

Addinton hands Jack a card.
ADDINTON (CONT'D)

Call me if anything comes to you.
Anything at all. I'll be in touch.

Jack takes the card, shakes Addinton's hand.

JACK

Perfect. Thank you. Oh, one more thing. I got a call earlier from my friend, Mitch. He said he'd help.

ADDINTON

Mitch?

JACK

Yeah, Mitch Cooper. He said he'd be here as soon as he could, he just landed.

ADDINTON

I'd like to talk with him, as well. Have him call me.

JACK

Of course. I'm worried about Julie.

ADDINTON

We'll do everything we can.

DR. SANDIFORD

Jack, you need anything, anything at all, you hit your call button for Nurse Margaret. I'll be in to check on you later. You need to rest.

The two leave the room.

Jack closes his eyes.

BEGIN FLASHBACK:

EXT. COLINA DEL MAR VILLA - TERRACE - MORNING

Jack and Julie sit at the dining table, overlooking the ocean. Jack finishes a glass of orange juice.

Julie stands, picks up her empty plate and glass, walks inside, without a glance.

JULIE

I'm going to do some shopping while you're golfing. We'll hook up later.

Jack watches as she disappears inside. He shakes his head.
END FLASHBACK.

INT. SHAUNTEE'S BAR AND GRILL - DAY

Glenville sits at the bar of a small open air restaurant, a half eaten plate of conch fritters in front of him. He takes a swig of his Banks beer, wipes his mouth.

GLENVILLE
Damn, your fritters are good, Shauntee. Best on the island, girl.

SHAUNTEE, 30, island sexy, Bajan, leans over the bar, exposing a more than abundant rack. She smiles coyly.

SHAUNTEE
(Bajan accent)
You like my fritters, Glenville?

Glenville's eyes go wide. A bashful smile.

GLENVILLE
Oh, stop it now. Don't even get me started.

SHAUNTEE
You know my fritters like you.

Glenville finishes his bottle.

GLENVILLE
Be serious now, alright? You know I'm working.

NAILAH, 24, cute, Bajan, walks up from behind the bar, holding a flyer with Jack and Julie's picture.

NAILAH
(thick bajan accent)
I recognize her...but she wasn't with him. I served them here, a couple nights ago.

Glenville stands, excited.

GLENVILLE
You sure it was her?

Nailah walks over, sets the flyer down on the bar. Points her finger at Julie's picture.

INSERT FLYER.
NAILAH
I'm sure, it was her. She was with a white guy, but it ain't him.

GLENVILLE
I need you to come with me back to the station, so we can take your statement.

Nailah looks to Shauntee.

SHAUNTEE
You punch in already, Nai?

NAILAH
Yes, Miss Shauntee.

SHAUNTEE
You ain't done no work yet, girl.

NAILAH
Just trying to do my civic duty.

Shauntee puts her hands on her hips, scowls.

SHAUNTEE
Glennville, you gonna owe me some civic duties later on tonight, you hear me?

GLENVILLE
You keep them fritters warm for me. I'll have her back as soon as possible, and I'll pay my debt to your society after work tonight.

SHAUNTEE
It's a big debt. Better bring a bottle of Mount Gay.

She looks to Nailah.

SHAUNTEE (CONT'D)
Go on, get outta here, you.

Nailah giggles as they walk away.

INT. Q.E.H - JACK'S ROOM - DAY

Jack's cell phone buzzes to life next to his bed. He picks it up, answers.

MITCH (V.O.)
Jack, I'm here.

(MORE)
MITCH (V.O.) (CONT'D)
Can you meet me over at the Almond Casuarina Beach Resort? I just checked in. I'll be on the beach.

Jack looks around the room, sees his muddy clothes on a chair, in the corner, frowns.

JACK
I think so, but my clothes are a mess...muddy as shit.

MITCH (V.O.)
Muddy, huh? You remember how that happened?

JACK
No...no I don't.

MITCH (V.O.)
You got a car there?

Jack looks confused.

JACK
I...don't know. I don't think so. I don't even know if I can check out of here.

MITCH (V.O.)
Listen, buddy. We can't do anything with you lying in a hospital bed, right? Get your ass up, jump in a cab, and get some new clothes over here. OK?

Jack nods.

JACK
OK, I'll be there in a few.

He closes his phone, gets out of bed.

He takes an uncertain first step, stretches, takes another step, much better, and makes his way to his clothing.

Jack changes out of his hospital attire into the soiled clothes he had on earlier. He pockets his phone and wallet, tentatively opens the door.

He peeks out, left, then right, and is on his way.

INT. CAB - DAY

Jacks sits in back, as the taxi makes its way through town.
WENDELL, 50's, Bajan, drives.

WENDELL
(thick Bajan accent)
You look like shit, Man. What happened to you?

JACK
I don't know, actually. That's what I'm trying to figure out.

Wendell watches Jack in the rear view mirror, an odd look on his face.

WENDELL
Alright then, boss.

INT. ALMOND CASUARINA BEACH RESORT - DAY

Jack exits a small clothing store, wearing a new snappy outfit and sunglasses.

He walks through the resort towards the pool, in the rear.

A PORTER stops as he passes.

PORTER
Sir, are you alright?

Jack turns.

JACK
Rough night.

He continues on his way.

PORTER
I'll say...damn.

EXT. ALMOND CASUARINA BEACH RESORT - MOMENTS LATER

Jack walks past a large pool...and then, another one.

The water shimmers in the sunlight.

BEGIN FLASHBACK:

EXT. COLINA DEL MAR VILLA - POOL - NIGHT

Jack dives into the pool, naked.

He surfaces, runs his hands through his hair. The full moon shines down.

Julie walks out from the living room.
JACK
Get those clothes off and join me in
here. It's wonderful.

Julie frowns, shakes her head.

JULIE
I'm tired. I just want to relax and
go to bed. Think I'm jet lagged.

JACK
Oh come on, Jules. I've got a big
surprise for you.

He comes closer, half way out of the shallow water.

JULIE
I don't want any surprises, Jack.
OK? I'm sorry.

Jack slips back into the water.

JACK
You used to love my big surprise.

Julie turns to leave.

JULIE
Yeah, I did. Things change though,
don't they?

Jack watches as she disappears inside the house. He lets
himself slip below the surface.

END FLASHBACK.

Jack continues towards the beach, dead ahead.

EXT. DOVER BEACH - CONTINUOUS

Stunning white sand stretches for miles in both directions.
Groups of lounge chairs face the ocean. An open air Tiki
Bar sits directly ahead of him. Several beach rental huts,
off to the right.

Two brightly colored Hobie Cats cruise through the calm
waters, just offshore.

Beach goers enjoy themselves on the sand and in the water.

Jack stops, looks around. He rubs his temples.

BEGIN FLASHBACK:
EXT. SANDY LANE GOLF CLUB – DAY

Jack lines up a long putt. His CADDY, 40, Bajan, tends the pin.

CADDY
(thick Bajan accent)
About a two foot break to the right, Sir. Give it a ride, this one's important.

Jack strokes the putt, watches as the ball tracks toward the hole, breaks, and drops.

Jack lets out a scream, pumps his fist.

JACK
That's what we're talking about! 79, Baby! 79!

The caddy pats Jack's back.

CADDY
Good show, my man. Excellent round.

Jack's phone rings in the cart. He walks over, picks it up.

JULIE (V.O.)
Hey, I'm running late...lots of too good to say no to sales going on. I'm just going to have to meet you at the caves around 3:30, OK?

Jack frowns.

JACK
I just finished...broke 80! Can you believe it?

JULIE
That's nice. Good for you.

JACK
I can pick you up, swing back to the villa, and we can go from there? You know the last tour is at 3:45, right?

JULIE (V.O.)
I'll be on time. Don't worry. You won't miss your little cave tour. I'm not done yet. I'll see you there. Have fun.

Jack closes his phone, frowns, shakes his head.
END FLASHBACK.

Jack walks towards the water, looks left and right.

WOODIE, 30, skinny, Bajan, watches from behind the Tiki Bar, out of Jack's view.

MITCH (O.S.)
Well, well, well, there he is.

Jack spins, surprised. Mitch, 35, tanned and good looking, approaches, a big fat grin on his face.

JACK
Mitch?

MITCH
Damn, buddy, you look like fuck! What'd the other guy look like?

They shake hands, embrace.

JACK
I wish I knew.

MITCH
Good to see you my friend...damn good to see you.

They walk forward, down to the water.

Woodie follows at a distance.

INT. BRIDGETOWN POLICE STATION (BPS) - DAY

Numerous OFFICERS sit in cubicles, working the phones and computers. Three glass partitioned offices reside on the far side.

Glenville and Nailah sit with an OFFICER working on a sketch.

INT. BPS - ADDINTON'S OFFICE - CONTINUOUS

Addinton has his phone to his ear.

ADDINTON
Yes, Sir, thank you. We'll keep you abreast of any progress.
(beat)
Yes, you too, Sir.

He hangs up, stands, walks to the door.
ADDINTON (CONT'D)
Glenville! Get in here...on the double, man.

INT. BPS - CONTINUOUS
Glenville looks up.

GLENVILLE
Be right there, Sir.

He stands.

GLENVILLE (CONT'D)
Thank you, Nailah, We appreciate your help. I'll have an officer take you back.

Nailah smiles.

NAILAH
You have fun tonight, Officer Glenville. Be safe.

GLENVILLE
Always am...always am.

INT. BPS - ADDINTON'S OFFICE - MOMENTS LATER
Glenville sits in front of Addinton's desk.

ADDINTON
Just spoke with Jack's father, Myles. He's away on business, in London. You're not going to believe what he told me.

GLENVILLE
Oh yeah, what's going on?

ADDINTON
Well, about two years ago, the Bentons lost their three year old son, Jimmy, in a hit and run accident.

Glenville removes his glasses, wipes his eyes.

GLENVILLE
Alright...

ADDINTON
Jack suffered some kind of amnesia...blocked out the entire incident.
GLENVILLE
Interesting.

ADDINTON
Yes, very. His father said he started doing cocaine, drinking pretty heavily. He said the marriage was on the rocks and they came here on their ten year anniversary to try and right the sinking ship.

Glenville puts his glasses back on, leans back in his chair.

GLENVILLE
Anything else?

Addinton leans forward.

ADDINTON
Yes, he said Julie was having an affair.

OFFICER ORLANDO ANDWELE, 40, Bajan, sticks his head in the open door.

ORLANDO
Sir, I spoke with American Express, think I've got some good news for you two.

ADDINTON
Come in, come in...let's hear it.

Orlando enters with a sheet of paper in his hand.

ORLANDO
They're faxing over all their transactions since they landed, three days ago, but the big news is we've got a phone number for the villa they rented.

Addinton and Glenville stand, excited looks on their faces.

ADDINTON
Good work, Orlando. Get 'em on the line and get me an address.

ORLANDO
Yes, Sir. I'm on it.

Orlando leaves.
ADDINTON
We'll get Jack at the hospital, and see what we can find at their villa. You never know...maybe the missus is there watching the telly, wondering where her loving husband's been.

GLENVILLE
That would be nice, Addinton. That would be nice.

EXT. DOVER BEACH - DAY

Jack and Mitch walk together in the surf, barefoot, shoes in hand. Water laps over their feet. Behind them, Woodie follows.

MITCH
So you are remembering bits and pieces, then, right?

JACK
Yeah, I am. Things are coming back to me. When you first called, I remembered our Mount Rainier summit.

Mitch laughs.

MITCH
That's a start. You didn't think we were gonna make it. You were ready to throw it in on the second day.

JACK
I know, I know.

MITCH
You remember your Bachelor Party in Vegas? Or, should I say, your pre Bachelor Party, actually.

They stop walking.

JACK
I don't know.

MITCH
Try, buddy. C'mon, open your mind. It's there. It's all there somewhere. I know it is. You told me you'd never forget it.

BEGIN FLASHBACK:
INT. LUXOR - BLACKJACK TABLE - NIGHT

Jack, 25, sits with five other PLAYERS, the seat next to him, open.

The DEALER busts with a King.

    JACK
    Yes!

    DEALER
    Twenty six.

He pays the table.

Mitch, 25, approaches from behind. He sniffs, wipes at his nose. His eyes are wide, pupils dilated.

    MITCH
    Did I miss anything?

Jack looks to his chips, back to Mitch, a wide grin on his face.

    JACK
    Only five busts in a row. I'm cleaning house, here.

Mitch wipes at his nose again.

    MITCH
    Damn, let's pull up then. The waves roll in...

    JACK
    ...and the waves roll out. I hear ya.

Jack stands.

    JACK (CONT'D)
    Dealer, cash us out, K?

    DEALER
    Color out!

INT. LUXOR - CASINO - MOMENTS LATER

Jack and Mitch walk through the crowded casino.

    MITCH
    I think I found us some hotties, buddy boy. And guess what?
JACK
What?

MITCH
They seem to be alone...and ready to play. We may be starting your Bachelor Party one night early!

Jack plays with the chips in his hands nervously.

JACK
Coop, don't get my ass in trouble the first night here. OK?

Mitch slaps Jack's back, squeezes his shoulder.

MITCH
You know I can't make that promise.

INT. LUXOR - BLACKJACK TABLE - LATER
Jack sits next to ALEXIS, 22, stunning, dressed to kill. Next to her, is AMY, also 22, and even hotter.

Mitch whispers in Amy's ear. Amy smiles over at Jack and Alexis.

Another bust from the DEALER.

Jack and Alexis high five. Mitch and Amy share a deep kiss.

INT. LUXOR - JACK AND MITCH'S SUITE - LATER
Mitch walks out of the bathroom, wipes his nose, eyes wide and alive.

MITCH
Got a big fatty lined up for you, buddy. Take her down.

JACK
Dude, I can't believe you. How're you gonna sleep? You look completely blasted.

MITCH
We only live once, and I for one am gonna be livin' large this weekend. Quit being such a pussy...the night's young. Who the fuck sleeps in Vegas, anyway?

Jack walks towards the bathroom.
JACK
OK, partyboy...we'll see how you're feeling tomorrow morning. I'm gonna shower and hit it. Everyone else is arriving at 10:00, and I don't want to feel like crap...like you will.

INT. LUXOR - JACK AND MITCH'S SUITE - BATHROOM - LATER
The door opens, Alexis timidly pokes her head in, closes the door quietly behind her.

Steam wafts out of the walk-in shower.
She undresses, opens the shower door.

ALEXIS
Hi, Baby, can I come in and play?

Jack spins, surprised. His eyes go wide.
Alexis stands in front of him, wearing nothing but a coy smile.

JACK
What the...

She steps in.

ALEXIS
You like what you see? I definitely like what I see. You wanna eat my baby pussy? She's all yours.

They embrace, kiss passionately. She closes the door behind her. Steam fills the room.

INT. LUXOR - JACK AND MITCH'S SUITE - LATER
Alexis sits on Jack's lap on the sofa. Mitch and Amy share a line off the coffee table. Everyone looks completely wired.

MITCH
So, Mr. Soon To Be Married Man, you enjoying your Bachelor Party so far?

There's a knock at the door.

Alexis and Amy lock eyes.

AMY
If you're not yet, I can guarantee you, you're about to.

Jack looks over to Mitch.
JACK
Coop, c'mon, man. You're killing me here. Are you serious?

MITCH
Don't look at me.

Amy walks to the door, turns to the others.

AMY
We wanted to make sure this was a night you'd never forget.

She opens the door.

Two burly men, NICK and JOE, 30's, well dressed, burst into the room, slam the door shut behind them.

NICK
Mind if we crash this party, boys?

Mitch makes a bee-line for the bedroom. Jack tosses Alexis off, runs forward, throws a haymaker which connects with Nick's face.

Nick slams into the wall, and down.

Joe connects with a short punch into Jack's midsection, drops him in a heap.

Jack grabs Joe's legs, fights him to the ground, where they go at it.

Joe gets the upper position, connects with several shots to Jack's face and head.

Jack bucks him off, pounces on top.

Nick stands behind them, shakes off the cobwebs, comes forward.

Mitch emerges from the bedroom, 38 caliber handgun out in front of him.

MITCH
Freeze, motherfuckers. This is a private party...and there is an admission charge.

Everyone freezes.

Mitch scans the room through wild eyes.
MITCH (CONT'D)
Jack, get over here, man. You whores, on the floor...NOW!

Nick stands still, eyes locked on Mitch. The girls lie down on the floor, next to Joe.

Silence, except for heavy breathing.

MITCH (CONT'D)
Well, tough guy? You hear me, or you wanna lose one of your legs? Get on the fucking floor.

Jack stumbles over to Mitch, puts his hands on his knees, breaths hard.

Nick slowly lies down, next to the others, eyes still glued on Mitch.

JACK
Damn, Coop, since when you start carrying a hand canon?

Mitch winks.

MITCH
Never leave home without it, buddy.

Mitch looks down at Nick and Joe.

MITCH (CONT'D)
Those are some nice wristwatches, gentlemen.

END FLASHBACK.

Jack smiles, holds up his left wrist, revealing a Breitling wristwatch.

JACK
I remember, you fucker...you almost got us killed.

Mitch drops to a firing position, hands out in front of him.

MITCH
Freeze, motherfuckers!

They both laugh.

MITCH (CONT'D)
Almost got us killed? I beg to differ, my man.

(MORE)
MITCH (CONT'D)
I got us laid for free with two super smoking hot pros, picked up over six grand in cold hard cash, and...and I might add, got you that sweet Breitling and myself a nice little Omega as well.

Mitch holds up his left wrist, flashes the watch.

JACK
I guess you did.

MITCH
And a story no one could ever forget.

They head towards a row of lounge chairs.

Woodie changes course behind them as well.

MITCH (CONT'D)
Hey, don't look now, but we're being followed. Skinny black guy, about fifty yards back.

JACK
You sure?

MITCH
Hell yeah, I'm sure. What the fuck did you get yourself into?
(beat)
I've got an idea...

INT. Q.E.H - MRS. HAREWOOD'S ROOM - DAY

Addinton stands over his mother's bed. MRS. HAREWOOD, 92, thin, withered, and pale, looks up through wrinkled eyes.

MRS. HAREWOOD
(thick Bajan accent)
Addy?

ADDINTON
Yes, Mum, it's me. I'm here with you.

Addinton reaches out, takes hold of her frail hand.

MRS. HAREWOOD
I saw your father this morning.

ADDINTON
You saw Dad?
MRS. HAREWOOD
Yes, he was wearing his finest suit.
He looked so proper...so fine.

Addinton smiles. A tear falls onto his outstretched hand.

ADDINTON
I bet he did, Mum. Did he say anything?

Mrs. Harewood struggles, blinks her eyes rapidly.

MRS. HAREWOOD
Yes...yes, he did. He told me he was waiting for me...and that it was beautiful.

ADDINTON
I love you, Mum.

MRS. HAREWOOD
You're a good boy, son...always have been.

A DRAGONFLY lights on the table in front of her.
Addinton releases her hand, shoos it away.
Mrs. Harewood focuses directly on it, smiles.

MRS. HAREWOOD (CONT'D)
You leave him be, Addy. He means no harm, just a messenger of change.

Addinton squints his eyes.

ADDINTON
Messenger of change?

MRS. HAREWOOD
Between here and there. You go find that girl now, Addy.

She closes her eyes.

ADDINTON
What girl is that?

MRS. HAREWOOD
She was standing with your father...looked like she just got there. She wasn't at peace. You can set her free, son.
INT. Q.E.H - DR. SANDIFORD'S OFFICE - LATER

Addinton and Glenville stand in front of Sandiford, seated at his desk.

ADDINTON
What do you mean, he's gone? Did he just walk out?

DR. SANDIFORD
I suppose so. He wasn't being held here, Addinton.

GLENVILLE
You think he's running?

Dr. Sandiford stands.

DR. SANDIFORD
Gentlemen, in my professional opinion I believe Jack is being completely honest with us. He genuinely doesn't know what happened. We see this type of thing occasionally.

GLENVILLE
You see patients just take off like this?

Sandiford smiles, stands.

DR. SANDIFORD
Well...no. I can't explain that.

EXT. DOVER BEACH - DAY

Jack sits down on a lounge chair. Mitch remains standing.

MITCH
OK, hang here for five, then meet me back at that Tiki Bar.

Jack looks at his watch.

JACK
Five minutes?

Mitch checks his watch.

MITCH
Synchronized.

JACK
You got your gun?
Mitch raises his shirt, exposes a hard, tanned stomach, but no gun.

MITCH
Not this time, buddy. I left home without it. See you in a few.

Mitch walks away.

INT. Q.E.H - FRONT ENTRANCE - CONTINUOUS

Addinton and Glenville walk past the reception desk. Addinton pauses, pulls out his cell phone.

ADDINTON
Glenville, pull the car around front. Let's see if he answers his cell.

GLENVILLE
You got it.

Glenville walks away.

EXT. DOVER BEACH - CONTINUOUS

Jack walks back towards the Tiki Bar. His cell rings. He pulls it out of his pocket, as he pauses.

JACK
Hello?

ADDINTON (V.O.)
Jack...it's Inspector Harewood. Where are you, man?

JACK
Inspector? I'm on the beach.

ADDINTON (V.O.)
On the beach? Jack, what in Heaven's name are you doing on the beach? We found where you're staying. We need you to come with us.

Jack gazes off at the ocean.

JACK
I'm sorry, I met my friend Mitch at the Almond Casuarina...on Dover Beach. Someone's following me. Is it one of your men?

ADDINTON (V.O.)
Following you?

(MORE)
ADDINTON (V.O.) (CONT'D)
No...no, we're not following you.
We had no idea you'd even left the hospital until a few minutes ago.
We'll be right there. Can you meet us out front?

JACK
Sure. Is Julie there? At the villa?

ADDINTON (V.O.)
We don't know yet. Bring your friend along. Maybe he can help.

JACK
OK, we'll be out front.

He pockets his phone, looks out at the water.

BEGIN FLASHBACK:

EXT. BENTON HOUSE - REAR BREEZEWAY - DAY

A stunning pool sits off the rear deck of a spacious single story home. A bright sun shines down, reflecting on the tranquil water.

Jack, 33, haggard looking, three day stubble, sits by himself, chugs down the remainder of a tall margarita. He carelessly slams the glass down on the stone table, breaking it.

JACK
Oh fuck! Son of a fuckin' whore bitch cunt!

His eyes are bloodshot, pupils dilated...a mess.

Julie, 33, approaches from within the great room, opens the slider, and peers out.

JULIE
Jack? You OK?

Jack turns slowly, glassy-eyed.

JACK
(slurring)
I broke the damn glass, damnit.

Julie watches, shakes her head.

JULIE
I see that. I also see you're completely wasted again, too, huh?
She steps onto the breezeway, closes the slider behind her.

Jack stands, leans on the table for balance, cuts his hand on the broken glass. Blood dribbles down on the table.

He stumbles back into the chair.

    JACK
    Fuck it!

Julie wraps her arms around him, buries her head on his shoulder.

A tear falls from her eye.

END FLASHBACK.

Jack continues on his way back to the resort.

INT. POLICE SUV - DAY

Glenville drives, looks over to Addinton.

    GLENVILLE
    Strange, don't you think?

Addinton stares ahead.

    ADDINTON
    Indeed. He seems to be cooperating though...and he immediately asked about his wife. I don't know what to think.

    GLENVILLE
    I don't have a good feeling, that's for sure.

    ADDINTON
    Get Orlando to pull up whatever he can on this Mitch Cooper. Jack said he just checked into the Almond Casuarina. Let's see what we can find.

Glenville smirks.

    GLENVILLE
    The Almond, huh? That place is high class...just opened three years ago...cream of the crop.

Glenville picks up his two way from the dash.
EXT. ALMOND CASUARINA BEACH RESORT - DAY

Jack stands alone in front of the grand entrance, his phone to his ear.

MITCH (V.O.)
I didn't see him either. Must have been onto us. We'll find him, though...trust me, buddy.

Jack looks around, right and left.

JACK
So where are you? Those cops are picking me up and taking me over to my villa. They want you to come.

MITCH (V.O.)
My room just opened up. I've got to get unpacked. I'll meet up with you guys a little later. Or maybe I'll swing by your place...once you know where the Hell it is.

Jack laughs.

JACK
Yeah, hopefully, it'll jar some memories loose. I can't believe how blank I still am.

MITCH (V.O.)
We'll figure it all out, buddy. We will. Call me with the address. I'm here for you.

A police SUV pulls into the circular drive, stops.
The front passenger door opens, out steps Glenville.

GLENVILLE
Mr. Benton?

Jack smiles, walks forward.

GLENVILLE (CONT'D)
Glenville Layne, Sir. Let's go find your wife.

They shake hands.

JACK
Thank you. God, I hope she's alright.

Glenville pats Jack's back, ushers him into the back seat.
GLENVILLE
We'll find her, man...we'll find her. We need your help though.

INT. POLICE SUV - DAY

Addinton drives, Glenville up front, Jack in the rear.

JACK
I'm sorry about just taking off like that, Inspector.

ADDINTON
Stranger things have happened. Did you and your friend, Mitch, come up with anything that could help?

Jack gazes out the open window.

JACK
We were just reminiscing about old times. My memory's definitely coming back. It's just this week that's still iffy.

ADDINTON
Jack, I spoke to your father earlier. Can you tell us about Jimmy.

Jack snaps to attention. His eyes go wide.

JACK
Jimmy?

ADDINTON
Your son, Jimmy.

BEGIN FLASHBACK:

EXT. BENTON HOUSE - FRONT YARD - DAY

Jack, 32, watches as JIMMY, 3, cute as a button, pushes his plastic toy lawn mower back and forth over the driveway.

JACK
I think you missed a spot there, Jimmy.

He points to a group of small weeds, growing out of the gaps in the cement.

JACK (CONT'D)
Right there...you see 'em. Run it over again.
Jimmy laughs, backtracks over the weeds. He stops, bends down, and pulls the cord, releasing a "WHHHRRR".

JACK (CONT'D)
There you go. I think you got it that time.

Jack's cell phone rings. He takes it out of his pocket.

JACK (CONT'D)
What's up, Mark?
(beat)
Yep, they're all done. I'll fax them over.
(beat)
OK, coming your way in a few minutes.

Jack hangs up.

JACK (CONT'D)
Jimmy, c'mere, you. We gotta go inside for a minute. Daddy's got to make us some money.

He picks Jimmy up, heads toward the house.

INT. BENTON HOUSE - FRONT HALL - MOMENTS LATER
Jack shuts the door behind him, plops Jimmy down.

JACK
Daddy will be right back, champ.

Jack walks away.

The front door slowly creaks open. Jimmy turns, looks around inquisitively, opens the door completely, heads outside.

INT. BENTON HOUSE - OFFICE - MOMENTS LATER
Jack loads papers into a fax machine, hits the send button.

JACK
Jimmy? You OK, bud? I'll be right there.

No reply. Jack turns, heads out, into the...

FRONT HALL
...where the front door stands wide open.

JACK (CONT'D)

Jimmy?
He panics, rushes to the door.

EXT. SUBURBAN STREET - CONTINUOUS

Jimmy wanders across the street, pushing his mower.

A white Mercedes locks up its tires seconds too late, SMASHES into Jimmy.

The mower somersaults in the air in SLOW MOTION, comes to a rest next to Jimmy's battered body.

Jack rushes out, tears well up in his eyes.

    JACK
    NOOOO!  Jimmy!  NOOOO!

END FLASHBACK.

Jack's eyes fill with tears.

    JACK (CONT'D)
    He was hit by a car.  Motherfucker didn't even stop.  Killed my boy...my Jimmy.  We never caught 'em.

Addinton watches in the rearview mirror.

    ADDINTON
    We're very sorry for your loss, Jack.  Your father said you blocked it out of your memory...had no recollection of what happened.

Jack wipes his eyes, swooshes his hands through his hair, shakes his head back and forth.

    JACK
    Yeah, yeah, I guess I did.  I remember it now, though.  I fucked up.  It was my fault.  I didn't close the door tight.  My son's gone forever because of it.

EXT. COLINA DEL MAR VILLA - DAY

The SUV pulls into the driveway, stops in front of the courtyard.

All three men step out.

    ADDINTON
    Jack?  Does this look familiar?

Jack looks around, hands behind his head.
Yep, this is it, alright. Colina Del Mar...hills of the sea. Doesn't really make a lot of sense, if you ask me. We came here ten years ago for our honeymoon, fell in love with the place. God, that was a good time. Things were so different.

BEGIN FLASHBACK:

INT. COLINA DEL MAR VILLA - POOL - NIGHT

Jack and Julie, both 25, make passionate love in the pool, both naked, arms locked around each other.

Jack thrusts into her against the edge of the pool. She bucks hard into him, flings her arms out, knocks over a plastic glass of wine.

She giggles, wraps her arms around him again, kisses him with everything she has.

They slowly untangle themselves, wild looks in their eyes.

Jack grabs the other glass of wine, offers her a drink.

JACK
Looks like you spilled yours, but you can have a sip of mine, I guess.

She laughs, takes it from him, guzzles it down in a single gulp. Extends the empty glass back to him.

JULIE
Thanks, Hun. Looks like they're both empty now. Go get the bottle and I'll show you how thankful I am.

Jack pauses, gives her another deep kiss.

JACK
God, you're beautiful, Mrs. Benton. I love you.

Julie hiccups.

JULIE
I love you, too, Mr. Benton. Go get that wine! The night is young.

END FLASHBACK.

The three walk through the wrought iron gate into the well manicured courtyard.
GLENVILLE
Well, let's see what we find.

INT. COLINA DEL MAR VILLA - MOMENTS LATER
Jack leads the way into the living area. It's absolutely stunning. Spacious floor plan, lush furnishings, open archways leading out...pure opulence.

JACK
Julie! Julie, you here?

Addinton nods to Glenville.

ADDINTON
Check all the rooms. I'll stay with him.

Glenville leaves, heads back to the other rooms.

Addinton and Jack walk through the living room towards the open patio.

A large, professional golf bag lays overturned on the floor, an empty head cover next to it.

Addinton picks it up.

ADDINTON (CONT'D)
You play?

JACK
Yeah, yeah, I do. I played...yesterday, I think, over at Sandy Lane.

Addinton takes notes.

ADDINTON
Any good?

Jack laughs, picks out a nine iron, gives it a swing.

JACK
Not bad. I shot a 79, my best ever.

ADDINTON
Does Tiger need to worry?

Jack shakes his head, laughs.

JACK
Nah, he doesn't need to worry.
On a table, a mirror with several lines of cocaine and a rolled up $100 bill sit. Next to it, a half empty bottle of Belvedere and a glass.

Addinton pauses, shoots a glance to Jack.

**ADDINTON**

This yours?

Jack looks nervously down at the table, back up to Addinton.

**JACK**

You gonna arrest me for a little coke, Inspector?

**ADDINTON**

I didn't say anything about arresting you. I asked it if was yours.

Jack paces back and forth, hands behind his head, elbows facing forward. He looks up at the ceiling.

**JACK**

Yes, it's mine.

He exhales loudly.

**JACK (CONT'D)**

I've had some issues with coke ever since Jimmy's death. Guess it kinda numbed the pain.

Addinton watches closely.

**JACK (CONT'D)**

I actually stopped about a month ago. Our first night here, Julie wasn't acting right. I could tell something was wrong. She was getting phone calls and not answering. The next morning, she was on the phone, and as soon as I came into the room, she hung up. I went out to the beach...

BEGIN FLASHBACK:

**EXT. BEACH - MORNING**

Jack runs up from the ocean, dries off with a towel, plops himself down on a lounge chair, closes his eyes.

Woodie approaches, sporting a large canvas backpack. He kneels down in the sand next to Jack.
WOODIE
(heavy Bajan accent)
Good morning to you, fine sir. Is there anything old Woodie could acquire for you to make your trip...more pleasurable, shall we say?

Jack opens his eyes, sits up. Woodie extends a hand.

WOODIE (CONT'D)
I'm Woodie, pleased to make your acquaintance, my friend.

They shake hands.

JACK
Uh, hi, Jack. Jack Benton. No, I'm fine, staying right up there.

He points to the villa.

JACK (CONT'D)
Just got in last night.

WOODIE
Ah, Colina Del Mar...very nice. A man of good taste.

Woodie squeezes his nostrils, breathes in, looks around him in all directions, pulls in close.

WOODIE (CONT'D)
I have many things for a man of good taste like yourself...if you're so inclined, that is.

Jack perks up, looks around nervously.

JACK
Just what exactly are we talking about?

END FLASHBACK.

Jack continues to pace back and forth.

JACK (CONT'D)
Ended up buying an eight ball from him. His name was Woodie...

Addinton shakes his head.
ADDINTON
Woodie...yes, we know of Woodie.
Not the kind of gentleman you really
want to be associating with, Jack.
Not a gentleman at all, actually.

Jack continues to pace around the room.

JACK
Yeah, that's not surprising. I ended
up paying him to keep an eye on Julie,
too, just to get rid of his ass. He
kept hounding me, always wanting
more money.

ADDINTON
Is he the one who was following you
and Mitch earlier?

JACK
I don't know. I never saw anyone
following us. Mitch did. I just
now remembered about Woodie.

ADDINTON
Ah, the plot thickens.

JACK
You think he may have anything to do
with Julie's disappearance?

ADDINTON
It wouldn't surprise me in the least.

Jack walks outside. Addinton follows.

EXT. COLINA DEL MAR VILLA - BACKYARD - CONTINUOUS

The back yard opens up to a patio and pool, with the beach
and ocean some twenty yards off the property.

ADDINTON
It's quite lovely here.

Jack gazes off at the water, as if in a trance.

BEGIN FLASHBACK:

EXT. BEACH - DAY

Jack runs up towards the villa, dripping wet. He holds a
large, perfect conch shell in his hand, a grin on his face.

He pauses, as he approaches, ducks behind a palm tree.
EXT. COLINA DEL MAR VILLA - BACKYARD - CONTINUOUS

Julie sits at the patio table, cell phone to her ear, a cigarette in her mouth, her back to the beach.

    JULIE
    Listen, I don't care. We've been over that already.
    (beat)
    No, it doesn't. None of it matters anymore.
    (beat)
    Yeah, I will, and that's going to be it, then.
    (beat)
    I don't know, we'll see.

She hangs up, takes another drag, puts her cig out in an ash tray on the table.

EXT. BEACH - CONTINUOUS

Jack shakes his head, turns back towards the water. He runs full speed into the surf, throws the conch out to sea, dives down under.

END FLASHBACK.

Jack stares down at the single cigarette in the ash tray, turns to Addinton.

    JACK
    She was having an affair, Inspector.
    I'm sure of it now. I never saw him, but I overheard them talking.
    I think she was trying to end it, though. I'm not completely sure.

Jack looks directly into Addinton's eyes.

    JACK (CONT'D)
    Listen, I want you to know that I don't know where my wife is. I didn't have anything to do with her disappearance. I loved her...and I still love her. I just want to find her and fix this.

    ADDINTON
    We're doing everything we can, Jack. We'll find her. We'll bring Woodie in and see what he knows.

Glenville sticks his head out.
GLENVILLE
Heading upstairs. All clear on the first floor.

ADDINTON
We'll be right up.

EXT. COLINA DEL MAR VILLA - TERRACE - MOMENTS LATER
The three men all stand together, looking down at the water. Glenville pulls Addinton aside.

GLENVILLE
Rooms are all clear, Sir. No signs of any struggle or foul play.

Glenville looks over to Jack.

GLENVILLE (CONT'D)
(whispering)
You see the coke downstairs?

ADDINTON
Yes, already discussed it. We can thank our friend, Mr. Woodie for that. Jack also had him tailing Julie. We need to bring him in ASAP.

GLENVILLE
That scumbag...I had him a few weeks ago...let his ass go. Promised me he was changin' his ways.

Addinton scoffs.

ADDINTON
His kind don't change. Never has, never will.

A DRAGONFLY buzzes overhead, lights on the balustrade.

Addinton turns, admires it, an odd look on his face.

MRS. HAREWOOD (V.O.)
He means no harm, just a messenger of change. Between here and there.

It takes to the air, and is off in a flash.

EXT. COLINA DEL MAR VILLA - MOMENTS LATER
As the three men walk out, a small, beat up car comes to life, just beyond the driveway. It speeds away in a puff of smoke, and is gone.
Glenville turns to Addinton.

GLENVILLE
Woodie. Bastard's following us.

JACK
Was that him?

GLENVILLE
Looked like the wreck he drives.

Addinton puts his hands on Jack's shoulders.

ADDINTON
Jack, is there anything you're not
telling us...about your...transactions
with Woodie?

Jack gazes down the empty driveway.

BEGIN FLASHBACK:

EXT. BEACH - DAY

Jack and Woodie walk together a few feet apart.

JACK
Are you sure? One hundred percent
sure?

WOODIE
Like I told you, man, she met up
with him, they had lunch, did some
shopping. Looked like they were old
friends. No doubt about it, she's
playing you.

Jack shakes his head as he walks.

JACK
Shit! How could she?

WOODIE
You can't trust 'em. They're all
the same. They reel you in, shit on
you, spit you out. I learned my
lesson long ago...but I taught her a
lesson of my own.

Jack stops in his tracks.

JACK
Yeah? What'd you do?

Woodie smiles, an evil grin of missing teeth.
WOODIE
Let's just say she ain't whoring herself out to nobody else no more. She got what she had coming to her. (beat)
And I could do the same for you, my friend. Make your little problem disappear...forever.

JACK
Yeah?

END FLASHBACK.

Jack snaps back to attention.

JACK (CONT'D)
No, no, I can't think of anything else that could help. Only met with him one other time after our initial conversation on the beach.

ADDINTON
 Alright then.

They walk to the SUV.

ADDINTON (CONT'D)
Glenville, let's take Jack to Corbin's...get him his Moke back. We need to go find Woodie.

Glenville nods.

GLENVILLE
Alright, Boss.

EXT. CORBIN'S CAR RENTALS - DAY

The SUV pulls to a stop in the yard.

Corbin walks over. His dog follows slowly behind.

Jack and Addinton exit the vehicle. Glenville remains seated, radio mic in hand.

Corbin gives Jack a hug, pulls away, a wide grin on his face.

CORBIN
Good to see you up and about, my friend. You had me quite worried, I must say.

JACK
Thanks. Feeling alot better.
Jack looks down at himself, laughs.

JACK (CONT'D)
And new clothes to boot. Just need to find Julie, now.

CORBIN
My thoughts are with you.

ADDINTON
Corbin, you old goat.

The two shake hands.

CORBIN
How's your Mum, man? We're all sending her our love and prayers.

Jack walks over to his red Moke, runs his fingers along the dusty exterior.

ADDINTON
She's lived a full life. It's in God's hands, now.

CORBIN
Lena stopped by the hospital earlier. Said your Mum was hanging in there, looking strong.

ADDINTON
Thank you, my friend. It's tough on us all, but we understand the situation. When it's time, it's time.

(beat)
Anyway...can you get Jack back in his Moke? We're working a few leads, thought he and his friend could do a little investigating on their own.

CORBIN
Sure thing. I've got the keys inside.

Jack traces figure eights on the dusty surface.

BEGIN FLASHBACK:

EXT. MOKE - NIGHT

Jack drives, fresh cuts and bruises litter his face. His eyes are wild, wet with tears.

He speeds along a dark, heavily wooded road, looking left and right through dilated pupils.
He gulps from a glass of clear liquid.

END FLASHBACK.

Addinton gets back in the passenger seat of the SUV. Jack stands with Corbin.

ADDINTON
You stay in touch, Jack. Call me if anything comes back to you...and if I call you, answer it!

JACK
I will. I'll get Mitch and see what we can find.

The SUV pulls out in a cloud of dust.

INT. POLICE SUV - MOMENTS LATER

Glenville drives.

GLENVILLE
So, why are we giving him free reign of the island? You're not worried he'll run?

Addinton holds up a passport.

ADDINTON
I've got his passport. He's not going anywhere. I think he can help us, whether he's involved or not.

Glenville smiles.

GLENVILLE
And your thoughts?

ADDINTON
I'd say we've got one of a handful of scenarios here.

Glenville continues to drive, eyes dart back and forth between Addinton and the road in front of him.

GLENVILLE
Alright, I'm with you. One, she's somewhere with the boyfriend, and everything's fine.

Addinton looks over, nods.

ADDINTON
Agreed.
GLENVILLE
Two, Jack killed her, and either truly forgot what happened, or he's covering it up.

ADDINTON
Yes...I don't think he's covering anything up. Someone messed him up pretty good, and I doubt it was his wife.

Glenville looks over, holds three fingers up.

GLENVILLE
Three, the boyfriend killed her.

ADDINTON
Unlikely, but a possibility.

GLENVILLE
Alright, agreed. Four, Woodie killed her.

ADDINTON
Or had her killed...and Jack beat up.

Glenville raises his eyes.

GLENVILLE
And five?

ADDINTON
Five? Something we haven't considered yet. I don't know. There's always another possibility.

The radio comes to life.

ORLANDO (V.O.)
Glenville, it's Orlando, you there? Over.

Glenville picks up the mic.

GLENVILLE
We're here, Orlando, what you got, man?

Addinton watches with a keen eye.

ORLANDO (V.O.)
I've got some interesting information here. You guys are gonna love this. (MORE)
ORLANDO (V.O.) (CONT'D)
Mitch Cooper didn't just check in at the Almond. He's been there for three days now.

Glenville and Addinton meet eyes. Addinton grabs the mic from Glenville.

ADDINTON
You sure about that?

ORLANDO (V.O.)
Affirmative, Sir. I just got off the phone with them myself.

Glenville shakes his head.

GLENVILLE
Well...there's something we didn't see coming.

ADDINTON
Good work, Orlando. Fax over that sketch of the man Nailah saw with Julie to the Almond. We'll head over there now. This may be the break we've been waiting on. Over.

ORLANDO (V.O.)
Will do. Over and out.

GLENVILLE
Well? What do you think?

ADDINTON
I think there's a reason this Mitch character's been avoiding us. Let's get over there. Put the siren on.

INT. COLINA DEL MAR VILLA - EVENING

The setting sun casts an orange glow through the open archways on the interior of the villa.

Mitch snorts a fat line off the mirror on the table. He raises his head, shakes it wildly.

MITCH
Damn! That's some good shit, Jackieboy. Wow!

He pours a glass of vodka, drains it, snorts another line. He stands, looks around, heads upstairs.
EXT. COLINA DEL MAR VILLA - TERRACE - MOMENTS LATER

Mitch leans over the balustrade, a glass in one hand. In the distance, the sun drops into the ocean.

EXT. ALMOND CASUARINA BEACH RESORT - EVENING

Addinton and Glenville walk up from the parking lot, towards the entrance.

Woodie steps outside, directly in front of them.

All three stop, eyes on each other. No one moves

ADDINTON
Freeze right there, Woodie.

Woodie turns, takes off on the run.

Glenville turns to Addinton.

ADDINTON (CONT'D)
Go get him, damnit!

Glenville gives chase. Addinton follows in slow pursuit.

INT. ALMOND CASUARINA BEACH RESORT - CONTINUOUS

Woodie runs at full speed through the front entrance, directly into a PORTER, pushing a luggage cart. Both go down.

PORTER
Damnit, man! What the...

Glenville runs up, behind the downed men, pushes the cart out of the way.

Woodie gets back to his feet quickly, takes off again back towards the pools. He jumps over a sofa and table, knocks a floor lamp over.

Glenville follows, a few feet behind, at full speed. He leaps over the sofa, reaches out, grabs a hold of Woodie's backpack.

The backpack pulls away, drops to the ground.

Glenville's foot catches on the table, and he trips over the fallen lamp, goes down hard.

Woodie eyes the backpack, then continues through the back of the resort at breakneck speed.
Ahead of him, three WOMEN, 50's, appear from the pool area. He doesn't even hesitate, slams through them, sending two of them down.

Glenville gets back up, continues the pursuit.

EXT. ALMOND CASUARINA BEACH RESORT - CONTINUOUS

Woodie scampers around loungers, zigs and zags between EMPLOYEES carrying trays of drinks.

Glenville does his best to keep pace, but loses ground. He draws his fire arm on the run.

GLENVILLE
Woodie, don't make me shoot your ass. You hear me?

Woodie turns, knocks over two more GUESTS, continues on towards the beach, only a few yards in front of him now.

Glenville collides with a young WOMAN in front of him, falls down into a lounge chair, rolls to the edge of the pool.

His gun flies from his hand, slides across the cool decking.

Several PORTERS race over. Glenville rights himself, flashes his badge, grabs the gun, and is off again.

EXT. DOVER BEACH - CONTINUOUS

Woodie reaches the sand, cuts to his right, and speeds off, past the Tiki Bar.

Glenville hits the beach, pauses, looks left and right.

Far ahead of him, Woodie runs in high gear.

He puts his hands on his knees, breathes hard in and out.

GLENVILLE
Son of a bitch.

Woodie continues on in the distance, turns away from the water, and is gone.

INT. COLINA DEL MAR VILLA - NIGHT

Jack enters, immediately eyes the table in front of him. The glass, bottle, and lines of coke are no longer there.

He makes a funny face, walks to the stairs.

MITCH (O.S.)
Jack? Hey, bud, I'm up here.
JACK
Mitch? How'd you get here?

He heads up.

MITCH (O.S.)
Cab. I'm out on the terrace. Quite a view from up here.

EXT. COLINA DEL MAR VILLA - TERRACE - CONTINUOUS

Darkness sets in along with a slight breeze that blows through the palms.

Mitch sits at the table, glass in hand, bottle in front of him, a wild look in his eyes.

Jack walks out with a glass of ice in his hand.

MITCH
You got some good shit here, Buddy. Two fatties, and I'm already wired to the hilt. Any news on the Jules?

Jack sits, pours himself some vodka, takes a long drink.

JACK
No, but lots of memories are coming back to me now. We gotta find her, man.

Mitch offers a toast.

MITCH
To the Jules' well being. We'll find her.

They clink glasses, gulp down vodka.

MITCH (CONT'D)
So, where'd you get the cola?

JACK
Some local guy...Woodie.

Mitch's eyes light up. He sets his glass down.

MITCH
Woodie? Fuck me...that's the guy who was following us today at the beach.

JACK
Huh? How do you know that?
MITCH
I did a little detective work after you left, back at the Almond. The bartender at that little Tiki Bar knew him. I almost had him, but he got away again.

Jack watches in awe.

JACK
Shit. Are you serious? It's the same guy?

MITCH
Little skinny, ugly motherfucker? Missing a bunch of teeth?

Jack nods.

JACK
Yeah, that sounds like him.

MITCH
I'd say that's our man, Buddy. You owe him money or anything? You fuck him over?

Jack rubs his temples.

BEGIN FLASHBACK:

EXT. SANDY LANE GOLF CLUB - DAY

Jack sits alone at an outdoor table, phone to his ear. Palms sway in the light breeze.

WOODIE (V.O.)
Yeah, man, she's with him now. They're walking around town together, like Newlyweds.

JACK
OK, OK, that's all I need to know.

Jack gazes off at the eighteenth green, as a foursome finishes up a round.

WOODIE (V.O.)
You gotta get me that money, my friend. My work ain't free, you know.

JACK
I know. I'm good for it.

(MORE)
JACK (CONT'D)
I'll meet up with you and we'll take care of it.

WOODIE (V.O.)
You want me to do what we talked about? Get rid of your problem? Special price for a friend.

END FLASHBACK.

Jack takes another drink, drains the glass.

JACK
I don't know, Mitch. Maybe. Pour me another.

EXT. ALMOND CASUARINA BEACH RESORT - NIGHT

Addinton and Glenville walk together past the pool, back towards the interior of the resort. Addinton carries Woodie's backpack.

GLENVILLE
I'm sorry, I almost had him.

ADDINTON
A huh. If I were your age...

Glenville stops, still breathing hard.

GLENVILLE
Alright, Addinton. If you were my age, the chase would have ended before it even began, right?

ADDINTON
I used to be quite the athlete, my friend. You'd be surprised.

Glenville smirks, starts up again.

GLENVILLE
You're right...I would be surprised.

ADDINTON
We got his backpack, though. Enough stuff in here to bust his ass good when we find him.

GLENVILLE
At least I'm good for something, right?
Addinton raises his eyebrows, puts his arm around Glenville's shoulder.

ADDINTON

Indeed.

EXT. COLINA DEL MAR VILLA - TERRACE - CONTINUOUS

Mitch pours another round.

JACK
She was having an affair. It just came to me earlier.

Mitch seems unfazed.

MITCH
I know, Buddy, I know.

Jack looks up from his glass.

JACK
What do you mean you know?

MITCH
C'mon, Jack, you telling me you don't remember? We've known this for months.

Jack looks confused, squints his eyes.

JACK
We have? I don't re...

MITCH
Buddy, ever since you zoned out after Jimmy's death, you drifted apart. You drove her away. You were partying like a madman. We talked about it all the time.

JACK
We did? I don't understand.

MITCH
You acted like it never happened. You blocked it out...just like you blocked out Jimmy's death...and just like you've blocked out Julie's disappearance, now.

JACK
How could I?

Mitch stands, leans against the balustrade, eyes on Jack.
MITCH
Who knows how the mind works...and
doesn't work. Why are you bringing
this up about the affair now, anyway?

JACK
He was here...on the island.

MITCH
The guy she's fucking?

Jack scowls, grits his teeth, takes a long pull of vodka.

MITCH (CONT'D)
Sorry...I mean...you know what I
mean.

JACK
Yeah, I had Woodie following her.
She was with a guy here.

MITCH
Did you...

JACK
No, I never saw him.

Mitch blinks nervously, sits back down, drains his glass,
and pours two more drinks.

MITCH
Jack, tell me you didn't...please,
tell me you didn't have anything to
do with her disappearance.

Jack stares out at the rising moon, hovering over the ocean.

JACK
No...of course, I didn't. At least,
I don't think so.

MITCH
Jack...

EXT. ALMOND CASUARINA BEACH RESORT - NIGHT

Addinton and Glenville walk along with MICHAEL, 30's, well
dressed and manicured.

MICHAEL
Our concierge is gone for the day,
gentlemen, but two of my employees
recognized the sketch...pretty sure
he's staying with us.
ADDINTON
We'll want to talk with your concierge, first chance.

MICHAEL
Of course.

Michael pauses, as they approach a wing of rooms. He pulls out a keycard.

MICHAEL (CONT'D)
Here we are...one of our finest ocean view suites...checked in three days ago.

Addinton removes his gun from its holster. Glenville follows suit.

Michael looks to both men, as he inserts the key in the door.

ADDINTON
Step back, please. We'll let you know when it's safe.

Glenville pushes the door open, gun out in front.

GLENVILLE
Mitch Cooper, this is the police. Come out with your hands raised.

Both men enter the dark room.

INT. COLINA DEL MAR VILLA - TERRACE - NIGHT

Jack walks out, a fresh bottle of Belvedere and a bucket of ice in his hands. Mitch remains seated at the table.

MITCH
You remember all the cool shit we've done, Buddy?

Jack pours two more vodkas over ice.

JACK
Yeah...of course I do. You name it, we've done it.

Mitch sits up straight, looks directly and intensely at Jack.

MITCH
Exactly. You're my best friend, man. You've always been and always will be...you know that, right?
JACK
Of course...the feelings are mutual. What's going on?

Mitch stands, begins to pace.

MITCH
Well, I'm just saying...whatever you need me to do...or say. I'm here for you. I loved Julie and everything, but you're my friend. My alliances are with you, Jack...no matter what happened.

Jack looks perplexed, smiles.

JACK
Mitch, I'm not sure exactly what you're getting at, or insinuating, but like I said, I love Julie. I'd never do anything to hurt her, cheating on me or not.

Mitch raises another toast.

MITCH
To friends...to us...forever...to the end.

They clink glasses.

JACK
To the end.

INT. POLICE SUV - NIGHT

Addinton has the mic to his mouth. Glenville drives.

ADDINTON
Orlando, send someone over to the Almond. His room's clean, no sign of him, though. We'll keep an eye on it, incase he returns some time tonight.

ORLANDO (V.O.)
Got it. I'll get someone over there immediately. You guys on your way back?

ADDINTON
Affirmative. I'm going to pick up a car, check on my Mum at the hospital. Glenville's off for a few hours...I hear he has a hot date tonight.
Glenville snickers.

GLENVILLE
Don't be getting me in trouble now, Addinton. I'm just gonna have me a little dinner and conversation...nothing else.

ORLANDO (V.O.)
(laughing)
He going over to Shauntee's, is he?

Addinton watches Glenville, a look of knowing on his face.

ADDINTON
That's another affirmative.

GLENVILLE
You guys are killin' me. Did I do something to deserve this abuse?

Addinton nods.

ORLANDO (V.O.)
Tell him to mind his manners and be safe. Over and out.

Glenville grabs the mic from Addinton.

GLENVILLE
Don't be talkin' this all up now, Orlando. You hear me?

ORLANDO (V.O.)
Oh, I hear you. You don't be worrying about nothing.

EXT. COLINA DEL MAR VILLA - TERRACE - NIGHT

Mitch stands up.

MITCH
Let's go get some food...on me, buddy. I'm starving.

Jack rubs his head.

JACK
No, I'm not feeling up to it. I'm just gonna hang here. You go ahead.

MITCH
You sure? The Almond's got a fantastic restaurant...right on the water, fresh fish, you name it.
Jack stands, wobbles.

    JACK
    No, I'm not feeling so great. I think I'm gonna be sick.

Jack wretches.

    JACK (CONT'D)
    Correction...I am going to be sick.

He turns, runs inside.

Mitch downs his drink, places the glass down on the table.

EXT. COLINA DEL MAR VILLA - COURTYARD - MOMENTS LATER

Jack stumbles out, looks left and right, wipes his mouth.

Mitch is gone.

BEGIN FLASHBACK:

EXT. BENTON HOUSE - REAR BREEZEWAY - DAY

Jack, 25, a fresh black eye and split lip, and Mitch, 25, sit at the patio table, a mountain of cash in front of them.

Julie, 25, comes out from inside.

    JULIE
    And which casino did you rob, again?

Jack laughs, holds up his wrist, showing off his glistening Breitling wristwatch.

Mitch holds up his arm as well, showing off his Omega.

    MITCH
    The money is all courtesy of our friends at the Luxor. And these little dandies came from Caesars Palace.

Julie frowns, as she checks Jack's watch.

    JULIE
    You're unbelievable. Do I even want to know how much you dropped on these? Or what happened to your face?

    JACK
    Honey, we left with...what, ten grand?

He looks over to Mitch.
MITCH
At least ten grand.

JACK
And that's ten K more than we came with. So, let's just say they were on the house.

Mitch shoots Jack a glance, punches him in the arm.

MITCH
Jules, as God is my witness, Jack had to seriously fight off the women this weekend. He's a stand up guy, for sure. The only reason I'm not all beat up is because I chose not to fight them off.

Jack and Mitch throw up a High Five.

Julie makes a fist, swings at Mitch.

JULIE
Oh, you two. I don't even want to know. Just remember, next weekend is my Bachelorette Party!

END FLASHBACK.

Jack laughs to himself, rubs his stomach, walks inside.

INT. Q.E.H - HALLWAY - NIGHT

Addinton and Sandiford walk together.

DR. SANDIFORD
I'm afraid it's about that time. Your boys are with her now.

Addinton nods, eyes downcast.

DR. SANDIFORD (CONT'D)
We've done all we can.

ADDINTON
God's given her a full life. She's going to a better place.

They pause outside a closed door.

INT. Q.E.H - MRS. HAREWOOD'S ROOM - CONTINUOUS

The door opens, Addinton walks in.
Kemmerick, 40, Osbert, 35, and Hamish, 30, tears in their eyes, all sit around Mrs. Harewood's bed. ADDY, 7, runs up to Addinton, jumps into his arms.

ADDY
Grampa...Nana told me about when you were my age. She said some other stuff too, but I don't think she's feeling very good. I couldn't understand everything she said.

ADDINTON
But you know how much she loves you, right?

ADDY
Yes. And I love her this much.

He raises his arms out as wide as he can.

Addinton kisses his grandson, sets him down, raises his arms as wide as he can.

ADDINTON
And I love you this much!

Addy runs to Kemmerick, jumps on his lap.

They all stand up, hug their father as one.

KEMMERICK
Granny's been in and out of consciousness for the last hour. I think it's close.

Addinton wipes the tears from his eyes. He rubs Kemmerick's head, kisses Osbert and Hamish on the cheek, gives little Addy a pat on the back.

ADDINTON
Let me be alone with her for a few minutes, boys. I'm sure your being here helped. I love you guys.

They leave with Sandiford. The door closes behind them.

Addinton kneels down next to his mother, takes her hand in his, gives it a kiss.

ADDINTON (CONT'D)
I'm here, Mum.

He strokes her hand gently. A tear falls, lands on her wrist. She opens her eyes, blinks several times.
MRS. HAREWOOD
Addy? Addy, that you, son?

ADDINTON
Yes, Mum, it's me. I'm here.

Mrs. Harewood pulls her hand free, reaches out both arms to Addinton. The movements are strained, jerky.

MRS. HAREWOOD
Give me a hug, Addy. Let me feel you one last time.

Addinton stands, bends over, hugs his mother.

She pulls him closer, mouth to his ear.

MRS. HAREWOOD (CONT'D)
(whispering)
Addy, your father's waitin' on me. Wearin' his finest suit. He looks so handsome.

ADDINTON
He'll take care of you, Mum. You send him my love, now, you hear?

Addinton stands. Mrs. Harewood's arms drop to her sides.

MRS. HAREWOOD
Your Dad wants you to know that he's proud of the man you've become...and I am too.

Addinton wipes away more tears.

ADDINTON
And you tell him, I miss him. We all miss him.

Mrs. Harewood closes her eyes. A peaceful smile forms on her lips.

ADDINTON (CONT'D)
Mum? Mum?

She opens her eyes again, look directly into Addinton's eyes.

MRS. HAREWOOD
You'll find that missin' girl tonight, Addy. She's waiting for you to set her free...so she can cross over...so she can rest.

Addinton watches, a perplexed look in his eyes.
ADDINTON
How do you know this?

MRS. HAREWOOD
It's God's way, son. She was wronged. Only you can make it right.

A DRAGONFLY lights directly on her chest. Its wings beat madly then slow to a stop. It cocks its head towards Addinton, a million eyes lock on him.

It flies off, bumps into the closed window several times.

Her head turns slowly towards Addinton. She takes one last breath of air, closes her eyes. A look of calm fills her face.

ADDINTON
Mum? Mum...I love you. I'll see you soon.

He bends down, kisses her cheek.

EXT. SHAUNTEE'S HOUSE - NIGHT

Glenville steps out of his car, a bottle of Mount Gay rum in his hand.

The front door of the house opens. Shauntee wears a see-through black negligee top, open to her navel, revealing her more than abundant rack, in all its glory.

Glenville's eyes go wide, as she comes into view.

GLENVILLE
Damn, girl, don't you look fine tonight?

SHAUNTEE
You're such a charmer, Glenville. You come to pay your debt, I see.

Glenville approaches the door, nods.

GLENVILLE
Just doing my civic duty, as promised.

Shauntee smiles seductively.

SHAUNTEE
A man of his word. The world needs more men like you.

Glenville pauses, a bashful smile on his face.
SHAUNTEE (CONT'D)
C'mon in, you. We don't got all night.

GLENVILLE
Yes, Ma'am.

They meet just outside the door in a deep, passionate kiss.
Glenville pulls back, eyes her incredible body up and down.

SHAUNTEE
Well?

GLENVILLE
Well, you need to know that I'm still on duty, and may have to leave...

Shaunee pulls him inside.

SHAUNTEE
Don't be makin' no excuses, already, Glenville. You hear me? Get your sorry ass in here...now!

She pulls him in. The door slams shut.

INT. COLINA DEL MAR VILLA - BEDROOM - NIGHT
Jack lies asleep on top of the covers of a king sized bed.
A light breeze blows the drapes through the open windows.

INT. BPS - ADDINTON'S OFFICE - NIGHT
Addinton sits at his desk, files spread out in front of him.
Orlando pauses at the entrance.
Addinton looks up.

ADDINTON
Come in, Orlando. You got something for me?

Orlando enters, a piece of paper in his hand.

ORLANDO
I sure do, Inspector. A call came in a few hours ago from an employee over at Harrison's Cave.

ADDINTON
Yes...
ORLANDO
There's been a car parked there all last night and today...a red Moke.

Addinton jumps to his feet.

ADDINTON
Why am I just hearing this now?

ORLANDO
It slipped through the cracks, apparently, Sir. Dispatch didn't think anything of it. I just found it in a stack on the front desk. The license plate is a match of the missing vehicle.

ADDINTON
Well, I'll be damned. Good work.

INT. COLINA DEL MAR VILLA - BEDROOM - NIGHT
Jack lies in a fitful sleep, tosses and turns violently.
His cell phone buzzes to life on the bedside table.
He opens his eyes, blinks several times.
A DRAGONFLY sits perfectly still on the phone as it slowly spins on the table top.
Jack narrows his stare, reaches over.
Its wings come to life, and it takes flight, out through the open window.
Jack picks up the cell, puts it to his ear.

JACK
Hello?

ADDINTON (V.O.)
Jack, it's Inspector Harewood. We've had a breakthrough.

Jack bolts upright to a seated position.

JACK
You found Julie? Is she alright?

ADDINTON (V.O.)
We found her Moke. It's been over at Harrison's Cave since yesterday afternoon.
JACK
Harrison's Cave?

ADDINTON (V.O.)
Yes, does that ring any bells? Were you there with her?

Jack rubs his temples, closes his eyes.

JACK
Yeah, I think...yes, we were there...yesterday afternoon. I met her there after my round of golf.

BEGIN FLASHBACK:

EXT. HARRISON'S CAVE - PARKING LOT - DAY

It's a grand complex, with a glass elevator built into the side of a cliff. Big parking lot, numerous buildings.

Construction takes place, with several large excavating machines, cranes, and bulldozers in operation.

Jack sits in his Moke, looks at his watch.

JACK
C'mon, Jules. Where the Hell are you?

He pulls out his cell, hits speed dial.

JULIE (V.O.)
I'm almost there.

JACK
Jules, we're gonna miss the last tour. It starts in five minutes.

JULIE (V.O.)
I'm sorry, but I was busy. Let's just go tomorrow.

Jack scowls.

JACK
Our itinerary is already booked. C'mon. We've had this planned for a long time. You're not going to believe how cool this place is now. They've totally redone everything.

JULIE (V.O.)
You know what?
(MORE)
JULIE (V.O.) (CONT'D)
Fuck your damn itinerary. Just go on in without me, then. I don't care.

JACK
No...we're doing this together, just like we did ten years ago. Just get here.

JULIE (V.O.)
I'll be there as fast as I can.

LATER
Julie pulls up next to Jack in her red Moke. She's got an unpleasant look on her face, as she exits the vehicle.

JULIE
Don't even start. I did the best I could. It's a long drive.

Jack remains calm.

JACK
OK, OK, let's see if we can still get in. The final tour of the day left ten minutes ago.

JULIE
Whatever.

They take off toward the Visitor Reception Center. Silence between them, as they walk.

INT. VISITOR RECEPTION CENTER - MOMENTS LATER
A modern, open aired facility, built inside the cliff. It appears to be under renovation.

WORKERS in cave suits with helmets and headlamps walk here and there. Several other EMPLOYEES mill about.

Jack walks up to the ticket area, while Julie lags behind, a scowl on her face.

No one mans the area. A sign reads "Closed for the Day".

JACK
Hello? Anyone back there?

A female Bajan EMPLOYEE comes out from the back.
EMPLOYEE
(thick Bajan accent)
Sorry, Sir, we are closed for the day. Last tour left twenty minutes ago. We open at 8:00 AM, first tour at 8:45.

Jack leans in close, flashes a smile.

JACK
Hi there. I know you're closed. I was just wondering if there was any way we could still go in. It's our last day here, and it's our Honeymoon anniversary. We were here ten years ago, and...

She shakes her head.

EMPLOYEE
I'm sorry, Sir. There's nothing I can do for you. Maybe you stay an extra day, come back tomorrow?

Jack pulls out his wallet, revealing a wad of American cash.

JACK
No, that won't work. Please, are you sure there's nothing you can do for me? I can make it worth your while.

She pulls back, waves her hands in a "no" gesture.

EMPLOYEE
No, Sir. I can't help you.

Jack raises his eyebrows, backs way.

JACK
OK then. You have a nice day.

EMPLOYEE
You too, Sir. I'm sorry.

Jack walks back dejected to Julie.

JACK
Well, I tried.

JULIE
And, you totally lied...
(pathetic voice)
It's our last day here, Ma'am, please? Pretty please?
Jack puts his hands on his hips, looks pissed.

    JACK
    Jesus, Jules, what's with you?

MORRIS, 20's, in caving gear, approaches from behind.

    MORRIS
    (thick Bajan accent)
    Excuse me, don't mean to be
eavesdroppin', but I overheard your
dilemma.

He shoots a hand out, shakes with Jack.

    MORRIS (CONT'D)
    I'm Morris, and I think I can help.

Jack shoots a smile to Julie.

    JACK
    Oh yeah, how's that?

Morris pulls close to Jack.

    MORRIS
    Well, my friend, if you can indeed
make it worth my while, I'm actually
heading into a new wing of the cave.
Could show you two fine people some
truly phenomenal sights that aren't
open to the public yet.

    JACK
    I'm listening.

Julie frowns, backs away.

    JULIE
    Let's just go, Jack.

    JACK
    No, hold on a sec.

    MORRIS
    You said you were here ten years
ago, right?

    JACK
    That's right.

    MORRIS
    Well, what I can show you is brand
new, you never seen it before...no
(MORE)
MORRIS (CONT'D)
one seen it yet. Two new rooms, the Cathedral and the Bastille. Amazin' stuff, I tell you. I wouldn't steer you wrong, my friend.

Jack pulls out his wallet.

JACK
OK, how much are we talking here? Would two hundred do it?

JULIE
Jack! No...

JACK
Let me handle this, OK?

Morris looks down at the open wallet.

MORRIS
Two hundred would do it for me...but...for another hundred, I'll take you into the best place you ever seen...the Bath House...an underground river and cenote. Truly amazin'. You won't be sorry.

Jack looks to Julie, an excited smile on his face.

JACK
Jules, c'mon, let's live a little, OK? OK?

Julie rolls her eyes.

JULIE
OK, let's do it.

Morris exposes a wide smile, claps Jack on the back.

MORRIS
Great! You won't be sorry, my friend. Let's go get you two outfitted. You'll need helmets and head lamps. Follow me.

INT. BACK HALLWAY - MOMENTS LATER

Jack and Julie stand before the entrance to the cave, both wearing helmets and head lamps.

Morris stands with KEAN and RAWLE, both 20's, and both very large, in a heated debate in Portugese.
Morris walks up to Jack and Julie.

    MORRIS
    Alright, let's go in. Stay close to me and don't touch anythin'. The caves are very delicate.

Jack looks back as the two saunter off.

    JACK
    Everything alright?

Morris looks back also, watches as they leave the hallway.

    MORRIS
    Everythin's fine, my friend. Just had to clear it with my boss. Let's go.

INT. THE CATHEDRAL - MOMENTS LATER

Morris leads the way into a large cavern. His head lamp guides the way in a swath of light. Two more beams of light join the dance, as Jack and Julie make their way in.

The room is stunning, and does indeed resemble the interior of an extravagant church. Stalactites of all shapes and sizes hang from the ceiling, while stalagmites shoot up from the floor.

A roped pathway cuts through the center of the cavern.

Jack and Julie look around in all directions, smiles on their faces, as they follow Morris into the interior of the room.

    JACK
    This is amazing! Jules?

    JULIE
    It is. Beautiful!

Morris turns around, pauses.

    MORRIS
    What did Morris tell you? It only gets better, my friends. You wait.

A single BAT dive bombs the group.

Julie SCREAMS, covers her head.

    MORRIS (CONT'D)
    Don't you worry, Missy. Part of the tour. Completely harmless. C'mon.
They proceed through the Cathedral, into a small passageway.

INT. THE BASTILLE – MOMENTS LATER

This room is even grander than the last. The ceiling opens up at least forty feet above them. The far wall resembles a castle fortress, complete with great stalagmite turrets.

Morris stops again, turns, a jovial smile on his face.

MORRIS
Well? Did I steer you wrong?

Jack gazes in wonder.

JACK
No, no you didn't. Truly phenomenal. Never seen anything like it. It's just...huge!

Jack's voice echoes throughout the cave.

JULIE
Like a fairy tale. It's so peaceful.

MORRIS
These two rooms will be an exclusive walking tour, when it's all ready. It won't be included in the tram tour. So...consider yourselves special.

They proceed through the Bastille. Ahead of them is a cylindrical opening in the wall, that descends into blackness.

Julie pauses, points ahead.

JULIE
We're going in there?

MORRIS
Yes...just stay close and watch your footin'. Not too steep, just be careful.

Julie seems afraid, hesitant.

JULIE
I don't know about this.

JACK
It's OK, c'mon. I got you.
MORRIS
We'll be blastin' out a better entrance, but for now, this is the only way in to the Bath House. It's worth it, trust me.

Morris descends into the tunnel. Julie follows, Jack brings up the rear.

The Bastille is bathed in darkness.

INT. THE BATH HOUSE – MOMENTS LATER

Morris emerges from the tunnel, his head lamp illuminates the mighty cavern.

A bubbling cenote sits in the center of the room. Massive stalagmites rim the underground pool, forming crescent shaped benches, reminiscent of a Turkish bath house.

Julie and Jack enter from the dark tunnel.

MORRIS
The Bath House, my friends. What did I tell you?

Jack and Julie both stand in awe of the wondrous view.

JACK
Wow, amazing.

JULIE
Is the water warm?

MORRIS
Not warm, but nice. It's an underground river system that runs for miles. We've had divers explorin' for months now. It opens up into another room a few hundred yards in.

Morris motions them over to the pool.

MORRIS (CONT'D)
Come over...feel the water. Quite refreshin'.

They walk over to the cenote, put their hands in.

Julie quickly pulls hers out, as a shadow swims by.

JULIE
There's something in there.
MORRIS
Just eels. Don't worry. Least of your concerns, Missy.

Jack shoots Morris a concerned look.

Light appears behind them from the tunnel.

Jack turns in surprise.

Kean and Rawle emerge into the room. Kean calls out in Portuguese. Morris responds.

Julie backs away towards Jack, as the two advance.

JACK
What's going on here, Morris?

Morris flashes a wide grin.

MORRIS
What's goin' on here? It depends, I guess you could say.

The two hulking individuals advance, encircle Jack and Julie.

JACK
OK, guys, back it up. We don't want any trouble.

MORRIS
That's good, Jack. You just give me the rest of your money and we won't have any trouble. Otherwise...

Kean smirks, reaches a hand out to Julie, strokes her hair.

Julie recoils.

JULIE
Get your filthy hands off of me, you bastard!

Her voice reverberates throughout the room.

Jack pushes Kean back, stands tall in front of Julie.

Morris comes closer.

MORRIS
Listen, my friend. I'm a gentleman...a married gentleman. My friends here...well, let's just say they're not so gentle. (MORE)
MORRIS (CONT'D)
And your wife is very attractive, if you get my meaning.

JACK
Anyone touches her, they're dead. Stay the fuck back! We can work this out, outside...you and me, Morris. Leave her out of this.

Tears fill Julie's eyes, as she looks into the eyes of each assailant.

MORRIS
You give me the money now, we work everythin' else out later.

JACK
Fuck you!

Rawle advances quickly, clocks Jack in the back of the head.

Jack goes down, his helmet falls from his head as he hits the ground.

Julie SCREAMS!

JULIE
Jack!

Jack rolls over, blinks several times.

JACK
Run, Julie! Get out of here...now!

Julie makes a bee line for the tunnel. Kean intercepts her immediately, picks her up in his huge arms.

She kicks and bucks but is no match for his strength.

Jack gets to his knees before Rawle stomps him back down to all fours with his foot.

Morris watches with a grin on his face.

MORRIS
You Americans always want to do it the hard way, don't you? Too bad for you.

Jacks flips onto his back, tries to stand. Rawle delivers a knockout blow to his face, with the heel of his boot. Jack's eyes roll back, as he goes limp. Blood pours out of a deep gash above his eye.
Kean tosses Julie down. All three men move in.

MORRIS (CONT'D)
You got yourself problems now, Missy. My boys like white girls like you.

Julie watches through tear filled eyes, terror obvious.

JULIE
Stay away from me!

She SCREAMS!

It echoes throughout the cave. Several BATS take flight from their roost in the ceiling.

MORRIS
No one gonna hear you down here, 'cept the bats, girl. Believe me, you'll be screamin' like a banshee when Rawle gets into you. Boy's hung like a fuckin' horse. He'll rip that little pussy up.

Rawle looks to Morris. They exchange words in Portuguese.

Morris nods his head.

Kean holds Julie up, her arms behind her back, helpless.

Rawle rips open her shirt, exposing her breasts.

Both men laugh wildly. Rawle wipes drool from his lips, moves in close. He fondles her breasts roughly, slaps her across the face twice, moves in for a kiss.

Julie spits in his face.

JULIE
Fuck you, you animal! Let me go...now!

Rawle wipes the saliva away, grins a toothless smile. He unzips his one piece suit to his naval, looks down at himself, and back into Julie's eyes, slowly slouches out of his suit.

MORRIS
Take her boys...she's all yours.

JULIE
Noooo! Jack! Help me!

Morris bends down over Jack, reaches into his shorts' pocket.
Jack's eyes flicker to life. He grabs his helmet, laying next to him, whacks Morris in the face with force. He goes down instantly, holds his face in pain.

Julie kicks out hard, makes contact directly with Rawle's scrotum. He stumbles back, hands on his injured sack.

Jack stands up wobbly, smacks Kean in the back of the head, helmet to helmet. Kean's helmet flies off his big head.

Julie kicks and bucks back into him, falls to the ground.

Kean turns to Jack, swings and connects with his face, knocking him backward. He reaches out for Jack again, but comes up with air.

Jack steps to his right, swings the helmet again into Kean's face, spinning him completely around.

Jack follows him, blasts an uppercut with the helmet directly into Kean's chin.

Kean flies up and back, smacks his head on a low hanging stalactite, collapses into the cenote with a splash. Blood drips down from the stalactite.

**JACK**

Julie...go! Get out of here. Run!

Julie snaps to attention, makes a quick move around Rawle, heads for the mouth of the tunnel.

Rawle regains his composure, grabs Julie from behind as she passes, pulls her to the ground.

Morris gets to his feet, approaches Jack, from behind, wraps his arms around him.

Jack flips Morris over his shoulder, slams him down hard. Morris looks up, spits blood out.

**MORRIS**

You two actually impressed...

Jack stomps down hard on Morris' face. He goes out cold.

Julie kicks at Rawle, on top of her, makes contact with his neck, knocking the wind out of him. He stumbles back, clutches at his throat.

Julie rights herself, heads for the tunnel.

Jack throws two meaningful blows into Rawle's kidneys from behind. The big man turns slowly, windmills Jack in the side of the head.
Rawle lunges at Jack, who sidesteps his attack, and jumps on his back, arms wrapped tightly around his neck.

Jack squeezes with all he's got until Rawle collapses to his knees, and falls face first onto the rock floor.

Julie squirms into the tunnel, disappears into the black.

Jack picks up his helmet, puts it back on, looks down at Morris.

    JACK
    I want a refund.

He reaches down, pulls out a wad of cash from Morris' pocket.

    JACK (CONT'D)
    Motherfucker!

He takes off after Julie, follows her out the hole.

EXT. HARRISON'S CAVE - PARKING LOT - DAY

Julie helps Jack along towards the vehicle.

    JULIE
    We need to go to the hospital, then the police.

Jack plops down in the passenger seat of the Moke.

    JACK
    No, no, just get us home, Jules. We gotta think this over before we get anyone else involved.

    JULIE
    Jack!

    JACK
    Just get us home. I'll be alright.

INT. COLINA DEL MAR VILLA - BEDROOM - DAY

Jack lies in bed, eyes shut, with an ice pack on his head. His eyes flicker open.

Julie walks out the door, cell phone to her ear.

    JULIE (O.S.)
    I need to see you...now.
    (beat)
    Yeah, I am, but it was horrible.
    I'm all shaky.
    (MORE)
(beat)
Why there?
(beat)
Yeah, you wish. Just what I don't need.
(beat)
Yeah, he's asleep. Meet me out front...don't pull into the driveway.

END FLASHBACK.

Jack wipes his eyes.

JACK
When I woke up later, she was gone.

ADDINTON (V.O.)
Why didn't you call the police?
What aren't you telling me?

Jack gets out of bed, walks to the window.

JACK
I don't know, Inspector. I honestly don't know. I think I killed one of them...I wasn't thinking clearly. I was scared.

EXT. SHAUNTEE'S HOUSE - PATIO - NIGHT

Glenville, now topless, and Shauntee, now bottomless, sit together under her covered patio. The bottle of rum, half gone in front of them.

A light rain falls outside.

Shauntee kisses him passionately, reaches for the bottle. Glenville stops her.

GLENVILLE
No more, Shauntee...no more. I have to keep my wits about me, girl.

Shauntee has a buzzed look in her eyes.

SHAUNTEE
Let's go for a swim in the rain.

Glenville laughs.

GLENVILLE
A swim in the rain? You crazy?

Shauntee stands up, undoes her sheer top.
SHAUNTEE
You wanna see me get crazy?

GLENVILLE
Ah, damn, girl.

He looks down at the rise in his pants.

GLENVILLE (CONT'D)
Look what you're doin' to me, again.

She gets down on her knees in front of him, looks up into his eyes, a wide sexual smile on her face.

SHAUNTEE
(teasing)
No, you look what I'm doin' to you now.

She slowly unzips his pants.

INT. BPS - NIGHT
Addinton approaches Orlando in his cubicle.

ADDINTON
I need a squad car over at Harrison's Cave immediately.

ORLANDO
You got it. Anything else?

ADDINTON
Anything back from the Almond?

ORLANDO
All quiet. No sign of him yet.

Addinton walks back to his office, pauses.

ADDINTON
Any sign of Woodie?

ORLANDO
No, but we've got two cars out looking.

ADDINTON
Damnit! I don't like this.

EXT. COLINA DEL MAR VILLA - TERRACE - NIGHT
Jack sits, glass of vodka in his hand. He gazes out at the ocean. Rain falls, but the night is clear and the moon full.
His cell rings. He picks it up off the table.

    JACK
    Hello?

    WOODIE (V.O.)
    Jack, it's your friend, Woodie. You've been avoidin' me.

    JACK
    No I haven't. Julie's missing. We got jumped yesterday at the caves...

    WOODIE (V.O.)
    I know what happened, man. You've got the cops on my tail. I'm goin' to tell them what happened unless you make it right with me. You hear me?

Jack stands, angered.

    JACK
    What the fuck do you know? You know where Julie is?

    WOODIE (V.O.)
    We both know where Julie is, don't we?

    JACK
    You motherfucker. If you hurt her, I swear...

    WOODIE (V.O.)
    Don't be makin' threats you can't uphold. Meet me at Welchman Hall Gully in thirty minutes. Come alone, and bring me my money.

The phone goes dead. Jack looks at his cell.

    JACK
    Fuck!

BEGIN FLASHBACK:

INT. COLINA DEL MAR VILLA - BEDROOM - NIGHT

Jack, face a freshly bruised mess, awakes to the buzzing of his cell, next to him. He groggily picks it up.
WOODIE (V.O.)
They just pulled into Welchman Hall Gully. You want me to take them out?

Jack stares groggily, looks around, touches his face, winces in pain.

JACK
Welchman Hall Gully?

WOODIE (V.O.)
That's right, just past Harrison's Cave.

JACK
No, no, I'll take care of it. I'll see you tomorrow and I'll get you the money.

WOODIE (V.O.)
You better.

Jack closes his phone, eyes mad with rage.

INT. COLINA DEL MAR VILLA - MOMENTS LATER

Jack snorts a line of coke off a mirror on the table. He raises his head quickly, rubs his nostrils. His eyes wild...enraged.

He takes the Driver out of his golf bag, knocking it over to the floor. He pulls off the head cover, throws it down next to the bag, rushes out the front door.

EXT. COLINA DEL MAR VILLA - MOMENTS LATER

Jack jumps in the Moke. Next to him, his helmet and head lamp sit. He pulls off the head lamp, secures it to his head, starts the vehicle.

END FLASHBACK.

Jack dials another number, puts the phone to his ear.

MITCH (V.O.)
Everything OK, buddy?

Jack paces.

JACK
No, far from it. I need you, Mitch. I need your help now. Where you at?
MITCH (V.O.)
Just hanging. What's up?

JACK
I need you to meet me over at Welchman Hall Gully as soon as possible. Can you be there in less than half an hour?

MITCH (V.O.)
Yeah, I think so. What's going on?

JACK
Woodie. I think he has Julie there.

EXT. BEACH - NIGHT
A light rain falls on Glenville and Shauntée, as they step into the ocean, hand in hand, both naked.

EXT. HIGHWAY 2 - NIGHT
Two vehicles travel along, a few hundred yards part.

INT. POLICE SUV - CONTINUOUS
CARTER, 30's, drives, AUSTIN, 40's, next to him.
Austin picks up his mic.

AUSTIN
Austin to base, over.

ORLANDO (V.O.)
I'm here, Austin, what you got, man?

AUSTIN
You're not going to believe this...we just turned onto Highway 2, outside Harrison's cave, and we've picked up Woodie in front of us. How should we proceed?

ORLANDO (V.O.)
Is he going in?

AUSTIN
Negative, just passed it. Looks like he's headed to the gully.

INT. BPS - CONTINUOUS
Orlando stands.
Addinton walks over from his office.

ADDINTON
You got something for me?

ORLANDO
Carter and Austin are behind Woodie, over by the cave. They said he's proceeding past the entrance...most likely heading for Welchman Gully. They want to know how to proceed.

Addinton runs his fingers through his goatee.

ADDINTON
I'll be damned. Tell them to fall back. If he enters the gully, have 'em block the entrance and wait for me to arrive. Do not engage.

Addinton runs for the exit.

EXT. WELCHMAN HALL GULLY - PARKING LOT - NIGHT

The lot is empty except for a single car. Jack pulls in, parks next to it, near the entrance to the main walking trail.

A light rain falls, as Jack hops out, surveys the surroundings.

Several GREEN MONKEYS watch from within the surrounding forest.

INT. POLICE SUV - MOMENTS LATER

Addinton drives along a forested road, his cell to his ear.

ADDINTON
C'mon, Glenville, pick up, damnit...pick up.

INT. SHAUNTEE'S HOUSE - CONTINUOUS

Glenville's phone rings on a table next to his gun and holster.

INT. POLICE SUV - CONTINUOUS

Addinton looks upset, cell to his ear.
ADDINTON
Glenville, I need you over at Welchman Hall Gully, pronto! We've got Woodie cornered. Don't let me down.

EXT. WELCHMAN HALL GULLY - PARKING LOT - NIGHT

A beat up car enters, pulls up next to the other cars.

Woodie opens the door, looks around. No one in sight.

A MONKEY runs over to the car from the forest, hops up on the hood.

INT. WOODIE'S CAR - CONTINUOUS

Woodie smiles, pulls out a hunting knife from the glove compartment.

WOODIE
Hello, my little friend, you want to play with Woodie?

A hand reaches in through the open door, grabs Woodie's wrist holding the knife. It twists up, slices Woodie's throat open in a single, violent motion.

Woodie falls forward against the steering wheel. A torrent of blood pours from his gaping neck wound.

EXT. SHAUNTEE'S HOUSE - PATIO - NIGHT

Glenville and Shauntee dry off with thick towels.

GLENVILLE
You are crazy, girl.

Shauntee smiles coyly, as she lets the towel fall.

SHAUNTEE
You make me crazy...in a good way, that is. C'mere, you.

Glenville pulls back, laughing.

GLENVILLE
Damn, girl, stop it, now. I'm only human, you know. I need to check my phone, see if anything's going on.

INT. SHAUNTEE'S HOUSE - MOMENTS LATER

Glenville quickly dresses. Shauntee watches, a worried look on her face.
SHAUNTEE
Just promise me you'll be careful.
You're special, Glenville Layne.

GLENVILLE
Don't you worry. Keep 'em warm for me. I'll be back as soon as I can.

They kiss. Glenville pulls away, grabs his holster, bolts out the door.

EXT. WELCHMAN HALL GULLY - NIGHT
Jack exits from a small restroom, just outside the forest.
Mitch walks up from the parking lot.

MITCH
There you are. Everything OK?

Jack looks relieved.

JACK
Thanks, man. You're a life saver...you really are.

Mitch gives him a hug, pulls back.

MITCH
Anything for you, buddy. So, what's the deal with Woodie?

Jack looks around, as several monkeys cautiously approach.

JACK
He told me to meet him here...alone, and with money. I think he has Julie. I have a bad feeling.

Mitch puts his arm around Jack, leads him along the trail, into the forest.

MITCH
We're going to find her. C'mon, let's take a walk...get out of this rain.

JACK
What about Woodie?

MITCH
Jack...c'mon, man. We both know damn well about Woodie...don't we?
INT. POLICE SUV - CONTINUOUS

Addinton pulls up next to Carter's SUV, at the turnoff to the gully. He rolls his window down.

   ADDINTON
   Anyone else come through?

   AUSTIN
   No sir. He went in ten minutes ago.

   ADDINTON
   Alright. Come with me. Carter, stay here. Don't let anyone leave...no matter what.

INT. GLENVILLE'S CAR - NIGHT

Glenville speeds along.

EXT. WELCHMAN HALL GULLY - TRAIL - NIGHT

Jack and Mitch walk along the heavily forested trail. To their right, a rock wall rises some fifty feet. To their left, a sheer drop off to the forest floor below.

Monkeys scamper around everywhere.

   MITCH
   Have you been here before? It's truly beautiful, huh?

   JACK
   We were here ten years ago. Julie loved it...all the flowers, butterflies....and monkeys.

Mitch pauses.

   MITCH
   Yeah, I bet she did. You weren't here this trip?

   JACK
   No...I don't think so. Why? What's going on?

   MITCH
   Jack, c'mon, man. Think back. You sure?

   JACK
   You're scaring me. What are you getting at?
Mitch places both hands on Jack's shoulders, looks into his eyes.

MITCH
Remember...

Jack closes his eyes, rubs his temples.

BEGIN FLASHBACK:

EXT. WELCHMAN HALL GULLY - PARKING LOT - NIGHT

Jack steps out of his Moke, his face a mess, his eyes wild with rage. A single car sits next to him.

He switches the head lamp on, reaches into the back of the Moke, pulls out his Driver.

He swings it in the air in front of him several times, twists it back and forth in his hands.

He sets out into the forest.

EXT. WELCHMAN HALL GULLY - TRAIL - MOMENTS LATER

Monkeys scamper about all around, as Jack approaches a rise in the landscape, where a rock wall shoots up to the right, and the land drops off sharply to the left.

He pauses, switches off the head lamp, as he proceeds deeper into the forest.

Voices emanate from somewhere up ahead of him.

He creeps along, off the trail, ducks behind a large tree, takes a peek out in front of him.

Mitch and Julie stand together, arms locked around each other. Julie pulls back, but they continue holding hands.

JULIE
It's got to end, Mitch. It has to, right here, right now. He saved my life today. Those guys were going to rape me...kill us both. He was amazing, just like the man he used to be.

Mitch runs a hand through his hair.

MITCH
I know, I know. I've known for awhile now. It isn't right. I love you, Jules, you know I do.

(MORE)
MITCH (CONT'D)
I love Jack like a brother...always have. We need to come clean when we get back.

Jack watches in shock. He hyperventilates, rolls the club in his hands, his eyes highly dilated.

Julie kisses Mitch on the cheek, a tear falls from her eye.

JULIE
I love you, too. You know that. It was me and you before it was me and Jack...kind of like a crazy circle, I guess.

MITCH
Yeah, I know. I just wanted us to be together one last time...wanted you to know that it was real, and that I'll do everything in my power to make it right with Jack.

Julie smiles.

JULIE
Yeah...right. You really think it's ever going to be right?

MITCH
I do...I really do. We'll work through this...the three of us. We'll make it right.

A twig breaks under Jack's foot, as he changes position.

Mitch and Julie swing around towards the sound.

JULIE
Mitch?

MITCH
Just monkeys...relax. We're alone here.

A light shines out from behind a tree. Jack comes into view, walks onto the trail.

JULIE
Oh shit...

MITCH
Jack? Buddy...listen, man...

Jack approaches, cracks his neck from side to side.
JACK
And what do we have here? My fucking wife and my best friend.
Unbelievable. How could I be so fucking stupid?

Julie cowers behind Mitch, as Jack approaches.

MITCH
Calm down, man. Let's talk this through like adults.

JACK
Like adults? As apposed to what? What the fuck is that supposed to mean?

Mitch stands in front of the sobbing Julie, arms out in front, in a defensive posture.

MITCH
Buddy, you don't look right. You been drinking? Doing lines? Let's do this when we're all thinking rationally.

Jack pauses a few feet in front of the two, a crazed smile on his face.

JACK
Yeah, BUDDY...God, you know how much I fucking hate hearing you call me, BUDDY all the fucking time?
(beat)
Shit...I'm not feeling very rational right now, you're right. Got my bell rung pretty good today. Doing a few lines, a few vodkas...no, you're right, I'm not right.

Jack spins the club in his hand, looks down at it briefly.

MITCH
OK...OK, calm the fuck down, Jack. Hear me out.

Jack swings the Driver, makes contact with Mitch's right shoulder, knocks him sideways.

Julie SCREAMS!

JULIE
Jack! Stop it!

Mitch's right arm goes limp.
JACK
My fucking best friend, fucking my wife. You bastard!

He swings again with all his might. The club head SMASHES into Mitch's rib cage, and breaks off at the shaft.

Mitch spins, falls backward, loses his footing, and slips over the edge of the precipice.

There's a dull THUD, as his body hits the forest floor below.

Julie SCREAMS again, quickly moves to the edge of the drop off. She looks down, then back at Jack, eyes wet with tears.

Jack advances, a completely out of control look in his eyes.

JULIE
Don't do this. I love you.

JACK
You love me? Yeah, I can see that. You've been fucking my best friend. There's only one way we can make this right.

He raises the shaft over his head, ready to swing.

The ground under Julie's feet gives way, and she slips down on her belly. She slides over the edge, but catches herself on a tree root with both hands.

Her body dangles over the ledge, as she holds on for dear life.

She looks up to Jack, eyes wide with fear.

JULIE
Jack! Help me! God, help me.

Jack stands motionless, cocks his head, takes a tentative step forward, bends down, reaches a hand out to her.

Julie grabs a hold, but can't maintain the grip.

Their eyes lock, as she plummets down.

SPLAT!

Jack stands...looks down at her lifeless body below.

END FLASHBACK.

Jack stares at Mitch through wide eyes.
JACK
No...it can't be...it can't.

MITCH
Jack, buddy, it's true.

JACK
How'd you survive..how'd you get out?

Mitch walks forward.

MITCH
Follow me, you'll remember.

The trail dips down in front of them, leads to the forest floor, below.

EXT. WELCHMAN HALL GULLY - FOREST FLOOR - MOMENTS LATER

Jack and Mitch come upon a freshly filled grave, with a flat rock on top of it.

Jack stares down, tears fall from his eyes.

JACK
No...no.

MITCH
You remember now?

Jack's eyes glaze over.

BEGIN FLASHBACK:

EXT. WELCHMAN HALL GULLY - FOREST FLOOR - NIGHT

Jack walks over to Julie and Mitch's bodies. Blood surrounds Julie's head in a halo.

Jack looks around, panicked, eyes wide.

He pulls a flat rock out of the ground, digs up wet dirt with it.

Jack relentlessly scoops out the wet earth, his clothes and body covered in mud.

He turns, picks up Julie's lifeless body, drops it into the watery hole.

MITCH (O.S.)
Buddy, help me, man. I think my back's broken. Help me.
Jack turns in shock.

Mitch's eyes open. He feebly raises a mangled arm in a gesture of help.

Jack looks down...a cold, hard stare.

He reaches down, picks Mitch up, as he SCREAMS in pain, rolls him into the hole on top of Julie.

He comes to a stop, face up, eyes still open.

MITCH (CONT'D)
I love you, man. I'm so sorry...

JACK
You took the one thing I still had...my wife, my Jules. I can't forgive you for that, buddy.

Jack picks up a rock over his head, smashes it down on Mitch's face. Blood shoots up on impact.

Jack fills up the hole with a mound of fresh dirt and mud, places the flat rock on top, as a marker.

He turns, walks away silently. There's a BUZZ behind him.

He stops, turns back to the grave, scrunches his nose, squints his eyes.

A DRAGONFLY sits on the marker, cocks its head at Jack, takes flight, buzzes over his head, and is gone.

END FLASHBACK.

Jack looks to where Mitch was standing, but he's alone.

JACK (CONT'D)
Noooo! God, no...

EXT. WELCHMAN HALL GULLY - PARKING LOT - NIGHT

Addinton quickly walks over to the three parked cars, looks inside Woodie's, shakes his head.

Woodie sits lifeless, his throat slit from ear to ear.

Jack's red Moke sits empty next to the other car.

ADDINTON
Damnit! I'll bet you that's Mitch's car.

(MORE)
ADDINTON (CONT'D)
Austin, radio for backup...all we've
got, and run a check on the plates.
We'll need medical as well.
(beat)
Stay here, I'm going in, I think
Jack's in trouble.

He pulls his gun, heads into the forest.

EXT. WELCHMAN HALL GULLEY - TRAIL - MOMENTS LATER

Addinton walks quickly along.

ADDINTON
Jack?  Jack, are you in here?

No reply.  He continues further in.

EXT. WELCHMAN HALL GULLEY - PARKING LOT - NIGHT

Glenville's car pulls up, comes to a quick stop next to the
other vehicles.

He hops out, approaches Austin.

GLENVILLE
Where's Addinton?

Austin points to the trail.

AUSTIN
He went in.  Woodie's dead.  The
other car is Mitch Cooper's.  Addinton
said Jack was in trouble.

GLENVILLE
Fuck!

He pulls his gun, runs full speed into the forest.

EXT. WELCHMAN HALL GULLEY - TRAIL - MOMENTS LATER

Addinton walks at a brisk pace.  A group of monkeys follow
along behind him.

Up ahead, a light comes into view.

Jack stumbles forward, as if in a trance.

ADDINTON
Jack?  Is that you?  Are you alright?

Jack pauses, as Addinton approaches.
JACK
Inspector, thank God. It was Mitch all along. He killed Julie...back there.

Jack points behind him.

JACK (CONT'D)
They were having an affair.

ADDINTON
Where is he? What happened?

JACK
We fought. He's down below...on the forest floor.

Addinton reaches his arm out, claps Jack's shoulder.

ADDINTON
I'm sorry, man. So sorry. Are you alright?

Jack pulls out Woodie's knife from behind him, stabs Addinton in the gut.

Addinton clutches his stomach, looks into Jack's eyes, falls forward and down.

Jack watches coldly.

JACK
I'm sorry too.

Jack continues on his way, wipes blood off the knife with his shirt.

Glenville appears on the dead run in front of Jack, gun drawn.

GLENVILLE
Jack. Hold it right there. Freeze!

Jack looks up with a blank stare. He SCREAMS! Monkeys flee, left and right.

GLENVILLE (CONT'D)
Drop the knife, man. Do it now!

Jack looks to the knife in his hand, back up to Glenville.

GLENVILLE (CONT'D)
Don't make me shoot you.

He takes off towards Glenville, full speed, knife out in front.
Glenville stops, kneels, aims his weapon.
He squeezes off two shots.
BANG! BANG!

Birds take flight from the trees above.
Jack stops in his tracks, looks down at two holes in his chest. Blood gushes out. The knife falls to the ground.
Glenville remains in a crouch, gun still trained on Jack.
Jack teeters, falls onto his back.
Glenville cautiously approaches.

GLENVILLE (CONT'D)
Addinton? Addinton...

Addinton rolls over.

ADDINTON
Glenville...damnit, man. You made it. Get help...

Jack's eyes remain open, blink several times. The light from his head lamp dances amongst the thick forest canopy above him.

JACK
I remember now...

"Unforgettable" by Nat King Cole & Natalie Cole begins.

BEGIN MONTAGE

Note - montage runs the entirety of the song.

EXT. SKY - DAY

Jack and Mitch race through the air in free fall, as they plummet towards Earth.

They both display a double "thumbs up" gesture, wild, wind-distorted smiles on their faces.

Mitch does a somersault, then spreads his arms like wings.
Two brightly colored parachutes open, one after the other. Slowly, they drift down.
EXT. UNDERWATER - DAY

Jack and Mitch, both in SCUBA gear, explore the ocean floor, in crystal clear water.

Mitch points to a cluster of spiny Caribbean lobsters on a small outcropping of rock. He opens and closes his hands out in front of him, like lobster claws.

Jack points to his mouth, chomps up and down.

Bubbles of excitement rise to the surface.

EXT. SKI RUN - DAY

Light powder snow falls. Everything is white.

Jack and Mitch zip down a steep trail, a few feet apart, each ripping up huge rooster tails of fluffy snow.

They both come to an abrupt stop, midway down, spray out a wall of snow.

Mitch points to a family of DEER crossing the trail below them.

MITCH
Doesn't get much better, buddy.
Ain't life grand?

EXT. MOUNTAIN RIVER - DAY

Jack and Mitch, each in their own bright yellow craft, paddle through raging white water rapids.

They burst over a small waterfall and "boof" in unison.

As the rapids calm, they raise their paddles above their heads in exhilaration.

MITCH
Class Five rapid, buddy. Me and you!

INT. CHURCH - DAY

Jack smiles down at Julie. A priest silently recites wedding vows.

A tear runs down Julie's cheek. They both smile, embrace, and kiss passionately.

JULIE
I love, honey. I'll love you forever.
Don't you ever forget it.
EXT. BEACH - EVENING

Jack and Julie walk hand in hand along the shore, as gentle waves lap at their feet.

He picks her up, kisses her deeply.

A few yards away, two DOLPHINS surface.

They watch with wide smiles on their faces as the dolphins head out to sea.

JACK
Can you believe that? God, it's beautiful...unforgettable...just like you.

END MONTAGE

FADE OUT: