

Ahora Sing
A Television Pilot

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ACT ONE:

INT. PRIVATE HOSPITAL ROOM- NIGHT

Dark and silent, except for the lights and hums created by the life support machines. The room's window treats us to a beautiful view of New York City.

There is only one patient here and he is in a coma. This is the BURNED MAN (30s, Latino, fit, and good looking despite his wounds).

His arms are covered in bandages. A tube is in his throat while IVs and monitors are attached anywhere there is open skin. We can tell that he was badly burned but his head is relatively fine. Although he is peacefully asleep there is something dangerous about him.

INT. HOSPITAL 14TH FLOOR HALLWAY- NIGHT

Police Officers MERKEL (white, 20s, baby face) and SAMPSON (black, 40s) stand outside guarding the door.

EXT. HOSPITAL LOADING DOCK- NIGHT

It's a cold winter night. EIGHT NURSES whose names we'll learn soon (Latino men, a few with tattoos) stand in a circle smoking cigarettes. VASQUEZ (the leader) passes out walkie talkies.

VASQUEZ

This is going to look natural but if things don't work out, shoot to kill. Know what I mean?

INT. PRIVATE HOSPITAL ROOM- NIGHT

Burned Man sleeps.

INT. HOSPITAL 14TH FLOOR HALLWAY- NIGHT

The clock on the wall turns to 11pm. Merkel steps away.

MERKEL

I need to take a leak.

EXT. HOSPITAL LOADING DOCK- NIGHT

The red light of the security camera fades out. Montoya (20s) points it out and the group marches inside.

INT. HOSPITAL 14TH FLOOR HALLWAY- NIGHT

Sampson picks up his cell phone and walks away.

INT. PRIVATE HOSPITAL ROOM- NIGHT

Burned Man's breathing tube falls out. He chokes.

Standing over him is AL KAPLAN (50s, wearing 2000s era high end clothing). It feels like he has been in the room the whole time but only do now we see him.

AL

Come on you dumb son of a bitch.

INT. HOSPITAL SERVICE HALLWAY- FIRST FLOOR- NIGHT

The group walks right past an empty security desk.

INT. PRIVATE HOSPITAL ROOM- NIGHT

The machines start to flat line and the choking continues.

INT. HOSPITAL SERVICE HALLWAY- ELEVATOR BANK- NIGHT

Montoya and Webber hit the up button.

INT. PRIVATE HOSPITAL ROOM- NIGHT

Burned Man's eyes open and he gasps for air. The machines return to normal. He looks at Al.

BURNED MAN

Where am I?

Al looks like he has seen a ghost.

AL

Do you recognize me?

Burned Man shakes his head.

AL

In a couple of minutes two men are going to come in here to kill you.

INT. HOSPITAL HALLWAY 14TH FLOOR- NIGHT

Montoya and Webber step out and head towards the room.

They pass Sampson. He pretends not to see them.

INT. PRIVATE HOSPITAL ROOM- NIGHT

BURNED MAN

I don't remember how I got here.

AL

We can work on that later.

Burned Man sits up. It hurts like a bitch.

AL

You need to move faster. Do it for the little girl.

JUMP CUT TO:

EXT. BACKYARD BIRTHDAY PARTY- DAY

A LITTLE GIRL (cute 3 year old, Latina) blows out candles.

CUT TO:

INT. PRIVATE HOSPITAL ROOM- NIGHT

Burned Man suddenly becomes lucid. He rips out the IVs and gets out of the bed. It's painful but he soldiers on.

INT. HOSPITAL HALLWAY 14TH FLOOR- NIGHT

Montoya and Webber approach the door that the cops were guarding. Webber opens it slowly and they both step in...

INT. PRIVATE HOSPITAL ROOM- NIGHT

They discover the empty hospital bed and freeze...

WEBBER

You think he died on his own?

Montoya pulls out his handgun.

MONTOYA

The cops would have said--

Burned Man jumps out of the closet and bashes Montoya's head with a stand from one of the machines. He goes down...

Webber pulls out a handgun and Burned Man knocks it away...

Burned Man swings the stand but Webber catches it mid air. They wrestle and fall into the life support machines...

INT. HOSPITAL HALLWAY 14TH FLOOR- NIGHT

Merkel heads to the room. Sampson blocks his path...

SAMSPON

The less we know the better.

INT. PRIVATE HOSPITAL ROOM- NIGHT

Burned Man and Webber are on the ground. Burned Man yanks the stand away and smashes Webber in the head...

Webber tries to get up but Burned Man hits him three more times. He stops moving...

Montoya opens his eyes and crawls to his gun...

Burned Man beats him in the head with the stand...

Burned Man slumps down and looks at the mess he made. Al materializes out of the shadows.

AL

Nice work, chief but more are coming.

Burned Man throws the stand to the ground.

BURNED MAN

Who are you exactly?

AL

I'm your guardian angel. Now put some clothes on and get out of here before the next team arrives.

INT. HOSPITAL HALLWAY 14TH FLOOR- NIGHT

There are a FEW NURSES working. Burned Man, now wearing Webber's bloody clothes, steps out. Al is already there.

AL

Vamos.

Al runs. Burned Man limps on trying to catch up..

A passing NURSE (Asian, 30s) stops and stares at him. He smiles and keeps moving on..

He turns back to look for Al but Al is gone..

He limps past the elevators and opens the stairwell door..

Al steps out of it..

AL

They're coming up from the stairs.
Use the elevator.

Burned Man goes to the elevator, pushes the button, and stands off to the side..

The doors open. Sampson and Merkel step out. They don't see Burned Man..

He slides into the elevator as the doors close..

The Second Hit Team bursts through the stairwell door..

INT. ELEVATOR- NIGHT

Burned Man is with Al. He hits the button for Lobby.

BURNED MAN

How do we know each other?

AL

We don't.

The elevator stops on the 10th floor. A DOCTOR enters.

As the doors close a foot stops them from shutting completely and they reopen...

Two members from the hit squad (Petrov and Sully) enter...

They stare at Burned Man. The elevator heads down...

A RADIO CACKLES...

RADIO

We got two down and he's not in
the room.

Burned Man nonchalantly taps the button for the 4th floor...

Petrov grabs Burned Man's arm. Burned Man punches him in the face...

He grabs Petrov and slams his head into Sully's nose. Blood gushes out...

The Doctor cowers into the corner...

The doors open on the 4th floor. Burned Man runs out...

Petrov and Sully follow...

INT. 4TH FLOOR HALLWAY- NIGHT

This is a busy floor with about a dozen doctors, nurses, and patients roaming around...

Burned Man runs weaving in and out of people...

Sully fires a shot into the air...

Everyone but Burned Man ducks. Sully aims...

Burned Man whips out Webber's gun, turns around, and easily blows Sully away...

Petrov fires and misses...

Burned Man returns fire and kills him...

The FIRE ALARM goes off...

He turns around and runs into a stairwell...

INT. STAIRWELL- NIGHT

Al is there waiting for him...

AL

Grab that fire extinguisher.

Burned Man pulls the fire extinguisher off the wall...

AL

You're going to chuck it down there
when I tell you to.

Burned Man nods...

AL

Then you need to run down blasting.

Faint footsteps from below can be heard getting closer...

BURNED MAN

You want a gun?

AL

I don't need one.

Al remains focused on what's happening below...

AL

Now!

Burned Man drops it...

MAN (O.S.)

Agh!

He runs down the stairs. Al follows...

AL

FIRE!

He fires the gun and runs. One... Two... Three shots...
Four... A MAN WITH A GUN appears and his head explodes...

AL

Let's go.

Burned Man runs down the stairs. He passes a DEAD BODY with a gun. The head was crushed by the fire extinguisher...

INT. BOTTOM STAIRWELL- NIGHT

Burned Man pushes open the door. Al is behind him...

AL

Wait!

Burned Man stops...

The door is shot from the outside...

Burned Man runs back up the stairs...

INT. STAIR WELL- SECOND FLOOR LANDING- NIGHT

He opens the door and bolts onto the 2nd floor...

INT. 2ND FLOOR HALLWAY- NIGHT

This floor is deserted. The hospital is in lock down...

Burned Man runs for freedom...

A bullet whizzes past his head...

MAN (O.S.)

Freeze!

Burned Man turns around and sees Sampson and Merkel. Both have their guns aimed at him...

SAMPSON

You're a tough son of a bitch.

The cops slowly approach...

SAMPSON

Drop the weapon.

Burned Man drops it...

BANG BANG BANG BANG BANG BANG BANG...

Sampson and Merkel fall...

Vasquez and Yurnet come out behind them with smoking Uzis...

Burned Man looks at his gun on the ground. He can't grab it in time...

Al steps out of the shadows...

AL
I'm sorry man.

Vazquez aims his gun at Burned Man...

VAZQUEZ
This is from Indio.

BANG. BANG.

Sampson shoots them both and they fall...

Burned Man runs over to him. Sampson is bleeding bad.

AL
I hear police sirens. If you go to jail they'll kill you there.

Sampson grabs Burned Man's arm. Burned Man jerks.

JUMP CUT TO:

EXT. BURNING CITY BUILDING- DAY

This is all from someone's POV.

A large building is consumed by a five-alarm fire. A crowd is formed that is being controlled by the police. Dead bodies are carried out and laid covered on the street.

A pair of FIRST RESPONDERS diverts from the rest and carries a person into an ambulance. It's Burned Man.

The POV shifts to a man in the crowd. Vasquez.

VASQUEZ

You let me know where they take
him to.

JUMP CUT TO:

INT. 2ND FLOOR HALLWAY- NIGHT

Burned Man snaps out of it. He looks Sampson in the eyes.
Sampson looks back at him and fades away.

AL

You okay?

Burned Man nods.

AL

He's already in a hospital so this is
the best place he can be.

Sirens are getting louder. Burned Man gets up.

AL

Hold on a second. There's a bag
behind that desk. Grab their guns and
take the badges. You might need them
later.

EXT. HOSPITAL- NIGHT

Police cars pull up and people are running out scared.

Burned Man walks out wearing a light jacket and carrying a
gym bag.

He walks right past cops as they begin to create a
perimeter and disappears into the crowd of onlookers.

No one notices him.

END OF ACT ONE

ACT TWO:

EXT. FREIGHT TRAIN YARD- NIGHT

It's dark and desolate with dozens of idling trains loaded with shipping containers.

Burned Man pushes through a hole in a chain link fence. He stumbles downhill to a container. It has a padlock.

He grabs a large rock off the ground. Al appears.

AL

Forget it. It's filled to the top.

He points to a blue container on another train.

AL

That blue one has room.

BURNED MAN

How do you know?

Flashlights are seen in the distance.

AL

Go. Before a transit cop sees you.

Burned Man runs to the blue container. He hits the padlock with his rock. Nothing.

He slams it again. And again. And again. It finally breaks.

He tosses the broken lock, opens the door, and jumps in.

INT. CONTAINER- NIGHT

Burned Man climbs on top of large beams. Al is already inside waiting. Burned Man does a double take.

AL

Close the door before someone sees you.

He removes the strap from the gym bag and ties it from the door to a hook on the wall. He leaves the door open a crack and slumps down from exhaustion.

AL
You did real good back there.

BURNED MAN
Why did you ask if I recognized you?

AL
I didn't say that.

BURNED MAN
I remember what I heard.

He points his gun at Al.

AL
You pull a gun on the guy who saved
your life?

BURNED MAN
I need answers.

AL
You wouldn't have even woken up if it
wasn't for me, chief.

Burned Man is steady. He doesn't blink.

BURNED MAN
What were you doing in my room?

AL
Passing through.

BURNED MAN
You pass through hospital rooms often?

AL
Yeah.

They stare each other down.

AL
Go ahead and shoot.

He walks to the door.

BURNED MAN

Stop.

AL

Make me.

Burned Man tracks Al with the gun as he walks to the door. He can't bring himself to pull the trigger.

Al walks through the door. Literally. He passes right through the solid steel like a hologram.

Burned Man jumps up and runs to the door in disbelief.

He touches it. Solid.

Al walks back in.

AL

You still going to threaten me?

Burned Man lowers the gun.

BURNED MAN

How did you do that?

AL

I'm a ghost.

The train starts to move. Burned Man catches his balance.

AL

You believe in them?

BURNED MAN

I can't remember if I do.

He sits down.

AL

I've been dead for three years and I never met anyone who could see me as clearly as you do. I thought maybe it's because you knew me before. But now I think it's cause of whatever accident put you in that coma.

Al sits next to him.

AL

Think real hard. Is there anything you can remember?

BURNED MAN

How did you know about the girl?

AL

Call it a sixth sense.

BURNED MAN

I saw her after you mentioned her.

AL

Who is she?

BURNED MAN

Someone who feels important.

AL

So there's an important little girl. You're in a coma with lots of third degree burns. And there's eight gang members sent as a hit squad to kill you. What else do we have?

BURNED MAN

The name Indio.

AL

Recognize it?

BURNED MAN

No.

AL

Well at least we have some clues to work with instead of nothing.

Burned Man sees the city skyline through the door's gap.

AL

It's nice to talk to someone that's not dead. Other ghosts can be pretty depressing.

BURNED MAN

You know where this train is headed?

AL

No idea. You want to hear a joke?

The train picks up speed. Burned Man closes his eyes.

BURNED MAN

My head hurts.

AL

Laughter is the best medicine.

Burned Man opens his eyes and sees the skyline disappear.

AL

This newly wed couple lives near a
prison and one night...

He closes his eyes again and everything FADES OUT.

INT. CONTAINER- DAY

A box cutter reaches in and cuts the gym bag strap. The door swings open and the daylight is blinding.

Burned Man wakes up and adjusts his eyes. He sees a TRAIN WORKER running away from the container. He grabs his bag and flies out the door.

EXT. TRAIN YARD- DAY

It's full of trains and devoid of people save for the Train Worker running away. Snow covers the ground.

Burned Man runs through the yard.

EXT. RUN DOWN NEIGHBORHOOD- DAY

Just outside of the train yard are run down, boarded up old houses. Most are abandoned. It's early morning, the streets are empty, and it is cold.

Burned Man walks with purpose but no direction.

AL (O.S.)

It's a damn shame we didn't catch the train to Miami. I think it's spring break time down there.

Al appears walking next to him.

BURNED MAN

So where are we?

AL

This is Buffalo, New York. And you are underdressed for this winter.

BURNED MAN

Thanks for noticing.

Al points to a run down bungalow.

AL

That boarded up house looks like a nice place to rest up and stay warm.

INT. BUNGALOW LIVING ROOM- DAY

A board is ripped off the window. Burned Man climbs in and Al walks through the wall. This was once a nice place but now it is covered in graffiti and discarded needles.

AL

It might not be the Waldof Astoria but it's empty.

Burned Man rubs his hands together for warmth.

AL

At least you're not bleeding anymore.

Burned Man looks down and sees dried up blood on his shirt. He takes it off.

BURNED MAN

Anything I should be worried about?

Most of his body is either covered in bandages or blisters. AL checks him out. Burned Man has a lot of tattoos that are now disfigured.

AL

No. But your tattoos are ruined.

BURNED MAN

If they meant anything before it's been forgotten.

AL

That one's still okay.

One on Burned Man's forearm is undamaged. It's olde English letters that spell: Ahora Sing.

AL

Ahora Sing. Looks like spanglish?

BURNED MAN

I guess.

AL

Doesn't jog anything?

Burned Man shakes his head. He puts his clothes back on.

AL

So one night a guy escapes from prison and he finds a house nearby so he breaks into it--

BURNED MAN

What are you talking about?

AL

The joke I wanted to tell you before. This escaped convict breaks into a house looking for clothes, guns, and money. Upstairs he finds a newlywed--

Al stops to listen.

AL

We're not alone.

His head passes through the wall. Burned Man grabs a gun.

BURNED MAN

How many?

AL
It's a spirit.

Al focuses on the fireplace.

AL
Calm down.

BURNED MAN
What's going on?

AL
He can't see you if you don't show yourself. You can do it.

LARRY (mid 20s, Black, gym shorts and t-shirt) appears. He runs over to Burned Man.

LARRY
You got to help me. He killed me and then he kidnapped my girlfriend.

AL
Holy shit. I know you. You used to go to shovel snow off driveways with you friend up in Amhearst.

LARRY
Yeah. Like ten years ago.

AL
You used to do my house.

BURNED MAN
You're from around here?

AL
Crazy coincidence.

LARRY
Guys. Leonora's in danger.

AL
Right.

Burned Man holds his hand up to Al.

BURNED MAN

Tell me what happened.

LARRY

I was watching TV and I heard the back door open. There was this guy in a ski mask. He pulled out a gun and..

AL

How do you know he kidnapped her?

LARRY

I just do.

AL

Do you know his name? What he looks like? Why he came there?

LARRY

No.

BURNED MAN

I'm not sure how I can help you.

LARRY

There has to be something.

AL

Shut up.

GLASS BREAKS in another room.

AL

You got company.

Burned Man grabs his bag. He goes to the window but it's too late.

BOWERS (O.S.)

Turn around.

Burned Man turns around to see BOWERS, CRISS, and BUTCH (late teens, junkie white trash) all holding handguns.

BURNED MAN

I don't want any trouble.

BOWERS

Then drop the gun and give me the bag.

He puts the gun on the ground and slowly walks toward them.

CRISS

Guns are too loud to use.

Bowers gives Criss the gun and takes out a butterfly knife.

BOWERS

You're right.

He leaps at Burned Man. Big mistake. Burned Man drops the bag and gracefully steps out of the knife's way...

He catches Bowers arm and breaks it...

Criss and Butch fire their guns...

Burned Man uses Bowers as a human shield...

He throws Bowers' body at Criss and tackles Butch...

He punches Butch in the nose. He snatches the gun from the dazed junkie and pistol-whips him in the face with it...

He shoots Criss in both kneecaps. Criss collapses...

Burned Man gets off of the unconscious Butch and walks over to a screaming Criss. He sticks his gun in Criss' mouth...

Criss shuts up...

LARRY

Stop!

Burned Man turns to look at him...

LARRY

You won.

Burned Man looks back down at Criss. He pulls the gun out of his mouth and cracks him in the head with it.

He looks at his work. There's a lot of blood. He sits down.

AL

That was too loud. We got to go.

LARRY

That was like a movie. You some kind of special forces soldier or something?

BURNED MAN

I don't remember.

AL

He has amnesia.

BURNED MAN

I was going to kill that guy without even thinking. Like it was programmed.

AL

Can't say he wouldn't have deserved it.

Burned Man looks down at Bowers.

BURNED MAN

This is the 11th man who's been killed around me since I woke up last night.

AL

Yeah but technically you only killed six and they were all bad guys.

BURNED MAN

Either way it's been too many. Too many now and probably too many before. What's your name?

LARRY

Larry.

He stands up.

BURNED MAN

I've had enough of death. You want my help, Larry?

Larry nods.

BURNED MAN

You got it.

END OF ACT TWO

ACT THREE:

EXT. LEONORA'S HOUSE- DAY

This is a neighborhood where the homes were all built in the 1920s. It's not bad, but it's also seen better days.

Leonora's place is a small, one storey house. It's surrounded by police cars, POLICE, and a FEW DOZEN ON LOOKERS (All African American). The lawn and the immediate street are taped off. 3 COPS work crowd control while a 4TH COP is taking statements from the DOZEN WITNESSES.

WITNESS 1

It was a brown Volkswagon Jetta.

Burned Man and Al join the crowd. He has his gym bag and is wearing Butch's clothes, which are better for winter.

WITNESS 2

It was orange!

WITNESS 3

Metallic Rust!

COP 4

Did anyone get the license plate number?

Everyone shuts up and shakes their heads.

COP 4

Okay, look. There are too many people here. Unless you saw something and can give a statement, please move across the street.

The crowd is reluctant.

COP 4

Now people!

Everyone but the three witnesses go. Burned Man follows the crowd. He leans to Al.

BURNED MAN

Why don't you go inside the house
and see what you can learn? I'll look
around out here.

Al nods and heads to the house. He passes through the wall.

INT. LEONORA'S HOUSE- LIVING ROOM- DAY

A FORENSICS TEAM goes through the living room. Al walks
through them and passes through another wall...

INT. LEONORA'S HOUSE- KITCHEN- DAY

Al enters the kitchen. It's a mess. TWO COPS are taking
photos and cataloguing evidence. On the floor is a covered
dead body. It's Larry.

Standing in the middle of the room are DETECTIVES JENNIFER
RILEY (Petite blonde, 30s, very tough despite her size) and
LOUIS VALADEZ (overweight, 50s, and a tad sleezy). He is
drinking a take away coffee. He goes to take a sip but it's
empty.

RILEY

So the boyfriend confronts the suspect
and they fight--

Valadez goes to the coffee machine and pours a refill.

RILEY

Aw come on, Valadez. They're still
taking photos of the kitchen.

VALADEZ

They're finished with that spot and
besides, he would have wanted me to
have it.

Riley shakes her head.

VALADEZ

So why did they fight first? If you
have a gun why not just shoot him
right away?

RILEY

Because it wasn't drawn. He was cautious to bring it but not cautious enough to have it ready.

Riley walks into the hallway. Valadez and Al follow.

INT. LEONORA'S HOUSE- HALLWAY- DAY

RILEY

That suggests he was comfortable. Leonora was in the shower when the break in occurred.

She waves to One of the Cops taking photos.

RILEY

Make sure to photograph in there before the water dries up.

VALADEZ

So she's taking a shower when the door gets broken.

RILEY

He might have been stalking her for a while and knew her routine. So he breaks down the door knowing she won't hear the noise.

She heads back to the kitchen and they follow.

INT. LEONORA'S HOUSE- KITCHEN- DAY

RILEY

But her boyfriend stayed over for the night. They fight and he's shot. She hears it and runs out. He chases her.

INT. LEONORA'S HOUSE- HALLWAY- DAY

Riley leads the group back into the hallway. She points to wet footprints that have been catalogued. They walk into the bedroom.

INT. LEONORA'S HOUSE- BEDROOM- DAY

Riley walks over to the window and points to the bloody crowbar on the ground.

RILEY

He catches her and hits her in the head with the crowbar he broke the back door with.

Valadez points to a filled syringe on the floor. Al bends down to look at it.

VALADEZ

How do you explain that?

RILEY

It's not heroin.

VALADEZ

It reminds me of that show 'Dexter'. With how he would knock out his victims.

RILEY

I never saw it but you're right. It could be some kind of tranquilizer that he didn't get the chance to use.

Valadez flags the Other Photographing Cop.

VALADEZ

Get that tested.

The Cop nods and places the needle in an evidence bag.

EXT. ACROSS THE STREET FROM LEONORA'S HOUSE- DAY

The crowd has thinned out from before.

Burned Man slowly strolls, observing the area. He sees something. A pile of peanut shells on the curb.

He bends down to look at them. There's at least 200 shells.

An unmarked police car pulls up to the house and CAPTAIN BANKS (60s, grey hair, black) gets out. A State Police car pulls up behind him.

INT. LEONORA'S HOUSE- DAY

Captain Banks walks in.

BANKS

Where is Detective Riley?

Riley and Valadez step in. Al is already there.

RILEY

Good Morning, Captain.

BANKS

Have you caught the suspect yet?

RILEY

We're still examining the scene.
But I understand that a few witnesses
saw the killer drive away and can
recognize the car.

LIEUTENANT SIMCOE (State trooper, 40s) enters.

BANKS

I'd like you to meet Lieutenant
Simcoe from the state police. They're
leading the search for Lenora Bell and
he will be our contact.

They all Adlib hello.

BANKS

Detective Valadez can brief him. Have
you IDed the victim?

RILEY

Larry King.

BANKS

Like the TV host?

VALADEZ

Same name. Different color.

BANKS

Family been notified yet?

She shakes her head.

BANKS

Better get on that soon. We don't
need any more incidents like the one
over the summer.

This strikes a cord but she sucks it up.

RILEY

Yes sir.

Riley walks out the front door.

EXT. LEONORA'S HOUSE- STREET- DAY

Witness 2 is talking to the Cop while Witness 3 waits.

WITNESS 2

It looked like it was dark or--

She sees Riley on the porch.

WITNESS 2

She shot that boy last summer.

WITNESS 3

How come y'all haven't fired her yet?

COP 4

That's above my pay grade.

EXT. ACROSS THE STREET FROM LEONORA'S HOUSE- DAY

Burned Man finds another pile of peanut shells.

SANDRA (O.S.)

You're not from around here.

Burned Man turns around and sees SANDRA (elderly African American woman) standing behind him. He takes out the police badge.

BURNED MAN
Just an investigator, m'mam.

SANDRA
That's not a Buffalo PD badge.

He slides it back into his pocket.

BURNED MAN
I need to get back to work.

SANDRA
Officers!

BURNED MAN
I'm only trying to help.

Cops 1 and 2 approach him. He backs up.

EXT. LEONORA'S HOUSE- PORCH- DAY

Riley sees the commotion across the street and walks over.

EXT. ACROSS THE STREET FROM LEONORA'S HOUSE- DAY

Burned Man grabs his bag and makes a run for it...

The Two Cops bolt after him. Riley joins the chase...

EXT. STREET- DAY

He turns...

EXT. HOUSE FRONT YARD- DAY

He runs up to a house and hops the fence...

EXT. BACK YARD- DAY

He lands in front of a ROTTWEILER. The dog jumps at him and he hits it with his bag...

He runs to the next fence. The dog chases him...

Riley appears over the first fence...

RILEY

Freeze!

He tosses his bag and jumps over...

The dog then runs back to the fence where the cops are...

COP 1

You want me to shoot it?

RILEY

No, go around and cut him off.

EXT. ANOTHER HOUSE FRONT YARD- DAY

Burned Man jumps out from the back yard...

EXT. STREET- DAY

He runs across to another house and hops that fence...

EXT. BACKYARD- DAY

This backyard is empty and has a deck behind a small fence with a gate. He opens the gate and dives under the deck...

EXT. UNDERDECK- DAY

Burned Man crawls into the shadows. Al appears...

AL

Can't you keep a low profile?

BURNED MAN

What took so long?

AL

There was a lot of information to take in. The cops don't have any real leads. But there's a statewide manhunt starting for the girl friend, Leonora.

BURNED MAN

You got a good feeling about it?

AL

It's tough to be an optimist when
you're dead.

BURNED MAN

Why did you bring me to Buffalo?

AL

I didn't.

BURNED MAN

You told me which train to get on.

AL

Because it was a good place to hide.
I had no idea where it was going.

BURNED MAN

So it's just a coincidence we ended
up here?

AL

I'd call it destiny, chief.

Larry appears.

LARRY

What are you guys doing here?

AL

Hiding from the cops.

Someone is outside. Burned Man holds his breath.

LARRY

This is my grand ma's house. Did you
close the gate?

Burned Man thinks for a moment and shakes his head.

SANDRA (O.S.)

Come out now before I shoot.

LARRY

She's not bluffing.

Burned Man looks at Al.

AL

You can shoot her first.

LARRY

No.

Burned Man crawls out from under the deck. He leaves the bag behind.

He sees Sandra pointing a .44. She recognizes him.

SANDRA

I don't believe it.

BURNED MAN

Me neither.

He starts to stand.

SANDRA

Slow.

AL

I think you can kick that gun out of her hand before she can shoot.

He ignores Al and listens to Sandra.

SANDRA

You kill my grandson?

He shakes his head.

BURNED MAN

I'm trying to help Larry.

SANDRA

Bull shit. You don't know him.

LARRY

When I was three years old I poured her beer all over the couch. She accidentally broke my arm when she got angry and grabbed me. After that she stopped drinking.

BURNED MAN

You quit drinking after you broke his arm when he was three.

SANDRA

He tell you that before you shot him?

BURNED MAN

I can see his spirit. He's telling me this right now.

LARRY

My first girlfriend was Valarie Finds. My grandma used to think she had Big Foot feet.

BURNED MAN

Valarie Finds has Big Foot feet.

SANDRA

What's his mother's name?

LARRY

Rose.

BURNED MAN

Rose.

She lowers her gun. She walks to the back door. Burned Man doesn't move.

SANDRA

You coming?

INT. SANDRA'S KITCHEN- DAY

Sandra and Burned Man step through the door. Al and Larry go through the walls.

SANDRA

You going to find the man that killed my grandson?

BURNED MAN

Larry only asked me to rescue Leonora. But I guess if I find her I'll find the killer too.

Sandra sits down.

SANDRA

Promise me something? If you find that
guy, you let me know before the police.

BURNED MAN

I know this is difficult time for you.

SANDRA

Larry was all I had left in my life.

The doorbell rings. Al walks over to it.

SANDRA

What do you say?

BURNED MAN

If I'm able to bring him to you I will.

Al comes back in.

AL

It's the detective from Larry's murder.

END ACT 3

ACT 4

INT. SANDRA'S KITCHEN- DAY

BURNED MAN

The detective from the crime scene is
at your front door.

Sandra opens a door to a spare room.

SANDRA

Hide in here.

Burned Man steps in. Sandra closes the door.

INT. SPARE BEDROOM- DAY

Burned Man is in a spare, empty guest bedroom.

AL

Run before she gives you up.

LARRY

She won't do that.

AL

I don't trust her.

Burned Man looks at Larry.

LARRY

I do.

He turns to Al.

BURNED MAN

We'll wait.

INT. SANDRA'S FOYER- DAY

Sandra opens her front door. Detective Riley is there.

RILEY

Is this Lawrence King's home?

SANDRA

Come in.

Riley steps in.

RILEY
My name is Detective Jennifer Riley.

SANDRA
From the police shooting last July?

Riley looks down.

RILEY
Yes. And that won't make this any
easier but...

SANDRA
I already know why you're here.

INT. SANDRA'S KITCHEN- DAY

Riley sits down at the table. Sandra makes coffee.

SANDRA
People talk in this neighborhood. I
was at the crime scene.

RILEY
I thought you looked familiar. You
were yelling at that guy.

INT. SANDRA'S SPARE ROOM- DAY

The door is cracked open and Burned Man is looking out.

INT. SANDRA'S KITCHEN- DAY

RILEY
What did he do to you?

SANDRA
He didn't look like he lives around
here. It was suspicious.

RILEY
Because this is a black neighborhood?

SANDRA
You can read between the lines.

Sandra closes the door to the spare room.

RILEY

Mrs. King. I believe that whoever
murdered your grandson knew Leonora.

INT. SANDRA'S SPARE ROOM- DAY

Burned Man slowly opens the window and climbs out.

EXT. SANDRA'S HOUSE- DAY

He walks away. Al and Larry follow him.

LARRY

Where are you going?

BURNED MAN

Finding Leonora before he kills her.

LARRY

You know something?

EXT. ACROSS THE STREET FROM LENORA'S HOUSE- DAY

The crowd and police are gone, save for one car with an
OFFICER (40s) busy reading a newspaper.

Burned Man shows the peanut shells to Al and Larry.

BURNED MAN

There's two other piles of these.
Someone was sitting here for a long
time on more than one occasion.

LARRY

The cops don't know about this?

AL

If they did it would already be logged
as evidence

A Volvo pulls into the driveway next to them.

EXT. NEIGHBOR'S HOUSE- DAY

A JANITOR (black, 60s) comes out of the car. Burned Man walks up to him. Al and Larry follow.

JANITOR

What happened over there?

BURNED MAN

Home invasion gone bad. The woman got kidnapped and her boyfriend is dead.

JANITOR

Jesus Christ. She's a nice girl too.

BURNED MAN

Witnesses saw an orange or brown Jetta speed away. You wouldn't happen to have noticed a car like that before?

JANITOR

Last week there was a Brown Jetta blocking my driveway. I honked at the guy and he didn't move. So I pulled right next to him and gave me a real nasty look before he drove away.

BURNED MAN

What did he look like?

JANITOR

He was white. Had on a ski cap.

BURNED MAN

That's it?

JANITOR

His license plate was from Pennsylvania.

LARRY

You need to tell that cop. Every second counts.

AL

You talk to him and he'll arrest you.

BURNED MAN

Whoa. That's a huge lead.

JANITOR

You think it could help?

BURNED MAN

Absolutely. Look I need to run but would you mind giving a statement to the officer in that car? The license plate information is important for the manhunt. Every second counts.

JANITOR

Yeah. No problem.

BURNED MAN

Thank you.

They walk away from the house.

AL

What now?

INT. HOMICIDE SQUAD ROOM- DAY

Valadez is sitting at his desk talking on the phone. Riley enters the room and heads towards him.

VALADEZ

Thank you very much for the update.

He hangs up the phone.

VALADEZ

The results for that needle came in.

She takes off her coat and sits in the desk across from him. Al appears.

VALADEZ

Etorphine. It's an animal tranquilizer. The same one Dexter uses on the show.

RILEY

I told you I never saw it before.

VALADEZ

He would sneak up behind people,
inject them, and then bring them
somewhere else to kill them.

RILEY

And he was the hero?

VALADEZ

He only kills bad people. Anyway,
that needle was enough to knock out
a 130 pound woman for six hours.

RILEY

But not enough to kill her?

VALADEZ

Well if you had an allergic reaction
then it could but otherwise, no.

RILEY

So he was familiar with the dosage?

VALADEZ

It's a concentrate you need to mix.

RILEY

And it's an animal tranquilizer.
Where can you buy it?

VALADEZ

That I don't know.

She turns on her computer and opens up 'Google'.
Al walks away from the group and leaves the squad room.

INT. POLICE STATION HALLWAY- DAY

He passes through people and notices a computer room.

INT. POLICE COMPUTER ROOM- DAY

This is a former closet turned into a computer terminal.

OFFICER KYLE (White, 30s) steps in and sits. Al enters. He
watches Kyle type a user name and password. A search
database is opened.

AL
Interesting.

EXT. POLICE HEAD QUARTERS- DAY

Burned Man is hanging out behind a column in the shadows as he watches the main entrance.

AL (O.S.)
You need to be more alert.

Burned Man turns to see Al.

BURNED MAN
You don't like using doors?

AL
Nah.

BURNED MAN
So what's going on?

AL
Well I know these guys aren't part of the big manhunt, but no one has told them anything about Pennsylvania. What if the cops didn't get the message?

BURNED MAN
I can make an anonymous phone call.

AL
That might take too long. But don't worry I got a better idea.

INT. POLICE HEAD QUARTERS HALLWAY- DAY

Burned Man walks with Al down the busy hall.

AL
The stuff they found in the needle is an animal tranquilizer that was measured for a perfect dose to knock out a woman like Leonora.

Al points to the computer room. It's empty.

AL

Right here.

INT. POLICE COMPUTER ROOM- DAY

They go in. Burned Man sits down.

BURNED MAN

So this guy is either a veterinarian
or he works on a farm.

AL

User name is Kyle4206. Password is
Enterprise1701. With a hashtag at
the end.

BURNED MAN

What the hell's a hash tag?

AL

The one above the three.

BURNED MAN

That's a pound sign.

Burned Man logs in successfully.

BURNED MAN

Now what do I do?

AL

I don't know. Play around with it.

Burned Man starts clicking. He's slow. But his speed picks
up. He clicks faster and faster with the windows changing.

AL

Hey Buddy...

BURNED MAN

The alert is already in the system.
Looks like no one informed homicide.

RIELY (O.S.)

Informed homicide of what?

Burned Man looks up and sees Detective Riley. She is blocking the only way in and out of the computer room.

RILEY

You were at my crime scene today.

BURNED MAN

I was.

RILEY

You mind explaining to me what you're doing right now?

BURNED MAN

Searching for information.

RILEY

Are you a cop?

BURNED MAN

No.

RILEY

Then that's restricted.

BURNED MAN

I'm sorry.

He stands up.

RILEY

Not so fast. Who are you?

AL

Knock her down and make a run for it.

BURNED MAN

I've been hired by the family of a Sarah Torns from Akron Ohio. Their daughter was abducted by a man in a Brown Jetta. I heard on my police scanner about your scene and figured it was worth a look.

RILEY

You got any ID?

BURNED MAN

No.

She puts her hand on her gun.

BURNED MAN

Take it easy. We're on the same side.

RILEY

If you got nothing to hide then why did you run away?

BURNED MAN

Did you know about the license plates?

RILEY

No one got them.

BURNED MAN

The neighbor across the street saw your suspect staking out the home last week. He spoke to me.

RILEY

I call bullshit.

BURNED MAN

You're looking for a car with Pennsylvania plates. The guy spoke to the cop on the scene after he gave me his story. It's right here in the system.

She hesitates. She takes a step into the room and looks at the computer. The information is correct.

She leans in for a closer look. He steps out of the way.

RILEY

What else did the neighbor say?

She turns to see the door closing. She jumps up from the computer and runs out.

INT. POLICE HEAD QUARTERS HALLWAY- DAY

It's packed with people but there's no trace of Burned Man. Riley runs and weaves through people.

INT. POLICE HEAD QUARTERS LOBBY- DAY

She stops running. She scans for Burned Man. Again nothing. She walks out the front door.

EXT. POLICE HEAD QUARTERS- DAY

Riley analyzes the busy street scene. He's gone.

EXT. BUSINESS DISTRICT STREET- DAY

Burned Man walks down the crowded street with Al.

AL

That was too close.

BURNED MAN

What happened to your sixth sense?

AL

I tried to warn you but you weren't listening. What was up with you?

BURNED MAN

What?

AL

You figured out that computer system in about 30 seconds.

BURNED MAN

Maybe I used it before. You think I was a cop?

AL

It's possible. You did have a police guard on your hospital room.

A LAWYER (40s, well dressed) is smoking a cigarette and talking on his cell phone. He looks up and sees Burned Man talking to thin air and his mouth drops open.

AL

What did you find out?

BURNED MAN

Absolutely nothing. There's too many farm workers, too many veterinarians, and too many Jettas in Pennsylvania.

Burned Man stops.

BURNED MAN

We need a new strategy. What else do we know?

AL

His original idea was to inject Leonora with a tranquilizer.

BURNED MAN

He had a well thought out plan to abduct her. He parked the car on the street rather than the driveway so it wouldn't draw attention.

AL

So we can assume this was not his first barbeque. But I think we can rule out that he's a professional considering that he failed to spot the boyfriend before breaking in.

BURNED MAN

Maybe he does this as a hobby? Like a serial killer.

AL

But most serial killers are pretty good at not getting caught. After he shot Larry why didn't he get out of the area as quick as possible?

Burned Man looks up at the full moon in the late afternoon sky.

BURNED MAN

Maybe it's part of a ritual and it's too late to give up.

Burned Man walks away.

AL
Where are we going?

BURNED MAN
Back to the crime scene. Something
does not feel right.

The Lawyer watches Burned Man cross the street. He hangs up the phone and calls someone else.

LAWYER
I just saw the guy from New York that
everyone is looking for walking down
Market Street.

EXT. JANITOR'S HOUSE DAY

Riley leaves and walks to her car, a Ford Taurus.

EXT. LEONORA'S STREET- DAY

She's about to open the door when something up the road catches her eye.

Riley walks to a light brown Volkswagon Jetta. It has New York Plates, 127-N68. She looks inside. The car is spotless.

She heads back to her car but stops again. She turns around, takes out her phone, and snaps a photo. She then resumes her mission.

EXT. TOP OF TREE- DAY

Burned Man and Al are watching Riley.

BURNED MAN
Was that car there earlier?

AL
I'm not sure.

They see Riley get into her car and drive away.

AL

But that can't be our guy. This car has New York license plates.

Burned Man looks down at Lenora's house.

AL

He's not coming back. There's a cop watching this place.

BURNED MAN

That guy is sleeping in the car.

From their POV it's obvious that the cop is passed out. Al shakes his head.

AL

So anyway, this guy escapes from prison and he breaks into a house for money, clothes, and guns. Inside a newly wed couple is sleeping so he wakes them and ties them up. He whispers into the wife's ear and then goes into their bathroom. The husband panics and begs his wife--

BURNED MAN

There's someone in the backyard.

He flies down the tree.

EXT. LEONORA'S BACKYARD- DAY

A MAN IN SKI MASK (tall, lanky, will be called M.I.S.M. from now on) is holding a jar of red paint and a brush. He is drawing a small symbol on the broken back door.

BURNED MAN (O.S.)

So you waited for the cops to finish taking their photos and then you leave your calling card?

M.I.S.M. is startled. Burned Man is behind him.

BURNED MAN

My guess is that you need to sign your work. You just don't want them know who the artist is.

M.I.S.M. stares at Burned Man. How's this going to go down?

BURNED MAN

Where is she?

Burned Man lunges at the M.I.S.M....

M.I.S.M. tries to fight but it's no contest..

Burned Man grabs him by the throat and raises his fist to punch him...

FLASH BACK:

INT. DUNGEON- NIGHT

A DEAD WOMAN (black, 20s) lays on a stone slab. Her throat was cut and there is blood everywhere.

JUMP CUT:

INT. STEAM PIPE TUNNEL- NIGHT

We see a tunnel with old rotting steam pipes.

JUMP CUT:

EXT. BRICK WALL- NIGHT

The symbol from the back of house is painted on this wall amongst many other works of graffiti.

EXT. ROTTING BRICK BUILDINGS- NIGHT

Tall brick buildings rise from the ground in the middle of the wilderness. These are long abandoned victims of vandalism.

EXT. LEONORA'S BACKYARD- DAY

Burned Man is dazed. He lets go of M.I.S.M....

AL

What the hell are you doing?

M.I.S.M. punches him in the face and he falls...

He kicks Burned Man while he's down...

He pulls out his gun and points it at the Burned Man...

He spins 40 degrees and fires his gun...

The Cop pops out from the corner of the house and falls...

M.I.S.M. runs. Burned Man gets up and chases...

EXT. SIDE OF LEONORA'S HOUSE- DAY

Burned Man chases after the M.I.S.M....

The wounded Cop struggles to aim his gun. His hand shakes...

He fires...

Burned Man is shot in the thigh and falls down...

He gets up and limps forward. M.I.S.M. out runs him...

EXT. LEONORA'S HOUSE- DAY

Burned Man emerges...

In the distance car taillights disappear...

He moves forward and collapses in the neighbor's bushes...

His leg is losing a lot of blood...

END ACT 4

ACT 5

EXT. LEONORA'S NEIGHBOR'S FRONT YARD- NIGHT

From Burned Man's POV we see his eyes open and everything is in a fog.

The street is swarming with police and the glow of the flashing red and blue lights are everywhere.

A German Shepard is biting his leg. HALF A DOZEN SWAT COPS swarm us with their guns drawn.

The camera leans back and fades to black.

EXT. DARK HIGHWAY- NIGHT

The Brown Jetta with license plate New York 127 N68 speeds down the road.

A Dunkirk Police car pulls out from behind some bushes.

The Police car throws on its lights. The Jetta pulls over.

INT. POLICE CAR- NIGHT

OFFICER RAMON (black, 20s) pulls up behind the Jetta. He is alone. He picks up the radio.

RAMON

This Ramon.

RADIO

Go ahead, Ramon.

RAMON

I spotted the Volkswagon they're looking for in Buffalo heading east on Route 22. About one mile past the McDonalds. The vehicle has been pulled over.

RADIO

Copy. Wait for backup. Do not engage alone.

RAMON

Copy. Waiting.

He puts the radio down and waits. Staring at the Jetta.

The door opens and a Man steps out. We can't see the details of his face but he is white with blonde wavy hair...

RAMON

Son of a--

He gets out of the car...

EXT. DARK HIGHWAY- NIGHT

Ramon pulls out his glock and aims it at the Man...

RAMON

Stop right there!

The Man raises his hands. Ramon slowly moves to him...

The Jetta rolls backward. It's in neutral and is headed for Ramon's car...

RAMON

Stop the car!

The Man lowers his hands and dives into the driver's seat...

The break lights engage and the car stops...

The engine turns...

Ramon approaches the car with his gun drawn...

The parking lights flash. The car floors into reserve...

Ramon tries to get out of the way but the car turns...

Ramon shoots at the car...

The Jetta slams into him. He goes flying into the pavement...

The Jetta stops. The door opens and The Man pops his head out...

He carefully navigates the car backwards. It bounces as it rolls over Ramon and comes to a stop...

The Man gets out with his gun ready. He's wearing a very familiar ski mask...

He looks at the Ramon. He's definitely dead. M.I.S.M. takes the dead cop's keys...

He walks over to the police car. He opens the door and pops the trunk. He takes out a shotgun and loads it...

He heads to the car's front and blows away the dash cam.

INT. HOSPITAL ROOM- NIGHT

Burned Man wakes up. He is hooked up to machines and his pant leg is cut off. His thigh has been stitched up.

He tries to sit but he is restrained to the bed by a pair of handcuffs on each wrist.

AL

This looks a little too familiar.

Al is standing over him.

AL

You lost a decent amount of blood
but otherwise the wound was clean.
No bone damage.

He bends his leg and winces in pain.

AL

What the hell happened to you? One
minute you were kicking his ass and
the next you froze.

BURNED MAN

I saw something when I touched him.

AL

Like a vision?

BURNED MAN

He killed another black girl before
and I saw where he did it. It's an old
abandoned building complex. The symbol
from the back of the house was there.

AL

You had another vision at the hospital,
didn't you?

Burned Man nods.

BURNED MAN

I saw one of the guys who tried to kill
me getting tipped off from the cop.

AL

So you can see ghosts and you got
psychic powers?

Riley enters the room.

RILEY

Who was trying to kill you and which
cop was he working with?

She looks around the room.

RILEY

And who were you talking to?

BURNED MAN

Myself.

She sits down in the chair next to his bed.

RILEY

Who's trying to kill you?

BURNED MAN

I wish I knew their names.

RILEY

I can help you.

BURNED MAN

I'm sure you can.

RILEY

If someone wants to kill you we can
give you protection.

He tries to sit up but is restrained.

BURNED MAN

Can you help me take these off?

RILEY

Not yet.

BURNED MAN

I need to stretch.

RILEY

Who are you?

Burned Man lays his head back on the pillow.

RILEY

You have no ID and your fingerprints aren't in the system. Plus that name you gave me before for the missing girl is bull shit.

BURNED MAN

Was the neighbor also bullshit?

RILEY

What were you doing at the house?

BURNED MAN

Look I'm on your side. I saw the killer return to leave his mark.

RILEY

That doesn't answer my question.

BURNED MAN

I'm trying to save this woman and somehow, with less resources than you, I seem to be one step ahead.

Riley leans back.

BURNED MAN

What have you discovered about the symbol he painted?

RILEY

How do I know you didn't do it?

BURNED MAN

How do you explain the Jetta? I know you saw it before and you must have noticed it was gone after the shooting.

RILEY

Maybe you have a partner?

BURNED MAN

I'm not working with that guy I'm trying to stop him.

RILEY

Then why were you at the house?

BURNED MAN

A hunch.

RILEY

A hunch?

BURNED MAN

His work was interrupted. I thought he might need to come back to finish it. Like completing a ritual.

RILEY

You're quite the amateur detective.

BURNED MAN

I am. And I have more information that can help your case.

RILEY

I'm listening.

BURNED MAN

Can you first take off the handcuffs?

RILEY

Sorry. Captain's orders since you are a person of interest in this case.

BURNED MAN

You can't hold me without any charges.

RILEY

Actually we can keep you for up to two weeks if I say you're a possible terrorist.

Burned Man shakes his head.

BURNED MAN

You know I didn't shoot that cop.

RILEY

But I do know that you ran away from me twice when all I wanted to do was talk.

Riley stands up.

RILEY

I think you do really want to help. So please tell me what you know.

BURNED MAN

That symbol on the back of the house. I've seen it before.

RILEY

Where?

BURNED MAN

It was in an old building complex of about six, red brick, ten storey buildings with one giant one at least twenty floors tall.

RILEY

Outside of the city?

Burned Man nods.

BURNED MAN

Surrounded by woods.

RILEY

Uh huh. So you just happened to have seen this symbol once amongst hundreds of other pieces of graffiti and tonight you suddenly remembered it?

BURNED MAN

I realize it does sound crazy.

RILEY

Oh no. It sounds fine. And I have a bridge to sell to you.

BURNED MAN

Go check it out.

RILEY

Tell me about the shooting.

BURNED MAN

The clock is ticking detective.
He's going to kill that poor girl.

RILEY

What I don't like about you is that I
feel like you're hiding something.

Burned Man raises his arms as high as they go.

BURNED MAN

I won't be going anywhere, Detective.
You go there, find Lenora and
you're a hero. You come back empty
handed and I'm the one in trouble.

Beat.

BURNED MAN

But if you don't go and she dies then
that's on you. Other than that I'm
through talking without a lawyer.

Burned Man looks up at the ceiling.

Riley stares at him for a moment. She shakes her head and
walks out.

AL

How the hell are we going to get out
of this mess?

He sticks his head through the wall and moves it back in.

AL

Even if you did slip out of the cuffs
there's two cops guarding the door.

Al walks back over to the bed.

BURNED MAN

You got any ideas for how to get out?

AL

Tell your guards that you need to use
the bathroom. Once you're out of the
cuffs we'll find an opportunity.

The door to the room opens. The Lawyer steps in.

BURNED MAN

Who are you?

LAWYER

I'm your attorney.

BURNED MAN

My attorney? Who hired you?

He walks over to the bed. The Lawyer smiles.

LAWYER

I work exclusively for a client who
has a special interest in you.

He sits in the chair next to the bed and speaks softly.

LAWYER

He is very upset that you have
entered his city unannounced. It's a
serious violation of the truce.

BURNED MAN

Well first of all let me apologize
for any trouble I might have caused.
There was no disrespect intended and
I apologize for being here unannounced.
I had pressing business but it is now
resolved and I can be on my way.

LAWYER

It's not going to be possible. But my employer greatly values your past working relationship and while this gets sorted out you'll be in his care and hospitality.

He claps his hands loudly. The 2 POLICE GUARDS enter.

AL

This is a set up.

BURNED MAN

I think I would rather stay here.

LAWYER

Don't be ridiculous.

One of the cops undoes the handcuffs.

BURNED MAN

I mean it. I don't think this will take long to sort out.

LAWYER

You're in good hands. I will make all of your legal problems disappear.

AL

They'll disappear because you'll disappear.

He mimics a gun shooting himself in the head.

BURNED MAN

I'm not going.

LAWYER

If you don't then Officer Chavez will shoot you for trying to steal his gun.

CHAVEZ

There's no cameras in here.

Burned Man looks at the Cops and the Lawyer.

END ACT 5

ACT 6

EXT. OLD STATE HOSPITAL- NIGHT

This is the place from Burned Man's vision: The old state hospital is a collection of buildings built between the late 1800s and 1950s. It's been closed for years and it's now full of broken windows and graffiti. This is urban decay in the middle of nowhere.

The only light comes from a full moon but there are also a DOZEN POLICE OFFICERS with flashlights.

Riley is with them. She is slowly examining the graffiti. SERGENT JABINSKI (30s, female) runs up to her.

JABINISKI

We're being pulled off. A Dunkirk cop making a traffic stop on the Jetta you reported was murdered.

RILEY

You do what you got to do.

Riley goes back to studying the graffiti.

JABINISKI

You're not coming?

RILEY

Not yet.

JABINISKI

Dunkirk is 30 miles away in the other direction. If your guy was there then it looks like he wasn't coming here.

RILEY

I got a hunch.

JABINISKI

Call for back up if you find anything.

She joins the group leaving. Riley returns to her mission.

INT. HOSPITAL HALLWAY- NIGHT

The Lawyer leads Burned Man down the hallway as the Two Police Guards flank him. Al joins the group.

AL

There's an emergency exit right around the corner. You might be able to make it if you run.

They turn the corner. Burned Man spots the exit.

The Lawyer opens it and they step outside onto the street.

EXT. STREET- DAY

There's a lot of traffic with some shops that are open.

Parked next to the door is an Escalade with TWO ZIPS (well dressed Italian men in their 30s, one tall, one short and stocky) waiting outside.

The Lawyer turns to the Cops.

LAWYER

That will be all. Thank you.

The Cops go inside. The Tall Zip opens the Escalade's door. Al takes a look inside.

BURNED MAN

Where are we going?

LAWYER

My client would like a meeting.

AL

These guys have shovels in the back and plastic wrap over the seats.

BURNED MAN

Look guys. I was raised not to go into cars with strangers. So we're going to have a problem if you don't tell me who your client is.

The Lawyer smiles.

LAWYER

You know who.

BURNED MAN

Is it Indio?

The Lawyer laughs.

LAWYER

Despite what you're old boss might have said. Loyalty still exists in Buffalo.

BURNED MAN

Fair enough. But if you're going to kill me then you can at least give me the decency of knowing who gave the order. Considering my history here.

What's the harm? He was a good soldier and he'll be dead as soon as the car starts moving.

LAWYER

Anthony Soreno.

AL

Boss of the Buffalo crime family.

BURNED MAN

I don't remember him.

He walks to the SUV and punches the Tall Zip in the throat...

He steals Tall Zip's gun from the holster under his jacket...

He puts Tall Zip in a headlock and holds him as a human shield while the gun is pointed at the Lawyer...

The Short Zip has his gun pointed at the Burned Man...

LAWYER

That man is a professional and you are at close range.

BURNED MAN

Oh I'm not too worried. This guy in front of me was a professional too and look what happened. Besides, if I die my muscle spasm will pull the trigger.

AL

Five years ago there was a mob shooting on the street where a teenage daughter and her mother were killed. That was followed by a huge law enforcement crackdown.

BURNED MAN

Another public mob shooting? That's some attention no one wants.

LAWYER

You don't need to act like this. Soreno just wants to talk to you.

BURNED MAN

That's why the seats are covered in plastic and you got shovels in the trunk?

The Short Zip takes a step forward.

BURNED MAN

Don't you fucking come closer.

LAWYER

Let's just all relax.

BURNED MAN

How am I supposed to relax when you plan on killing me?

LAWYER

Lower your gun.

No one moves.

LAWYER

Now, Frederico!

The Short Zip obeys.

LAWYER

We don't want any trouble.

BURNED MAN

I don't believe you.

He lets go of his hostage and kicks him to the ground.

He slowly backs up while keeping the gun on the Lawyer.

BURNED MAN

I'm leaving now. There won't be any trouble if you don't follow me.

TALL ZIP

You have my gun.

BURNED MAN

I'll mail it back when I'm done.

He runs into the traffic...

The Short Zip raises his gun and tracks him...

Burned Man zig zags through the cars and hops the divider...

Short Zip watches Burned Man disappear and lowers his gun.

LAWYER

Shit.

EXT. OLD STATE HOSPITAL- NIGHT

Riley continues scanning through the graffiti. Her cell phone rings. She picks it up.

RILEY

Riley.

INT. HOMICIDE SQUAD ROOM- NIGHT

Valadez is sitting at his desk with his phone on his ear.

VALADEZ

What the hell are you doing at the old hospital by yourself?

The scene is intercut between their conversation.

RILEY

Who told you?

VALADEZ

Jabiniski.

RILEY

I need to be sure.

VALADEZ

I know you do. But if you ask me that guy in the hospital is involved with this and he's just messing with you.

RILEY

Maybe he is involved and we need to follow his clues.

VALADEZ

Maybe. But I've been doing this for twelve years and I never had a case with an evil genius sociopath. He's just trying to waste our time.

RILEY

I can't leave until I know.

Valadez rubs his hand through his hair.

VALADEZ

You need me to come down and help?

RILEY

I'm okay. If you left now I'd be long finished before you got here.

A manila envelope is placed on Valadez's desk.

VALADEZ

Okay. Call me if you see anything. And let me know when you leave.

RILEY

All right.

She hangs up her phone and resumes her search.

INT. HOMICIDE SQUADROOM- NIGHT

Valadez hangs up, opens the envelope, and reads it. His eyes widen.

EXT. OLD STATE HOSPITAL- NIGHT

Riley scans through the graffiti with her flashlight. Something catches her eye and she moves the light to it.

It's the symbol from the house.

She takes out her phone and snaps a photo.

She then goes back to scanning the area. The symbol is above a doorway that has been closed up with cinder blocks. She scans the nearby area with her flashlight and sees it...

A Manhole cover that's missing overgrown vegetation...

She moves closer to take a look...

A twig breaks...

She looks down at her feet but there is only grass...

M.I.S.M. materializes from the shadows and grabs her from behind...

She reaches her hand over her gun...

He shoves and needle in her neck...

She falls limp with her gun still in the holster.

EXT. UNDER SANDRA'S DECK- NIGHT

Burned Man grabs his bag.

EXT. SANDRA'S BACKYARD- NIGHT

He climbs out and sees Sandra.

SANDRA
Did you get him yet?

BURNED MAN

The police know where to find him.

He picks up the bag.

BURNED MAN

I'm sorry that I couldn't bring
Larry's killer to you.

SANDRA

So you're leaving now?

BURNED MAN

Some bad people from my past made it
clear they don't want me around.

Al appears.

AL

No one is out front.

LARRY (O.S.)

She's still in danger.

Burned man turns to see Larry.

INT. SANDRA'S KITCHEN- NIGHT

Sandra hands Burned Man a map atlas. He has new clothes on.

SANDRA

Once you get off the throughway you
make a right at the light and then
drive for about five miles.

She hands him car keys.

SANDRA

It's been a while since I drove it
but I think the gas is still full.

BURNED MAN

Thank you.

SANDRA

You tell Larry he made me proud.

BURNED MAN

He knows.

SANDRA

Even if you can't bring me this
bastard I want you to come back here.

BURNED MAN

You'll get your car back.

SANDRA

That's not what I meant. There's a lot
of folks around here that can use your
help.

He nods okay.

SANDRA

Bring that girl home.

INT. SANDRA'S GARAGE- NIGHT

Burned Man opens the garage and sees a pristine 1991 Toyota
Camry. He gets in it.

INT. SANDRA'S CAR- NIGHT

Al and Larry are in the back seat.

AL

Do you even know how to drive?

BURNED MAN

We'll find out.

He puts the key in the ignition and turns it.

Nothing happens.

AL

I think the battery's dead.

BURNED MAN

When was the last time she drove this?

LARRY

About ten years ago.

AL

You do realize the public
transportation is not an option?

EXT. STREET- NIGHT

Every 4th house has people hanging out on their porches.

Burned Man walks down the street trying to stay in the
shadows. Larry and Al are behind him.

AL

I don't get these new cars today with
their computers and sensors. I miss
the old days when you just had an
engine and transmission.

LARRY

What did you use to drive?

AL

I had a Cadillac. But my pride and joy
was a 67 Dodge Charger I was restoring.
Never got to finish it though.

Burned Man points to an older Honda Civic.

BURNED MAN

That one?

AL

Too new.

BURNED MAN

It's at least ten years old.

AL

I don't know how to hotwire it.

LARRY

I never had a car.

An Escalade comes speeding down the street...

AL

It's the zips.

BURNED MAN

Who?

AL

The mafia.

Burned Man runs away from the street towards a house...

The SUV passes. Tall Zips hangs out the window shooting...

Burned Man dives behind some bushes...

The people on the porches duck...

Tall Zip gets out of the SUV and walks to the house...

Burned Man grabs him and pulls him into the bushes...

A shot gets fired at the car...

Short Zip gets out and runs to the house with his gun...

A shot fires out of the darkness...

Short Zip shoots back. He unloads a clip...

Tall Zip falls out of the bushes. He's been shot dead...

A car door shuts...

Short Zip spins to see Burned Man in the Escalade's driver's seat and he sprints...

He jumps onto the hood as Burned Man gets the SUV in gear...

Short Zip holds on to the hood with one hand and aims his gun with the other...

Burned Man slams on the breaks...

The inertia throws Short Zip off the hood and into a tree...

Burned Man rolls down the window to look at him...

Short Zip is dead. Burned Man drives away into the night.

END ACT 6

ACT 7

INT. RILEY'S JAIL CELL- NIGHT

Riley wakes up in a tiny jail cell. Her hands are handcuffed together and she stands up to look around. The area outside of the cell is dark with the only light coming from torches hanging on the wall.

About 20 feet away from her is what looks like an altar with a deer tied to it.

A large door opens and M.I.S.M, wearing priest robes and a headdress, enters the room. His mask is gone but his face is still obscured.

RILEY

Hey!

He walks past her without turning.

RILEY

I'm talking to you!

He kneels in front of the deer and says a silent prayer.

He pulls out a stone knife from his robe, grabs the deer, and cuts its throat. It panics.

The animal's fight slows down. It collapses. The blood spills into a gutter on the slab where it is collected into a pool.

Riley shakes the bars to her cell. They don't budge.

EXT. OLD STATE HOSPITAL ROAD- NIGHT

The Escalade stalls out.

INT. ESCALADE- NIGHT

Burned Man opens his door.

BURNED MAN

I guess that's it for the gas.

He steps out.

EXT. OLD STATE HOSPITAL ROAD- NIGHT

He walks down the road with Al and Larry.

AL

It's not much further.

Larry disappears.

INT. LEONORA'S JAIL CELL- NIGHT

LEONORA (late 20s, Black, beautiful, wearing toga) sits there crying...

M.I.S.M. opens the door...

LEONORA

No!

She cowers in the corner. He grabs her...

She bites his hand. He pulls it back in pain...

She attempts to run past him...

He blocks the exit and punches her...

Larry stands outside of the cell watching. Powerless...

EXT. OLD STATE HOSPITAL- NIGHT

Burned Man emerges from the dark woods...

BURNED MAN

So this is it?

AL

Look!

He points to a Ford Taurus. Burned Man runs over to it...

BURNED MAN

There's a radio.

He pulls the handle. It's locked...

He picks a rock up from the ground and breaks the window...

The car alarm goes off. He unlocks the door and opens it...

INT. TAURUS- NIGHT

He grabs the radio...

BURNED MAN

I am calling from Detective Riley's car C53 C34 at the Old State Mental Hospital off Exit 49. She is my hostage and will be killed in the next 30 minutes if my demands are not met. Come here to talk. This radio is off.

He turns the radio off...

AL

He's coming.

EXT. OLD STATE HOSPITAL- NIGHT

Burned Man bolts from the car. He dives into the nearby woods and hides in the shadows with his gun ready...

Out of the darkness of the buildings M.I.S.M appears...

Burned Man aims his gun at him...

M.I.S.M turns off the alarm with Riley's keys. He walks over to the car. He sees the broken window and stops...

AL

You kill him and we may never find out where he is hiding the women.

Burned Man nods...

M.I.S.M. pulls out his gun and scans the area. It's littered with footprints...

Burned Man is absolutely silent as he waits...

M.I.S.M slowly walks backwards into the dark...

AL

I got him.

M.I.S.M moves between two buildings and runs...

EXT. OLD STATE HOSPITAL ALLEY- NIGHT

He runs into an alley way and makes a turn...

EXT. OLD STATE HOSPITAL LOADING DOCK- NIGHT

He lifts up a manhole and climbs in. Al follows him down.
The manhole closes...

INT. LEONORA'S JAIL CELL- NIGHT

Leonora is crying on the floor. Her face is bruised.

LARRY

I'm sorry I couldn't protect you.

RILEY (O.S.)

Hello?

Her voice is faint and echoes. Leonora looks up.

RILEY (O.S.)

Is there someone else here?

LEONORA

Help!

RILEY (O.S.)

Are you Leonora?

She gets up and smiles.

LEONORA

Oh God yes!

RILEY (O.S.)

I'm Detective Jennifer Riley.
I'm going to get you out of here.

Larry leaves Lenora.

INT. RILEY'S JAIL CELL- NIGHT

She has her belt looped around the top of the bars and is
trying to pull them down...

RILEY

As soon as I get myself out first.

They won't move.

EXT. OLD STATE HOSPITAL- NIGHT

Burned Man is right where we left him. Al appears...

AL

You're not going to believe the set up that this ass hole has here.

BURNED MAN

Where is he?

AL

Underground. This place is connected through tunnels that have old steam pipes. The women are in the boiler building.

Burned Man heads to the complex and stops...

BURNED MAN

Which one is it?

AL

Follow me.

EXT. OLD STATE HOSPITAL ALLEY- NIGHT

Al leads the Burned Man...

AL

Every window and door at the boiler building is bricked over so the only way in is through the tunnels.

EXT. OLD STATE HOSPITAL COURT YARD- NIGHT

They step into the courtyard. Al points out a manhole...

BURNED MAN

Won't he be expecting me?

AL

He is and he booby-trapped the tunnels.
But he's on the run. This guy wants to
cut his losses and get the hell out of
here.

BURNED MAN

Do you know which way to go?

AL

More or less.

Burned Man rips a piece of metal off an old park bench...

He lifts the manhole cover with it and jumps in...

INT. TUNNEL'S-NIGHT

Al is there waiting for him. The tunnel is pitch black with
the only light coming from Al. The ground is wet. It's
narrow and crowded with old pipes.

AL

I wouldn't breath too hard in here if
I was you. These pipes are coated with
asbestos.

Al leads Burned Man through the tunnels...

AL

Watch your step there.

He points to trap door in the ground. Burned Man sidesteps
it...

INT. RILEY'S CELL- NIGHT

Riley pulls on the bars again with her belt...

It snaps and she falls on the ground...

INT. TUNNELS= NIGHT

Burned Man approaches a heap of scrap metal that is
blocking the tunnel...

AL
Don't touch it.

He points to an opened extension cord on the floor...

AL
It's electrified.

Burned Man picks up the cord and gently moves it away. He removes the scrap metal blockage...

AL
He's got a lot of traps that use electricity. The power is tapped into outside lights no longer used by the state.

Burned Man removes the last piece of metal. He can see light at the end of the tunnel...

BURNED MAN
Sounds dangerous.

He picks up the extension cord and drops it in a lone puddle. The wire dances and then falls limp...

The lights down in the tunnel disappear. Burned Man continues his walk...

AL
That cord should lead us to him.
Wait!

Burned Man slams into a metal door...

He kicks it but it's not broken. Al sticks his head through the it...

AL
The boiler building is just behind that door.

Burned Man, puts his gun in his waistband, backs up and runs into it at full speed...

Al turns around to see Burned Man coming...

AL

No!

Burned Man knocks the door open and falls into...

INT. PIT- NIGHT

He braces his arms and legs to stop the fall. He's about 6 feet from the top and can't see the bottom. Al looks down...

BURNED MAN

Al, why didn't you say anything?

AL

I tried to warn you.

Al comes inside to provide light...

BURNED MAN

How much farther?

Burned Man jimmies his way up...

AL

I'll take a look in a minute.

INT. TUNNEL- NIGHT

Burned Man climbs out of the pit...

He gets hit in the head with a baseball bat...

Standing over him is M.I.S.M in a pair of night vision goggles...

M.I.S.M hits him in the ribs...

He jabs the bat into the Burned Man's bullet wound...

Police Sirens are heard far away...

M.I.S.M stops. The police are getting closer...

M.I.S.M.

They will die without purpose.

He gives Burned Man another hit to the ribs...

He then takes Burned Man's gun and runs into the darkness...

Burned Man stumbles to his feet and limps on...

INT. RILEY'S CELL- NIGHT

Riley is desperately shaking the bars trying to budge them...

M.I.S.M walks past her dumping gasoline on the floor...

RILEY

Hey!

He dumps gas on the deer corpse...

RILEY

Wait!

He ignores her and disappears from her view...

INT. BASEMENT STORAGE ROOM- NIGHT

Burned Man stumbles into a storage room and looks around.
It's dark...

The room is full of junk; file cabinets, stretchers, and basically everything the state decided to store and forget about...

Under a door he can see a faint light. He steps towards it...

INT. BOILER ROOM- DAY

The former employee locker room has been converted into a make shift sacrifice altar. The lockers have been turned over and fashioned into a platform...

Satanic murals and symbols cover the walls...

M.I.S.M is dumping gas everywhere while chanting...

He hears something and stops to listen...

Police sirens are getting close...

But there is also something else creaking...

A gurney being pushed by Burned Man slams into him and he falls down...

M.I.S.M lifts his gun and shoots at Burned Man...

Burned Man dives behind the altar...

M.I.S.M gets up and aims his gun...

He gets hit in the head with a piece of cast iron. He stumbles down. Burned Man hits him again...

M.I.S.M collapses...

He moves in for the kill. Al comes up next to him...

AL

This place is about to burn down.

Burned Man looks around...

AL

All of these torches have a fuse rigged to them. They're going to ignite the gasoline.

Burned Man sees it. This is going to happen real soon...

AL

Come on.

Burned Man is fixated on the flames...

BURNED MAN

I don't like fire.

AL

Well you're going to get burned again if you stay here.

He pushes Burned Man but his arms pass through him...

AL

Go.

Burned Man breaks his gaze and moves...

INT. RILEY'S CELL- NIGHT

Riley has a floss pick shoved in the hole of the lock...

Burned Man runs up to her door...

RILEY

You're not supposed to be here.

He smashes the cast iron against her lock...

BURNED MAN

Neither are you.

He opens the door and she comes out...

INT. LEONORA'S CELL- NIGHT

Burned Man smashes her lock open. Riley opens the door...

LARRY

You made it.

Riley helps Leonora up...

RILEY

We're getting out of here.

Burned Man looks at a torch. The fuse is millimeters away. He points it out to Riley...

BURNED MAN

This place is going to be on fire in a couple of minutes.

He ushers the women out of the cell...

LARRY

Thank you.

Burned Man nods. He leads the group out...

INT. BOILER ROOM- NIGHT

The group passes through. Burned Man looks down to where he left M.I.S.M. He's gone now. Only the mask is left behind...

BURNED MAN

Son of a...

He looks around to see where he could be...

RILEY

We have to go now.

She grabs his arm and pulls him...

BURNED MAN

He's gone.

The sirens above them are really loud...

RILEY

He won't get far.

They move on...

INT. STORAGE ROOM- NIGHT

They push through the junk...

A fuse on a torch ignites...

INT. BOILER ROOM- NIGHT

The fuses in here ignites...

INT. LEONORA'S JAIL CELL- NIGHT

The fuse here catches...

INT. STORAGE ROOM- NIGHT

They reach the mouth of the tunnel...

The room explodes...

The force throws them into the tunnel...

INT. TUNNEL- NIGHT

Burned Man helps the women to their feet. The area behind them is consumed by flames...

Burned Man looks at the fire as the tunnel fills with smoke. Al appears...

AL

If you don't get out of here now that smoke will kill everyone.

BURNED MAN

I know the way out.

He leads the women. They approach the door he broke...

BURNED MAN

Watch your step.

Riley hops over the hole. They help Lenora cross it and then Burned Man follows...

The smoke is filling up fast...

BURNED MAN

Be careful. There's a few trap doors here. Let me stay in the front.

The women nod...

He moves as quick as he can and they follow...

But Burned Man is hurting. The adreneline is wearing off and he is limping along. The women are in much better shape than he is and he is slowing them down...

The tunnel fills with more smoke...

Leonora coughs. Riley grabs her and keeps her head down. They're squatting as they walk to avoid smoke inhalation...

AL

Here's one.

BURNED MAN

Watch your step.

The women step over it...

Burned Man coughs. Riley grabs him...

AL

You're close. About fifty more feet.

BURNED MAN

How many more trap doors are there?

RILEY

Who are you talking to?

AL

Just one I think.

Burned Man coughs violently. He sits down...

RILEY

What the hell are you doing?

BURNED MAN

Giving up.

RILEY

No.

He struggles for air.

BURNED MAN

Look, it's about fifty feet to the manhole where you can climb out. I'm just slowing you down.

RILEY

I'm not going to let you die.

BURNED MAN

This place is filling up with too much smoke. That woman can't get out of here without your help. If you stay with me we'll all choke to death.

Riley grabs his arm...

RILEY

We can all make it.

BURNED MAN

No. Now go. I've been through way too much shit today just for her to die.

She lets go...

BURNED MAN
There's one more trap door. Watch
where you step.

RILEY
You didn't tell me your name.

BURNED MAN
Ahora Sing.

She grabs his hand...

RILEY
I'm going to come back for you.

JUMP CUT TO:

EXT. ROOF TOP- NIGHT

From a POV Shot we are chasing ASAKA GRIM (13, black,
wearing blue and white) He gets to the roof's edge and
looks back...

The camera stops moving and a gun is raised...

Asaka turns around with fear in his eyes. Something is in
his hand. A rifle?

The object points at us and we shoot...

The boy falls to the ground...

Valadez opens the door to the roof and looks at the scene...

Asaka was holding a crowbar. He is dead...

He looks at the boy and then looks back at us...

RILEY (O.S.)
It looked like a gun.

Valadez stares at the boy.

VALADEZ
We're going to fix this.

JUMP CUT TO:

INT- TUNNEL- NIGHT

She releases his hand...

His face has changed and she notices it. It's off putting...

She grabs Leonora and runs into the darkness...

The smoke is getting very thick. He crawls on the ground.
Al stays with him...

AL

You're doing good. Don't give up.

BURNED MAN

I don't think I can make it.

AL

That's the wrong attitude.

BURNED MAN

I feel terrible.

AL

Mind over matter.

BURNED MAN

I want to sleep.

AL

No. You need to stay awake.

BURNED MAN

Al, can you let me know when they
make it out?

AL

I can't leave you.

BURNED MAN

Please just let me know.

AL

Promise me you won't sleep.

Burned Man nods...

EXT. COURTYARD- NIGHT

The manhole opens and smoke shoots up. Leonora climbs out, followed by Riley...

DOZENS OF POLICE OFFICERS SWARM THEM.

COPS

Freeze!

RILEY

I'm Detective Jennifer Riley.

Riley holds up her badge. The police throw a blanket over Lenora. Valadez breaks through the cops and hugs her.

RILEY

There's one more guy down there.

She heads back to the manhole. Valadez grabs her.

VALADEZ

It's too dangerous.

She pushes him away and runs. The Other Cops restrain her.

RILEY

I won't leave him.

The pillar of smoke is pitch black.

VALADEZ

The fire department is on the way.
They'll find him.

INT. TUNNEL- NIGHT

Floor to ceiling is filled with thick black smoke...

Burned Man lays on the floor choking, trying to crawl to the exit...

JUMP CUT TO:

NOTE: ALL SHOTS ARE POV.

EXT. BACKYARD BIRTHDAY PARTY- DAY

The Little Girl blows out her candles. About 2 dozen FRIENDS AND FAMILY (all Latino) clap.

EXT. HOUSE KITCHEN- DAY

A BEAUTIFUL WOMAN (blonde, Latina, 20s) is washing dishes. She turns around and looks at the camera.

EXT. SWAMP- NIGHT

A gun is placed on the back of a MAN's head. We don't see his face.

EXT. GHETTO STREETS- NIGHT

We're in a violent gunfight where we are backing up. We bump into someone. INDIO (30s, latino, long silver hair). He is also fighting. He turns and smiles.

INT. APARTMENT- NIGHT

We're laying on a couch as the Beautiful Woman performs surgery.

She smiles.

INT. BEDROOM- NIGHT

Indio is pointing a gun at the Beautiful Woman's head.

BEAUTIFUL WOMAN (O.S.)
All women are liars.

EXT. CEMETERY- NIGHT

We are in a cemetery sitting on a tombstone.

We look at our watch. 4:24am.

A cigarette gets stomped out and a bouquet of roses falls to the ground.

INT. TUNNEL- NIGHT

Burned Man lays on the ground with his eyes closed...

Al appears...

AL

I found another way out.

Burned Man opens his eyes. He crawls and follows Al...

About ten feet away from where he was is a door. He stumbles to his feet, choking on the air...

He crashes his body into the door with all his strength, which isn't much. It doesn't move...

AL

Try the handle, tough guy.

He pulls the handle and it opens. He jumps into the darkness and slams the door behind him...

INT. MORGUE TUNNEL- NIGHT

Burned Man falls to the floor and gasps on the fresh air. Al's aura brightens to light the area.

BURNED MAN

What is this?

AL

Underground passage from the resident buildings to the morgue.

Burned Man breaths hard and coughs. Another minute in there and he would have been dead.

BURNED MAN

Did they get out?

AL

They did and here's a whole army of cops up there. I think it's time we leave.

Burned Man stands up.

BURNED MAN

This connects to the morgue?

AL

Yeah. We can get out over there
before they close off the area.

Al starts walking and Burned Man follows.

BURNED MAN

There must be a lot of ghosts here.

AL

More than you'd like to know.

BURNED MAN

You can see them?

AL

Yup.

BURNED MAN

How come I see you and not them?

AL

Because a ghost has to choose to
be seen.

LARRY (O.S.)

Leonora made it.

They turn around to see Larry. He smiles for the first
time.

LARRY

You saved her life.

The SOUL COLLECTOR (black woman in her 20s with 1940s nurse
uniform) appears. Larry walks over to her.

A large portal opens up in the tunnel. Larry steps through
it and disappears.

The Soul Collector looks at Burned Man. She nods to him and
then steps in the portal. It vanishes.

BURNED MAN

He crossed over.

AL

His business was finished.

Al walks away and Burned Man follows.

BURNED MAN

What's your business?

AL

It's complicated.

BURNED MAN

Come on Al. We're in Buffalo for a reason. You were murdered and you know a lot about these mob guys. What happened?

AL

Long story short?

BURNED MAN

Please.

AL

I was an accountant and Soreno was a client. Some money went missing, he blamed me, and here we are.

BURNED MAN

Did you take it?

AL

Yeah. Donated it to the Ronald McDonald house. Figured I can do one thing nice given all the misery he causes.

BURNED MAN

And you didn't think he would've had you killed?

AL

An FBI agent named Mosely told me I was protected.

BURNED MAN
Obviously he lied.

AL
Obviously.

An ELDERLY MAN (70s, patient uniform) appears.

ELDERLY MAN
Excuse me, sir? I was wondering if
you could help me.

Burned Man and Al look at each other.

END ACT 7

ACT 8/ EPILOGUE

INT. HOMICIDE SQUAD ROOM- NIGHT

Riley is at her desk studying photos of the burned altar.
Valadez sits down across from her.

VALADEZ
You should go home.

She doesn't look up from the photos.

RILEY
In a little while.

VALADEZ
What are you going to say in your
statement?

She looks up at him.

RILEY
How bad do I look?

Valadez leans back in his chair.

VALADEZ
Right now you're the hero. You
saved that girl when everyone else
was looking in the wrong place.

She puts down the photos.

RILEY
But?

VALADEZ
If you tell them that you got
captured they'll eventually use it
against you to say you're a bad cop.

Riley sighs.

RILEY
I was tipped off about the hospital
by the person of interest we had in
custody from our police shooting.

RILEY (CON'T)

While at the hospital following up on the tip the POI somehow escaped, joined me and assisted in my discovery and rescue of Leonora where I believe he perished in the fire.

Valadez nods. Riley starts packing.

VALADEZ

Think about the details.

RILEY

One thing is bothering me though.

VALADEZ

What?

RILEY

How did the mystery man get released?

VALADEZ

Super star lawyer Bruce Finkle.

She stops packing.

RILEY

What does this guy have to do with Soreno?

VALADEZ

No idea. But if anyone gets too aggressive with their questions then you should bring up why a suspect in a cop shooting was released so quickly.

She nods in agreement.

RILEY

Did the DNA tests come back yet?

VALADEZ

Nothing so far.

She goes back to her packing.

VALADEZ

I got a theory. Your knight in shining armor is the real killer.

RILEY

I thought about that before. But our shot cop confirms those two men were fighting.

VALADEZ

Maybe. Or maybe the shooter was a concerned citizen trying to play vigilante. My whole problem with your guy is that he is at the right place at the right time too often.

RILEY

It's possible.

VALADEZ

You saw the real killer?

RILEY

Not his face.

VALADEZ

Did you see the two of them together?

RILEY

No.

VALADEZ

Maybe it is a coincidence, maybe it's not. But it's suspicious.

Riley is ready to go home.

VALADEZ

Tomorrow. What time is your statement?

RILEY

Ten.

VALADEZ

Screw them. Get some rest and come in when you feel like it. You earned it.

RILEY

Okay. Good night.

VALADEZ

Feel better, kid.

She walks out of the squad room. Valadez sits at his desk.

He hears the door close and looks to make sure she is gone.

She is. He takes out his cell phone, opens the drawer, and pulls out the manila envelop. It's the DNA results.

He walks into an interrogation room.

INT. INTEROGATION ROOM- NIGHT

He pulls out the cable from a camera. He sits down at the table and dials a number.

VALADEZ

Good morning this is Valadez from
Buffalo. How are you?

(beat)

VALADEZ

You are right. This is very important.
It's regarding the missing man from
New York you boys are looking for. I
found him.

FADE OUT.