

BREADCRUMBS

Screenplay by

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EXT. WINDOW - DAY

Rain pours down. Raindrops fall onto the window, which is unable to be seen through because of the blinds.

TITLE CARD: A FILM BY MARCO FALCONE...

Fade to --

TITLE CARD: BREADCRUMBS

Footsteps against a wooden floor are heard from inside the building.

A man peers through the blinds of the room, looking out into the streets.

INT. ROOM - DAY

A view of the streets from the small opening. He opens the blinds, illuminating the room and our characters.

ALEC - Early twenties, slim. Dark hair encompasses his blue eyes, which are tender from sorrow.

He sits in a elegant room, where two men can comfortably sit and chat.

The LAWYER, who has opened the blinds, holds in his hand a document full of papers.

He sits down opposite of Alec.

He speaks, but Alec is not focused on his words, but on his mind. All he hears are drowning mumbles.

The lawyer reads off the paper, and shows certain documents to Alec's face, which he glimpses at, but doesn't pay attention to.

ALEC (V.O.)

At the time of my sister's death, I
was at the lowest in my life;
simply living seemed to be a burden
to me.

INT. GAMBLING ROOM

A couple of men surround the table, playing a game of poker.

SUPERIMPOSE: 72 HOURS PRIOR.

Alec – with his tie loosened – makes a decision about the game at hand, graciously holds his five cards. A glass of scotch awaits below him.

ALEC (V.O.)

Every night before I went home, I would stop by the bar, have a couple of drinks, then gamble with skimpy men begging for some luck. Myself included.

He shakes his head, tossing the cards onto the table.

The men around the table chatter at his decision. Chips are shuffled.

He brings the musky drink to his lips. He swallows intensely.

INT. ALEC'S FLAT - NIGHT

Alec lays comfortably on his large bed, legs bent and crossed.

Lighting is dimly painted by the one lamp in the room.

Scattered around are loose sheets of paper. Some are intact, some are crumbled.

In his left hand, he holds a clipboard with a vast amount of blank paper clipped. In his right, a pen. He tries to scribble a few ideas.

ALEC (V.O.)

When I finally arrived home, I'd lay down on my bed, surround myself with paper, and try to spill anything on paper. My mind was usually dry, despite the nourishment of cold brandy. When I bring myself to those days again, I wonder how I kept my dream of writing alive.

The phone rings.

Alec hesitates to answer.

ALEC (V.O.)

On that night, I received a phone call.

(MORE)

ALEC (V.O.) (CONT'D)
I wondered to myself why anyone
would need to call me. I almost
didn't answer.

A couple of rings pass. He drops whatever he is holding and stretches over the phone, taking the whole base with him to bed.

He picks up the phone.

ALEC
Hello?

He listens.

ALEC (V.O.)
It was my sister. We hadn't talked
since her wedding.

They talk.

ALEC (V.O.)
I remember in that moment, I felt
more happy and nourished than I
have in a while. That night, I
forgot the way everything was. My
thoughts were on Jessica.

Alec slowly puts his down, then stands up. He walks towards the window, looking into the streets.

He sighs, looking down towards the windowsill:

A picture of his mother.

He slowly picks it up. He smiles at her, as she does to him in the picture.

He puts the picture down, and makes his way back to his bed, undressing.

INT. RESTAURANT - EVENING - CONTINUOUS

The smile of his mother, to the smile of his sister;

Jessica examines Alec,

JESSICA
You've grown up to look so much
like our father.

Alec smiles.

ALEC

And you like our mother. You always did remind me of her. You still do.

JESSICA

She would be very proud of you if she were here.

Alec laughs.

ALEC

(Degrading himself playfully)

I think she would be disappointed; no house, no grandchildren nor wife...

JESSICA

Your novels are amazing, Alec. Don't ever think you're a disappointment.

(Rest)

You know, when we're distant from each other, those books are such a comfort to me. I felt as though you were alive in them, as if those times of our childhood had come back alive.

ALEC

Well, our childhood has such an impact on these stories, you have no idea. When you're lost in your imagination, the best inspiration you have is the memories you want to bring back.

(Pause)

My books are built on them, that's why they are good.

(Amused - True)

No one will read them twice, though.

Alec smiles.

ALEC (CONT'D)

I hope we won't talk of me all night.

Alec brings his hands to Jessica's on the table.

ALEC (CONT'D)

... Tell me honestly. Is everything alright?

Jessica forces a smile.

JESSICA
Everything's fine.

He holds a gaze, studying her, until the waiter arrives with their plate of food.

Jessica takes her hand away.

INT/EXT. STREETS - CAR - EVENING [DRIVING]

Jessica sits in the passenger seat as Alec drives. She has the same expression as she did in the restaurant.

ALEC (V.O.)
Jessica never seemed to be this quiet. She kept giving me that same expression, and it was driving me nuts.

He glances at her as she blankly stares out the window of the car.

ALEC
Are you ever going to tell me what's on your mind?

JESSICA
Alec, I told you; everything is fine.

Alec sighs,

ALEC
I'm not an idiot.

There is a brief silence between them.

ALEC (CONT'D)
If you won't tell me what's wrong, then I'll just have to cheer you up without knowing.

He turns on the car radio. He switches to a station playing a fast paced French song from the 30's.

Jessica forces a smile again. Alec looks over to his right, and sees this. He smiles.

INT/EXT. HOME - NIGHT

Jessica points down the road.

JESSICA
That's it, right over there.

Alec stops on the sidewalk in front of her home. He stares up at it through the car window.

ALEC
Still holding up after all these years.

Jessica nods her head.

JESSICA
Yeah.

There is a brief pause between them.

ALEC
Will I see you again?

Jessica turns her head towards Alec, looking him dead in the eyes, holding in her tears.

JESSICA
I'd like that.

Alec smiles. He caresses her cheek. Jessica holds it in return.

She opens the car door,

ALEC
Rest well. Say "Hello" to Dave,
will you?

JESSICA
I will!

They wave to each other, then Jessica shuts the door.

INT. COURTROOM

Alec at the witness box being questioned by the lawyer.

LAWYER
And after that?

Alec, expression changed drastically, thinks to himself in confusion.

ALEC

I let her go, that was it. I went home and had a drink.

LAWYER

Now, Mr. Bunter, were you aware that your sister had filed for divorce two days prior to your meeting?

ALEC

I was not.

LAWYER

And, were you aware that your sister had been diagnosed with clinical depression?

ALEC

No, she was probably hiding it from me. But I could tell she didn't seem like her usual self.

LAWYER

Do you feel that these attributes contributed to her murder and disappearance on 34th Street West at 11am?

ALEC

Yes, I believe so. No one could have wanted her dead but herself.

The lawyer eyes the jury, then back to Alec.

LAWYER

Now, why do you feel that she didn't discuss these personal details with you on a meeting that hadn't occurred in eight months? Then, all of a sudden, she goes for "a little walk" where she is killed and never to be found again.

(Pause - to Jury)

His sister wasn't carrying anything on her! No money, no credit cards, nothing. Now, technically she could have been raped, killed, then disposed of. But, something tells me there is something more to this, something more personal.

(Pause)

He said it himself! No one could have wanted her dead but herself!

(MORE)

LAWYER (CONT'D)

She has no contacts other than her husband and Mr. Bunter here. It doesn't make sense. It would only seem logical to accuse Bunter or her husband guilty in this case.

DEFENSE LAWYER

(Firm)

Objection! That statement is completely biased. You are openly claiming him guilty.

LAWYER

(Moderate shout)

I'm trying to make sense of it!

The judge pounds his hammer on the table.

JUDGE

Order, order.

INT. ROOM - DAY (FLASHBACK)

The defense lawyer speaks to Alec, he taps to the folder.

DEFENSE LAWYER

(Angry)

Do you know what's in this folder? Nothing. All we have is a couple of witnesses who said they saw a masked man, with a gun, and your sister, who happened to be out for a little stroll in the town at almost midnight. The surveillance we have can only prove that it was her, and nothing more.

He shakes his head,

DEFENSE LAWYER (CONT'D)

Will all due respect to your sister as well as yourself, because I know you are hurt, and you are angry, but the claim is on YOU now. And, I have to defend against this!

He slams his hand on the desk.

INT. COURTROOM

Alec sits with his lawyer.

JUDGE

How do you find the accused?

A woman stands,

JURY REPRESENTATIVE

We find the defendant, innocent.

The room starts to lightly chatter.

The lawyer pats Alec on the back. He shakes his hand, excited.

DEFENSE LAWYER

I wish all the best with you.

Alec shakes his hand with a forced smile.

ALEC (V.O.)

After the trial, I was left confused. None of anything was making sense to me.

INT. ALEC'S FLAT - NIGHT

Alec, his elegant suit loosened and turned tired, sits on his bed as he has before. Papers are scattered everywhere.

He holds a notepad in his knees bent up to his chest. A pen and a drink occupy his hands.

He starts to write a paragraph,

ALEC (V.O.)

As I analysed the evidence, I would see that there was such a slim reason for this tragic occurrence. When I studied the facts, they didn't seem to connect in my mind. From then on, a shadow of doubt was cast beyond me, through the dawn of the day to the musk of the night.

Alec looks over what he has written so far; he sighs.

He places the pen on his drawer, as well as his writing in a little basket, which reveals more was written.

He then searches for a blank piece of paper from within the drawer.

He takes his pen, and writes, stretching from his bed,

"My Sister and I"

He examines the title. He continues to write something underneath it,

"A story of innocence, coming-of-age, and tragedy."

He lays the sheet in front of the other piece of paper he wrote, the text clearly visible all together.

The lamp is turned out.

Beep, beep; turning in bed, the man moans.

The lamp is turned on again; those couple of sheets have turned into a STACK.

Alec turns off the alarm. His eyes adjust to the morning light, turning towards the window. His expression seems more lighter than previously.

SUPERIMPOSE: ONE YEAR LATER

He gets out of bed.

ALEC (V.O.)
A year had finally passed.

INT. ALEC'S FLAT - KITCHEN - MORNING

Alec furiously taps at the typewriter on his kitchen table, still in his pajamas.

ALEC (V.O.)
Through the death of my sister, I finally came to the idea of writing a story about the relationship between her and I, from when we were kids to the very moment she died. I had such an abundance of inspiration, that I could barely stop.

He pushes the typewriter's lever to the right. The spring rings.

INT/EXT. CITY - ROADS - MORNING

A car rides through a mildly busy street in a large city.

Alec drives along, looking sharp in his suit. He anxiously looks at his watch.

ALEC (V.O.)

As soon as I finally finished a couple of weeks later, I set up a meeting with an editor out in the city.

INT. OFFICE BUILDING

Alec walks through the front door to be accompanied by a crowd of people making their way around.

He spots reception, and approaches, marvelling at the building.

INT. WAITING ROOM

Alec waits in a small office with isolated rooms. He looks out the building, observing the business city below him from fifty stories.

ALEC (V.O.)

Although I needed an editor to look over my book, there was something else I wished to ask her. It was a crazy notion to place upon her, but I wanted to know what she thought.

A man walks out of a room close to him. He waves to the person inside.

A young girl, perhaps in her late twenties, comes out and looks at Alec. With a warm smile, ARIEL signals to Alec.

ARIEL

Good morning Alec. Come in.

She returns into her room as Alec stands and walks in.

INT. ARIEL'S OFFICE

A neat and tidy place. Not too large, but comfortable.

The place is decorated mostly by plants and wooden furniture, giving colour and balance to the otherwise bland tones.

Alec sits across Ariel, hands in lap and leaning forward.

In Ariel's hand is a large chunk of paper with typed text.

ARIEL

Before I make any comments on the book itself, I find myself a little confused...

She flips the papers over.

ARIEL (CONT'D)

The story seems to stop abruptly. It's only about half-way done. Why haven't you finished it?

ALEC

I will explain soon. How did the book stand up?

ARIEL

Well. It is, simply superb. It's an emotional journey, it's a psychological exploration...

(Pause - Nods)

Well done. It's the best you've written, Alec.

ALEC

I'm glad you enjoyed it.

ARIEL

I must ask though; it feels to me, in certain places, like it is a bibliography of sorts. You inquired to me about the specific genre, it is fiction, right?

Alec hesitates,

ALEC (V.O.)

I lied to her about the genre.

ALEC

Yes.

(Rest)

Now, about your comment earlier, why it's only half-way done, I have a proposition.

ARIEL

Propose.

Alec takes a brief pause. He speaks,

ALEC

I feel like the story would benefit if we... co-wrote together.

ARIEL

A collaboration? But you've been doing such a good job, why do you need my help to further the story?

ALEC

Well, you see, think about this.

(Hand gesturing)

We both know I'm more of an emotional writer. And I know that you're more of a adventurous, crime solving sort of writer.

ARIEL

(Nodding)

Okay...

ALEC

I feel that "My Sister and I" could benefit from your talents and mine. From the current point I'm at, after the trial, I feel it could benefit if Alec pursued the case beyond the court because the facts didn't match.

(Pause - Ask if talking from experience)

Her suspicious behaviour that was displayed towards Jason was very unusual. She refrained from telling him about her depression and her divorce after not seeing him for a long period of time. Why? It's as if she wanted him to have a bright memory of her. But then you can ask, why instill such a bright memory?

Alec stops speaking.

ARIEL

Listen, Alec, I would love to do it, but I feel like you should finish it yourself. You know your story so well.

ALEC

Exactly. You can analyse the situation from a non-emotional standpoint.

ARIEL

I suppose I haven't been creative enough recently;

(MORE)

ARIEL (CONT'D)
being an editor isn't exactly the
most exciting job.
(Pause)
So you want me to solve your
mystery?

ALEC
I suppose that's one way of putting
it, yes.

ARIEL
I'll tell you what; I'll think
about it.

Alec smiles. He waves goodbye, then leaves the office.

ALEC (V.O.)
Even after a year of expressing
myself through the first half of
the book, I was still paranoid.

INT. ALEC'S FLAT - OFFICE - EVENING

Alec sits down in a little office, lamp illuminating the huge
piles of paper in front of him.

He inspects them with reading glasses.

ALEC (V.O.)
I was never able to find anything,
even after going through every
possible letter or document of
hers. I never gave up on the fact
that there was something to be
found. Maybe it wasn't up to me to
find it...

MONTAGE of him looking through the papers, flipping through
various folders, sheets of paper within. The folders are
labeled by various titles relating to Jessica's death.

He thinks to himself,

ALEC
(To self)
I hope Ariel can figure this out,
because it makes no sense to me.

Alec starts to put back all the documents he had rummaged
back into their folders and boxes.

He stands up, then leaves the room. He stops at the doorway,
looking into the room.

He closes the light.

INT. ARIEL'S OFFICE

Alec enters her office, dressed nicely in his suit again.

He walks inside, anxiously. He nods to Ariel,

ALEC

Ariel how are you doing? Have you
thought about the proposal?

She pulls out her hand in a *stop* motion.

ARIEL

Now, Alec, there is no need to sit
down. My verdict is quite clear.

He stops. His facial expression changes, as does for Ariel.

ARIEL (CONT'D)

I tender my acceptance as cowriter
of "My Sister and I."

Alec smiles,

ALEC

(Excited)

I knew you would say yes.

They come together and shake hands gently.

ARIEL

(Excited)

We shall celebrate!

ALEC

(Smiling)

Is a celebration really necessary?

ARIEL

Not really. To be honest, I just
really don't want to stay in
tonight.

ALEC

Hell. We're writing a novel for
goodness sake.

INT. RESTAURANT - NIGHT - CONTINUOUS

Alec and Ariel hold up a glass of champagne in their hands.

ARIEL
To, our collaboration.

ALEC
And to the coming of creating a
wonderful book.

ARIEL
Salute.

They clink their glasses.

ALEC
Salute.

Alec drinks the entire glass; Ariel takes merely a sip.

They smile.

ALEC (V.O.)
Ariel was the answer. She was a
critically acclaimed authour for
crime and mystery novels. It seemed
like a brilliant idea in my head at
the time: to convince a writer that
a story is fictional, so they can
solve non-fiction.

INT. ALEC'S FLAT - BEDROOM

Beep, beep; the alarm goes off.

Alec wakes up. Another part of the bed has already been
unraveled.

SUPERIMPOSE: TWO WEEKS LATER.

He gets up and rubs his eyes. He sits on the corner of the
bed, looking out beyond his flat into the hazy morning.

ALEC (V.O.)
Two weeks had passed, and she was
perplexed by the story of "My
Sister and I" as much as I was. She
insisted on editing the first part
of the story before moving onto
next half.

A phone goes off in the bedroom.

ALEC
(Into telephone)
Hello?

INT. JESSICA'S HOME

The man on the other side of the phone is an ESTATE AGENT. He speaks to Alec from Jessica's home. Buyers stand behind him, chattering about the home.

ESTATE AGENT
Good morning, Alec. It's John.
How's it going?

INTERCUT: ALEC & ESTATE AGENT

ALEC
Hello John, I'm doing fine. And
yourself?

ESTATE AGENT
Just fine and dandy. I'm here with
a couple buyers, they're interested
in buying the house. I just thought
I'd call you, you'll need to pack
up all her furniture soon.
(Pause - Empathy)
Like I said, just thought I'd call
you and let you know, I know what
this home means to you.

ALEC
Thank you, John. I'll come over
soon to see the house.

ESTATE AGENT
No problem Alec. Best I told you
now rather than later.

ALEC
See you soon.

He hangs up the phone, then walks to the kitchen.

INT. ALEC'S FLAT - KITCHEN

Alec walks into the kitchen to find Ariel at the table, drinking a small cup of coffee. She types furiously at the typewriter.

A pile of sheets surround the table, mostly with incomplete pages or with scribbled notes.

He leans against the wall.

ALEC

How long have you been up?

ARIEL

About an hour or so. I wanted to rewrite the trial scene, if that's alright with you.

ALEC (V.O.)

We also hit it off pretty well, so we figured we'd become roommates; less financial trouble for the both of us.

ALEC

Go right ahead.

(Pause)

Anything else on finding his sister?

Ariel stops typing. She sighs.

ARIEL

I haven't been able to figure anything out yet. We've just been so focused on adding to the first half of the book that we haven't been able to do that. We've only been able to look at the evidence we have, but that's about it.

(Pause)

Do you think Jason maybe finds a clue pertaining to his sister's death? Does he visit the location of the murder?

ALEC

What what will he find there? You'd think the police've gone over it with a fine-toothed comb.

Ariel rubs her face.

ARIEL

It's so difficult to figure out something when there are no facts or evidence. I think we should edit the story so it's more convenient for us.

Alec frowns.

ALEC (V.O.)
Edit the story? We can't do that.

ALEC
What's the point in that? It's a
mystery we have to solve, that's
the beauty of it.

ARIEL
Well, I got nothing right now.
(Pause)
I also have to do work on my other
projects, so once I'm done with
this, I'll have to stop for a bit.

Alec approaches the door, which proceeds to putting on his shoes.

ALEC
I'll be out for a little while;
need to catch up on some errands.

He gets up, about to take his car keys, when he sees a large paper clip.

He stops,

ALEC (CONT'D)
(To Ariel)
Do you need this paper clip?

ARIEL
Uh... No. You can take it if you
like.

ALEC
No I was just... okay.

He takes his car keys and the paper clip, then leaves the flat.

INT/EXT. JESSICA'S HOME - MORNING

Alec pulls up in front of the home.

Examining the house and it's features, he sighs. He leaves the car.

He walks to the front door with his key, and unlocks the door to the home.

INT. JESSICA'S HOME

Alec enters the home, the body of it encompassing him. The door's screech echoes throughout the house.

ALEC (V.O.)

It had been three years since I had been in this home. After our parents had passed away, they left their will. They gave the house away to my sister so she could have her own home with her husband.

(Rest)

What a legacy it would have been to share onto her children.

Alec slowly enters the home.

MONTAGE: He slowly walks through the house, and in certain areas, examining the furniture and smiling at the stories behind them.

Childhood memories are echoed throughout the hallways.

INT. JESSICA'S HOME - STAIRCASE

Alec walks upstairs.

INT. JESSICA'S HOME - ALEC'S ROOM

Alec, now upstairs, steps into his old bedroom, which is now clear of furniture. There is only a bright telephone laying upsidedown on the ground in the corner of the room, it's phone detached from the housing.

He approaches the wall to find various scribbles from when he was younger, in what was a hidden area.

He kneels down; some are clearly written:

"Don't let mom find the toy."

"I hate Jessica!"

"When I read this again I'll be a space man."

He touches the scribbles, smiling.

Getting up, he walks towards the middle of the room. He takes a deep breath in.

He begins to walk out the door, when suddenly a squeak is heard.

He places his foot on the floor board again.

Squeak.

He does so again, but more slowly. He taps the board; it appears to be hollow.

He ducks down and takes a key from his pocket. He tries to pry open the loose floorboard. It pops up.

Unveiled inside is a little compartment, nothing in it except for a little scrunched up piece of paper.

Alec opens it up; a phone number --

"555-3978"

Alec looks at it in wonder.

He crawls over to the telephone on the ground. He flips it over, then places the phone into the housing and hears for a sound. It still seems to work fine.

He squats over the housing, phone in hand. He dials the number on the piece of paper.

It rings.

Someone picks up.

ALEC

Hello?

The person doesn't respond.

ALEC (CONT'D)

Do you know Jessica? Jessica
Bunter?

The person on the other line hangs up. The phone goes numb.

Alec gets up, dropping the piece of paper on the ground.

INT. UNKNOWN LOCATION - HALLWAY - DAY

A man walks towards a door in a very dim hallway, his expression slightly worried.

As he comes closer, the facial features become more prominent; glasses, short hair, skinny figure.

This man, the COMPUTER SPECIALIST, knocks on a door.

The man from inside calls to the specialist; BON CAVALERO.

MR. CAVALERO (O.S.)

Come in.

INT. UNKNOWN LOCATION - BON'S OFFICE

The specialist walks into the room.

Nicely decorated, but minimal light illuminates it. Bon sits before the window facing towards him, drinking a glass of alcohol opposite to the man at the door.

The specialist seems slightly intimidated by him.

MR. CAVALERO

What seems to be the issue, *Robert*.

His voice is sinister.

COMPUTER SPECIALIST

Sir, there... there was a phone call.

MR. CAVALERO

Yes, and?

COMPUTER SPECIALIST

But, it wasn't from...

(Pause)

It was expired. The phone number was expired.

MR. CAVALERO

It was expired?

COMPUTER SPECIALIST

Yes sir. I'm not sure how they got access to the expired number. I just got a phone call from a man. He sounded like he was in his early twenties, or thirties, I wasn't quite sure.

BON

Did you talk?

COMPUTER SPECIALIST

No sir, I kept silent. But, the man on the phone...

(MORE)

COMPUTER SPECIALIST (CONT'D)

(Pause)

He spoke.

BON

And WHAT did he speak?

COMPUTER SPECIALIST

He asked if the person on the phone was Jessica. Jessica Bunter.

About to take a sip from his drink, he stops.

BON

He asked for who?

COMPUTER SPECIALIST

Jessica Bunter, sir. I didn't say anything. I hung up.

(Pause)

Did your client reactivate -

BON

(Anger)

No, it was not reactivated!

Bon stands up from his chair, and in furious anger he throws the glass, with his drink still in it, onto the ground.

The specialist flinches.

Bon takes a deep breath, then becomes calm again.

BON (CONT'D)

Track the number. Whoever called must be taken care of immediately, no questions asked.

(Pause)

Send in our accountant.

COMPUTER SPECIALIST

Right away, sir.

INT. BAR - EVENING

A moderately crowded bar surrounds Alec as he leans over the counter, drinking.

In Alec's other hand contains his palm resting over a loose sheet of paper, his pen scribbling down notes.

He examines the paper, then scribbles out his writing.

The drink is finished, placed solid against the counter. The bartender makes notice.

ALEC
 (Slightly drunk)
 Another one, please.

Alec slides money into the tip jar.

BARTENDER
 Sure thing.
 (Nods to jar)
 Thank you.

Alec nods back. The bartender then grabs his glass, takes a bottle of alcohol, and elegantly pours in the fluid. He eyes Alec, who sits there with his hand on his forehead.

BARTENDER (CONT'D)
 Waiting for a friend?

Alec smiles.

ALEC
 (Proud)
 Just myself tonight.

The bartender hands him the drink. He stares at him curiously.

BARTENDER
 Not really the best place to be
 alone, is it?
 (Points to pen)
 Don't you find it difficult to
 scribble in here?

ALEC
 I find comfort in the sounds of a
 little chatter, like one does with
 rain.

BARTENDER
 I see.

The bartender moves across the bar to help someone else. While he does, Alec takes a sip of the drink.

ALEC (V.O.)
 After about a couple days of
 knowing Ariel, I had lost faith in
 my ultimate plan I had set up.
 (MORE)

ALEC (V.O.) (CONT'D)

I figured it would be best to make up a fictional ending, then that would be the end of it. When I had begun writing, creativity was filling my empty void. Now, it was back to alcohol. However, on that night at the end of July, my life, as innocent as I knew it, was about to experience the craziest days that it would ever live to see...

A woman approaches from behind Alec. She takes the seat next to him.

ALEC

The beginning of those days, would start when my eyes first met hers.

The girl beside him eyes Alec. Sensing this, his turns his head, getting a completely view of her face.

FEMKA, late twenties, dark eyes, hair, clothing, stares directly into Alec with her big, sharp, cat-like eyes.

Alec is immediately attracted by her features. He maintains a faint smile, as does she.

They hold a flirty glaze.

ALEC (CONT'D)

You're not from around here, are you?

She nods her head slowly, squinting.

FEMKA

I think my accent gives it away.

Femka talks with a thick Eastern European accent.

Alec taps on the counter,

ALEC

(To bartender - without taking eyes of Femka)
 Could we get another drink here?
 (Back to Femka)
 Name's Alec, and yours?

FEMKA

Femka.

ALEC

Nice to meet you, Femka. So what's your business in a bar like this tonight?

FEMKA

Same as you. I drink alone.

ALEC

You drove here?

FEMKA

No. My friends dropped me off.

The bartender arrives over to Femka.

BARTENDER

What can I get you?

FEMKA

Vodka, straight.

He starts to pour the drink.

ALEC

Well, considering how wonderful you look, you don't consider the fact you're asking to get hit on sitting up here by yourself?

The bartender pushes the glass in front of Femka, then walks away.

Her light smile turns serious.

FEMKA

(Slowly)

If anyone touches me, I break their wrist.

Slightly surprised at that remark, he maintains his act.

ALEC

Would you break mine?

He moves his hand closer to Femka's on the table. He slowly caresses her hand, hers keeping still.

FEMKA

I see you like to gamble, Alec. Do you get lucky often?

ALEC

It's not about being lucky, it's
about the way you play your cards.
And hoping for the best.

(Rest)

How about we leave and have a drink
where we're more comfortable?

Femka lightly nods.

FEMKA

I suppose. My place or yours?

ALEC

Your place.

FEMKA

Very well.

Femka stands up from the stool, and leaves without waiting
for him.

He observes her: Leather jacket, green cargo pants, painfully
high pumps that clamp the floor. He's amused.

He gets up, and follows after her. The bartender stares at
Alec in envy.

INT/EXT. INDUSTRIAL ROADS - NIGHT [DRIVING]

Alec drives through a forested industrial road, few cars
passing every once in a while, illuminating the inside of the
car from it's otherwise dark appearance.

Femka sits in the passenger seat. She constantly eyes Alec,
being cautious of making sudden movements.

She puts her hand on his shoulder, and rubs it in a seductive
way.

Alec turns his head around, amused.

Femka then releases a quick jab onto the shoulder muscle,
shouting at the intensity of the blow.

Alec's face instantly turns red as he can't breathe. He grabs
his throat in panic.

Femka puts her attention to the road, taking the steering
wheel from Alec and using her foot to control the gas of the
car.

Alec finally passes out; She stops the car at the side of the road --

-- Alec laying lifelessly in the trunk.

Femka takes a look at Alec, then shuts the door.

INT. BUILDING - SMALL ROOM - MORNING

Alec slowly awakens from his dreamy state. He looks around.

A worn down room with debris scattered. Fairly small, the room is filled with nothing.

Alec is handcuffed behind his head to a pole. He realises the situation he's in when he fully awakens.

ALEC
What the hell?

He pulls on the handcuffs.

ALEC (CONT'D)
(Mad at self)
I knew there was something up with
that girl.

He pulls on the handcuffs harder as the thought angers him. He looks down into card placed in his lap.

It reads: "Compliments from Mr. Cavalero"

His named is signed at the bottom.

ALEC (CONT'D)
(Confused)
Mister... Cavalero? Who... What is
going on here?
(Shouts)
Is this some sort of a joke? Where
am I? Femka!

All of a sudden, a voice from a speaker comes from far away, echoing through the room.

ANNOUNCER (O.S.)
Demolition will commence in 120
seconds, I repeat 120 seconds. All
personnel please ensure you are
within safe radius.

Alec's face.

ALEC
(To himself)
Oh shit.

Alec tries to stand up from his sitting position, but can't. He then tries twisting arm over his head so he has more support to stand. This works.

He slides up the pole, now in a standing position. He is in a panic to break the cuffs, but he can't.

ANNOUNCER (O.S.)
Demolition will commence in 60
seconds, I repeat, 60 seconds. All
personal please ensure you are
within safe radius.

ALEC
(Shouts)
Help! Someone please help!

Alec pulls on the handcuff harder, getting more angry at every tug.

He then screams at the top of his lungs, but then dies down, giving up on finding someone.

ALEC (CONT'D)
(Realisation - Happiness)
The paper clip!

He tries to reach for his pocket but his hand won't reach. He twists his arm around again, and is now able to reach his pocket. He uses his index finger to pry it out. He's able to get it, but it falls to the floor.

In a panic, Alec drops to the floor.

INT/EXT. STREETS - CAR - MORNING

Femka, watches the building from a distance away, dark sunglasses shielding her eyes.

ANNOUNCER (O.S.)
Demolition in 30 seconds and
counting.
(Pause)
29, 28, 27...

INT. BUILDING - HALLWAY

Alec, hands free, runs down a hallway through the building. The announcer's voice echoes through the hallway.

Alec finds a window and looks out; he's about 20 stories high.

He now starts to sprint as fast as he can.

INT. BUILDING - STAIRCASE

Alec runs down the staircase for his life.

ANNOUNCER (O.S.)
15, 14, 13...

After making his way down the stairs, Alec runs towards an old "exit door." He tries to open it with his hands, but it doesn't budge.

He stands back, then throws his leg beside the lock.

EXT. BUILDING - MORNING

The exit door opens.

The announcer's voice, now clear, echoes through the entire site.

ANNOUNCER (O.S.)
5, 4, 3...

Alec runs out, and away from the demolition site.

ANNOUNCER (O.S.) (CONT'D)
2, 1...

Alec launches himself into a heap of plants.

Multiple explosions go off, shaking the ground beneath Alec.
He covers his head with his hands.

A gust of wind, followed by a cloud of ash covers Alec.

INT/EXT. STREETS - CAR

Femka watches the explosion from her car, smiling.

She starts her car, then drives off.

EXT. BUILDING

The dust and debris has settled down, but nothing can be seen.

All of a sudden, Alec coughs. Dust blows out from his face covered in dirt.

He takes in a gasp of air, breathing and coughing once again.

INT. ALEC'S FLAT - KITCHEN

Ariel, hearing the door open, gets excited. Alec steps into the house, making his way towards the kitchen.

ARIEL

Alec! Where have you been? You don't usually stay out that late.

She turns her head towards him --

-- Alec, covered from head to toe, in dust and debris.

ALEC

... We need to talk.

Ariel's face --

ALEC (V.O.)

And so I told her about everything that happened...

-- She listens to Alec talking at the table.

ALEC (V.O.)

When I say everything, I also mean how the first half of the book she's writing is non-fiction, about the note, about meeting Femka, about the demolition; everything. Everything had gotten out of hand that day, and I knew for sure that my sister's death wasn't just a coincidence.

Alec finishes speaking --

ALEC (V.O.)

And by the time I'd finished talking, it was already into the evening.

-- Ariel's face. Expressionless, shocked.

ALEC (V.O.)

At first, she seemed sympathetic and worried in my plight, but I could tell later that she was hurt, even though she didn't directly say anything. I had attempted to use her to solve my problems, and not for the good of the book.

Ariel gets up from the table and leaves the kitchen, heading towards the door. She looks at Alec briefly, then takes her coat.

She closes the door behind her.

ALEC (V.O.)

No matter how many times I told her I was sorry, I knew the whole situation would be too much for her. When she looked at me before leaving, I was convinced that was the last time I would ever see her.

Alec sighs, down on himself.

ALEC (V.O.)

My emotions about the day were completely mixed. After everything that had happened, the only thing I thought was that I had it coming. I understood how egotistic I had been throughout the past couple of weeks. She had helped me greatly, and I stabbed her in the back.

THE TYPEWRITER:

Pages of writing, notes, and scrunched paper.

Alec slowly stands up, his posture bad from the incident.

ALEC (V.O.)

I finally got myself to stand after about an hour. The first thing I did was clean myself up.

INT. ALEC'S FLAT - BATHROOM

Alec takes a bath inside the washroom, the water inside the bath being grey.

He has a rubber ducky floating around him. He squeezes it; it squeaks back. Amused, he continues to squeeze it. He smiles at the delightful sound.

INT. ALEC'S FLAT - BEDROOM

Alec lays down in bed, with the lights out, staring into the ceiling thinking.

Alec's alarm goes off,

7:30AM

He rubs his eyes, then gets up from his bed, wincing at his wounds.

TITLECARD: THREE DAYS LATER.

INT. ALEC'S FLAT - KITCHEN

Alec walks into the kitchen, still adjusting to the light --

-- There sits Ariel, with a handful of papers in her hands.

Alec is completely surprised, but remains silent. Ariel's expression is sympathetic, as if she's apologising.

Ariel gets up from the chair with her handful of papers, and hands them over to Alec.

He looks through them,

ALEC

(Soft - Humbled)

You wrote about everything I told you.

Ariel nods,

ARIEL

I couldn't sleep, so I spent the night writing it.

(Whisper - Pause)

I know what it's like, to loose someone. It's not unusual for you to want to think that something wasn't right. But please, don't ever lie to me. I've been lied to too much in my life. Can you promise that for me?

Alec nods,

ALEC

I promise.

Ariel touches the paper with her hands. She wants to say something to him.

ARIEL

(Releasing after being
held in)

I want to help you find the people
who tried to kill you and your
sister.

Alec shakes his head in sadness.

ALEC

You can't. It's too dangerous.

ARIEL

But -

ALEC

- No "but"s. Whoever wanted me dead
a couple of days ago -- whether it
was the girl or someone she knew --
is very dangerous. Please don't
argue with me.

Ariel sighs,

ARIEL

Then at least let me write what you
find!

Ariel points to Alec,

ARIEL (CONT'D)

Whatever you find or discover, I
will write it into "My Sister and
I."

ALEC

Well, I'm afraid I'm not going to
do anymore exploring.

ARIEL

What? But what about everything
that happened?

ALEC

I'm tired of this Ariel, I'm tired about second guessing my thoughts, I'm tired chasing something that serves no purpose to me.

(Pause)

My sister is dead, Ariel. So what if these people killed her; what am I supposed to do? Chase after them? I could get myself killed. I don't even know why they wanted me out in the first place.

Alec shakes his head,

ALEC (CONT'D)

I want to be normal again.

Alec hands Ariel back the sheets of paper.

ALEC (CONT'D)

We'll just publish the first half of the book. You can add yourself as cowriter.

ARIEL

But Alec...

ALEC

I said no "but"s, Ariel.

Alec walks past Ariel and takes his briefcase on the counter.

ALEC (CONT'D)

Thank you for coming back.

Ariel's face --

-- He leaves the flat.

EXT. PARK - EVENING

Alec sits down on a park bench, amidst a nice, warm evening with people about and children playing.

Alec puts his hand in his pocket and takes out the little card that he found. He examines the card itself and the writing.

ALEC (V.O.)

Sitting on that bench, I first thought to myself about the card I found and the name "Mr.

(MORE)

ALEC (V.O.) (CONT'D)
 Cavalero." Now that I had been
 thinking about it, I was the real
 target in the demolition incident.

(Pause)

I tried my best not to think much
 of it, but I was intrigued greatly.
 Although I didn't have a "why", I
 had a "who". All I needed to do was
 find a "where"...

Suddenly, an idea comes to Alec. He gets up from the bench,
 then walks over to a nearby phone booth.

A phone book stands below the phone. He picks it up, flipping
 through the papers.

ALEC
 A... B... C...

He continues to look through the book. He goes through all
 the last names starting with a "C" --

-- Nothing.

ALEC (CONT'D)
 (to self)
 Businesses maybe...

He goes to businesses that start with a "C". He finds it
 immediately,

CAVALERO'S LAW FIRM - OFFICE 39, MAVERICK RD.

ALEC (CONT'D)
 Well, I don't know if this is it,
 but it's worth a shot.

EXT. OFFICE BUILDING - EVENING

Located in the heart of the city, Alec walks up to the grand-
 esque sky scraper, hands in his pocket.

He stares up at it, then walks in.

INT. OFFICE BUILDING - GROUND FLOOR

Alec walks through the ground floor. He nods to the
 concierge, then walks into an elevator.

INT. ELEVATOR

Alec taps the floor number; the door closes --
-- the elevator rises.

INT. HALLWAY

Alec walks out into the hallway, finding office 39. He counts them out,

ALEC
(To himself)
30, 34, 36...

He finds office 39.

Alec stands in front of the door, scared to open it. He holds his hand out, puts his hand against the knob, then twists the door with his eyes closed.

INT. OFFICE 39

Alec examines office 39 --

-- It's exquisitely well decorated. There is no flaw and beautiful design encompasses the room. Furniture is elegantly placed, and a pleasant old secretary awaits Alec's attention.

CAVALERO'S SECRETARY
Hello mister. May I help you?

Alec calms down, smiling at her. She smiles back.

CAVALERO'S SECRETARY (CONT'D)
Are you lost?

Alec approaches the desk.

ALEC
No, no. I actually have an appointment with Mr. Cavalero right now. Is he in?

The woman looks slightly confused,

CAVALERO'S SECRETARY
Oh, that's unusual. He just left a couple of minutes ago. Are you sure you're on time, mister?

Alec, now wanting to go chase after him, looks at his watch in anxiousness.

ALEC
(Looking at watch)
Oh, it appears so.
(To secretary)
I'll go see if I can find him now,
thank you for your help.

He runs out of the office.

CAVALERO'S SECRETARY
(Shouts to him)
You're welcome!

INT. ELEVATOR

Alec pushes for the ground floor. He waits anxiously for the elevator to go down.

ALEC
Come on, come on, come on...

INT. OFFICE BUILDING - GROUND FLOOR

Alec runs out of the elevator and looks around the ground floor;

No one who is obviously Mr. Cavalero.

Alec furiously looks around, then makes his way towards the door.

He stops dead in his tracks.

Through the window of the front doors, he sees a man holding a briefcase walking down the entrance steps.

With his light coloured suit, he still appears to be sinister -- a scar running across his cheek.

He enters an elegant black car with a chauffeur in the driver's seat. He examines the chauffeur; how he doesn't ever look at Mr. Cavalero while he approaches or enters the car, and how his only glance is through the rear view mirror.

Mr. Cavalero slouches down into the seat. The car takes off.

Alec examines all of this, and stands in awe of this man.

ALEC (V.O.)

(During scene above)

As I watched this man leave, I knew it was Mr. Cavaleiro: the way he walked, the way he looked; he was definitely a man of juxtaposition -- a good man to some, a bad man to others. But there was something else, something that truly opened my eyes...

ALEC

(In awe)

Goddamn...

INT. ALEC'S FLAT - VARIOUS

Alec enters his flat. Excited, he looks around his house for Ariel.

ALEC

(Shout)

Ariel? Ariel?

He can't seem to find her anywhere.

ALEC (CONT'D)

(Shout)

Ariel!

Alec finds her packing her clothes in Alec's room. He catches his breath.

ALEC (CONT'D)

Ariel! Didn't you hear me yelling?
What the hell are you doing?

Ariel looks up to Alec, slight anger.

ARIEL

Leaving.

ALEC

Ariel you can't leave.

ARIEL

What do you mean, I can't leave?
You asked me to finish your stupid book, and then you told me you weren't going to finish it. So, I'm leaving. The credit is all yours!

ALEC
Ariel, listen to me. I found him.

ARIEL
What do you mean you found him?

Alec catches his breath.

ALEC
I found *him*.

He takes out the card, and hands it out to Ariel. She grabs it from him.

ARIEL
(Looking down at card)
Mister Cavalero? Where did you get this?

ALEC
That card, was sitting in front of me when I was trapped inside the demolition building.

Ariel's turns slightly more interested.

ARIEL
How did you find him?

ALEC
I looked him up his name in the phone book, he owns a law firm office.

ARIEL
Are you sure you saw him?

ALEC
I am absolutely sure I did.

Ariel crosses her arms.

ARIEL
All right then. So what are you going to do about it? You said it yourself, you didn't want to pursue anything.

Alec approaches Ariel. He puts a hand on her shoulder.

ALEC
Listen, don't pack up and go. I want you to finish the rest of the book.

(MORE)

ALEC (CONT'D)

This could be something great for you and I; I don't know exactly what it is, but I need you to trust me.

(Pause)

Something tells me there is more about this than my sister's death, and I need to figure it out.

ARIEL

But how do you even know this is about your sister? You called a number and said your sister's name; doesn't mean they have anything to do with her.

ALEC

Yes it does, Ariel. You want to know how?

(Brings up card)

This man? He was the prosecuting attorney during my sister's case. He tried to accuse me of killing my sister.

FLASHBACK: Mr. Cavalero speaking to the jury in court.

ARIEL

(Shocked)

Oh my god.

ALEC

I think we're onto a really great story, Ariel. Please, stay.

Ariel looks at Alec. She contemplates, then nods her head.

ARIEL

Alright. Let's try this again.

Alec smiles at Ariel, shaking her hand.

ALEC

I'll have a plan by tomorrow.

INT. ALEC'S FLAT - BEDROOM

Alec sitting by his bed with his lamp on. He thinks to himself.

ALEC (V.O.)
Seeing everything I had seen, I
thought of many ideas of how I
could get Mr. Cavalero to myself.
The most prominent idea in my mind
was to disguise myself as a
chauffeur and take the man wherever
he needed to go...

INT/EXT. OFFICE BUILDING - CAR - EVENING

Alec inspecting the front of the office building.

Mr. Cavalero leaves the office building with his briefcase,
into the chauffeur's car.

ALEC (V.O.)
Oh course, I had to make sure his
driver came at a daily
occurrence...
(Pause)
And it was.

Alec switches on his car. He drives after the chauffeur's
car.

ALEC (V.O.)
I tried to tail him, wondering
where his car went.

INT/EXT. HIGHWAY - EVENING

Alec tailing the chauffeur, a car away from bring directly
behind him in traffic.

ALEC (V.O.)
At that point, it was becoming too
obvious that someone was following
him.

The chauffeur from Mr. Cavalero's cab looks into the rear
view mirror --

-- Alec pretending to be frustrated at the traffic.

INT. ALEC'S FLAT - BEDROOM

Alec sits stressed in his bed. Alec's eyes brighten.

ALEC (V.O.)
Then, like a falling brick, it hit
me.

He starts to draw down some notes.

INT. OFFICE BUILDING - HALLWAY

Mr. Cavalero makes his way down a hallway, glancing down at his watch.

INT. WASHROOM - STALL

An unknown man dresses up in an elegant suit, his facial features similar to Mr. Cavalero.

INT. OFFICE BUILDING - GROUND FLOOR

The unknown man walks through the ground floor, looking almost exactly like Mr. Cavalero. Briefcase in hand, he walks towards the door.

ALEC (V.O.)
We find someone who looks Mr.
Cavalero, then have him enter the
car.

EXT. OFFICE BUILDING

The fake Mr. Cavalero enters the chauffeur's car. The car takes off.

ALEC (V.O.)
He'll redirect him far off from
where we'll be going.

INT/EXT. OFFICE BUILDING - CAR

Alec dressed up as a CHAUFFEUR, equipped the cap, dark sunglasses and driving gloves.

As the real chauffeur's car drives away, Alec starts "his" car and drives up the office building.

INT. ELEVATOR

Mr. Cavalero makes his way down.

INT. ALEC'S FLAT - DAY - CONTINUOUS

Alec stands amongst Ariel, who sits down and listens to Alec, arms crossed.

ARIEL
And then what?

ALEC
(Asks like question)
Then what?
(Rest)
We wait.

INT/EXT. OFFICE BUILDING - CAR - EVENING

Alec awaits Mr. Cavalero. He taps on the steering wheel, nervous.

ALEC (V.O.)
I studied the way the chauffeur handled Mr. Cavalero. He never glanced at Mr. Cavalero while he approached or entered the car. His only glance of him was through the rear view mirror.

INT. ALEC'S FLAT - KITCHEN - MORNING

Alec enters the kitchen with his chauffeur suit on, hat in hand.

ALEC
Spiffy?

Ariel, drinking tea and writing up the book, is pleased. She smiles.

ARIEL
Let me fix something.

She gets up, approaching Alec. He stands very still.

She straightens his tie. She signals to give her the hat; She places it gracefully upon his head.

She inspects him like a fine painting.

ARIEL (CONT'D)
Ah, now you look like a real chauffeur!

ALEC
I think I look ridiculous in this
hat.

They smile. There is a brief silence between them.

ARIEL
Please be careful.

She kisses his cheek. Alec puts a hand on her shoulder,

ALEC
(Reassuring)
I'll be okay.

INT/EXT. OFFICE BUILDING - CAR - EVENING - CONTINUOUS

-- Juxtaposition between his smile, and Alec's now completely serious glare.

He waits impatiently, but still.

Mr. Cavalero enters the vehicle with his metal suitcase, face neutral.

Alec nods, and in an English accent, speaks.

ALEC
Mr. Cavalero.

Mr. Cavalero politely nods, but takes notice of the chauffeur.

MR. CAVALERO
Where's my other driver?

Alec pauses for a slight moment.

ALEC
I'm afraid there was a... death in
the family, poor ol'chap. He had to
take a few days off work.
(Pause)
I'm the substitute.

Mr. Cavalero nods. He pulls out a pair of silver aviator sunglasses.

MR. CAVALERO
Do you know where you're going?

ALEC

Yes, but, I was placed quite arbitrary. Off the highway, then into the rural country?

MR. CAVALERO

Yes, yes. House number 230. You can't miss it, it's in the middle of bloody nowhere.

ALEC

Alright.

Alec starts the car, the engine roaring loud. They drive away.

INT/EXT. CITY - CAR - DAY [DRIVING]

Alec drives out of the city via highway.

Mr. Cavalero takes out a box filled with red tipped matches. He then takes out a cigarette case, grabbing one.

He scrapes the match along the box, then proceeding to light his cigarette.

EXT. CITY (ESTABLISHING)

Alec and Mr. Cavalero leave the city.

EXT. OPEN RURAL AREA - EVENING (ESTABLISHING)

Atop a hill, giving a scenic look to the abundance of fields parallel to the road.

The car makes it way along.

INT/EXT. CAVALERO'S HOME - EVENING

Alec drives up along the road to Mr. Cavalero's home. A nice, warm home with an old fashioned demeanor. Well landscaped.

He drives into the front of the home. As this happens, a girl opens the front door to the home.

FEMKA.

She awaits Mr. Cavalero.

Alec's eyes widen through his dark sunglasses.

Mr. Cavaleiro exits the car to meet Femka at the steps. He rubs her shoulders, smiling at her. He only gets half a smile in return.

FEMKA

It took you longer than usual to arrive home.

MR. CAVALERO

I have a new driver. Do you know him?

Femka faces Alec, who is just sitting there staring at them both blankly.

Both Femka and Mr. Cavaleiro turn their heads towards him, Alec taking off his glasses.

He slowly puts his hand on the glove compartment. He opens it.

MR. CAVALERO (CONT'D)

I think we have something a little interesting on our hands, don't we?

Femka stares at the driver, then back at Mr. Cavaleiro.

FEMKA

I... I thought I saw him die.

Mr. Cavaleiro's smile fades.

MR. CAVALERO

(Disappointment)

You have failed me, Femka.

Femka looks at Mr. Cavaleiro in shame.

MR. CAVALERO (CONT'D)

Bring him to ME this time.

Alec opens the compartment --

-- a gun.

He grabs the pistol, opens his car door, then points his gun at the both of them.

ALEC

(Shouts)

Who the hell are you, and why did you try to kill me that day?

(MORE)

ALEC (CONT'D)
Why were you at court during my
sister's trial?

MR. CAVALERO
(Shouts - Patiently)
All will be revealed soon, Alec.

Mr. Cavalero walks into the house.

Meanwhile Alec, holding the gun, shakes. Femka laughs. She walks towards him,

FEMKA
Do you believe what they say? That
anyone can pull a trigger?

Alec looks terrified as Femka approaches.

FEMKA (CONT'D)
Tell me, how do you plan on firing
that gun without pulling back the
safety?

Alec looks at the gun; safety ON.

Femka, now close to Alec, slaps the gun out of his hand.

She gets very close to Alec. She slowly puts her hand on his cheek, looking at him romantically.

-- She jabs her thumb unto a pressure point. --

-- Alec falls down cold.

INT. HOME - EMPTY ROOM - EVENING

Alec awakens to the soft sound of rain tapping against a thin window.

There is no light illuminating the room, only the light from the cloudy grey sky.

He's tied to a chair, placed center of the old wooden room, while Mr. Cavalero leans in front of the window, watching him awaken, pipe in mouth. Only a silhouette lights him.

Alec observes Mr. Cavalero and this little window;

Mr. Cavalero takes a matchbox out of his pocket. He slowly scrapes the wood across the box, a spark turned into flame.

He slowly brings his hand up his face, the fire illuminating soft details.

He looks at Alec, who stares back at him. Whilst looking at him, he dips the flame into the pipe. Smoke arises.

MR. CAVALERO

I've always rather liked the rain.
I feel in harmony with it.

He puts out the flame with his thumb --

-- Thunder crackles from a distance.

MR. CAVALERO (CONT'D)

I always had a feeling you were
going to be a problem in the
future.

Alec continuously stares at him. He tilts his head,

ALEC

(Shouts)
Is this the game you're going to
play? Huh?

Mr. Cavalero shushes him.

MR. CAVALERO

(Softly)
In harmony with the rain, please.

Alec takes in a deep, angry sigh while Mr. Cavalero looks at him, lifelessly.

MR. CAVALERO (CONT'D)

My name is Bon. Bon Cavalero.

ALEC

(Softer)
I think we've already established
that.

(Pause)
So, *Bon Cavalero*, are you the one
who killed my sister?

MR. CAVALERO

I did...
(Pause)
But I gave her new life.

ALEC

(Angry)
You son of a bitch... what's that
supposed to mean?

Bon takes the pipe out of his mouth.

MR. CAVALERO

Allow me to explain, *chauffeur*. I am an explicitor.

(Confidence)

I build a gate for those who want a way out of life. A secret passage out of misery.

(Rest)

That's what your sister Jessica did; she came to me, and I gave her my services.

(Rest)

In a nutshell.

There is a pause between them.

ALEC

My... my sister is alive?

Bon smirks. He hesitates to answer.

MR. CAVALERO

Correct.

Alec sits in silence, head facing down, mouth open --

-- THUNDER!

MR. CAVALERO (CONT'D)

In your sister's contract, it is stated that any communication from a past life must not interfere with an explicitor's business -- safety reasons. You called an expired number, a temporary number I've given to Jessica so she could communicate with me. So, when we suddenly got a call from this number, we couldn't take that chance. We had to take you out. It was nothing personal, Alec. Just business.

(Pause)

Tomorrow, I will tell you more about your sister, and then I will have to get rid of you for good.

Bon walks away from the window, into the door behind Alec.

Before he closes the door, he turns to Alec, sitting in his chair in complete surprise and shock.

MR. CAVALERO (CONT'D)
I'll just let that sink in tonight.

He shuts the door.

INT. CAVALERO'S HOME - KITCHEN - MORNING

Bon and Alec are seated at a wooden table laid out with a chess table and newspaper.

Bon plays chess with himself while enjoying another pipe.

Alec slowly awakens from his dreamy state, observing Bon, then Femka, who is preparing tea.

Bon makes a move, then makes another move on the other side of the board.

Bon takes note of Alec's awakening, which is in sync with the kettle boiling.

MR. CAVALERO
How was your sleep, chauffeur?

Alec's face - stone cold. He observes Bon blankly. Femka places a tea pot in front of Alec.

Femka then goes to sit down.

MR. CAVALERO (CONT'D)
Let me get that for you.

Bon takes the pot and pours hot tea for his guest.

MR. CAVALERO (CONT'D)
Femka, can you please turn on the radio, it's a little plain in here.

She gets up, then turns on the radio - bubbly French music from the 30's. She then sits down again, pouring herself some tea.

MR. CAVALERO (CONT'D)
Femka, would you like to see something funny?

Femka looks at Bon. She lightly nods.

Bon puts his pipe inside the steaming tea kettle's mouth. Smoke starts to arise to the top, as if the kettle is smoking.

MR. CAVALERO (CONT'D)
Do you see that?

Only a faint smile emerges from her.

MR. CAVALERO (CONT'D)
Remember that cartoon you watch
sometimes on the television? That
Russian one from the 1960s or
70s... Cheburashka!

Femka nods, not amused.

FEMKA
Ah, yes. Crocodile Gena puts the
pipe inside the kettle.

MR. CAVALERO
And he was playing chess with
himself too! Funny isn't it?

FEMKA
I suppose.

Points to Femka.

MR. CAVALERO
You know, last night I saw they had
something...
(Snaps fingers)
The crocodile, he's sings a song
about his birthday. They did an
orchestra version of that on the
television with children singing.
It was cute. Maybe it will be on
again sometime.

Femka nods.

ALEC
When are you planning on ending
this charade so you can just kill
me?

MR. CAVALERO
Awe, don't speak like that,
chauffeur. Would you really like
your final hours to be whining
about business?

ALEC

This isn't business to me. This is personal. You took my sister away from me.

MR. CAVALERO

No. She came to me, and I rescued her.

(Pause)

Let me ask you a question. Why do you feel the need to intrude on your sisters personal decisions?

ALEC

Because I'm her brother, it's my job to protect her.

Bon nods.

MR. CAVALERO

It is your job, yes, but it is not your duty.

ALEC

And do you have a sibling?

MR. CAVALERO

I do not.

ALEC

Then you know nothing.

Mr. Cavalero takes the pipe out of his mouth. He becomes a tad more serious,

MR. CAVALERO

You're right, Mr. Chauffeur. I don't know what it's like, I don't know how you feel.

(Pause)

It doesn't matter to me. I got what I wanted, and now she's getting what she wanted. And, according to the contract, that's not being able to solicit your sister, and having you dead for calling that number.

(Head point)

Which, my lovely assistant here Femka failed to do,

(Finger point)

And I have the contract to show you.

Bon takes out a pair of glasses from his pocket, and with elegance, licks his fingers and opens up the newspaper.

Inside the newspapers, he grabs a flattened white piece of paper with beautiful handwritten typography.

He displays it to Alec,

MR. CAVALERO (CONT'D)

This is the explicitor's contract.

(Points to section)

You will see the outlining of the rules *here, here, and here.*

(Points to bottom)

There is my signature, there is Femka's signature - she is the detached guardian of Jessica - and there is Jessica's signature.

(Rest)

If you like I can give you an entire book with all the rules and regulations of this business.

Alec looks at Bon, disgusted.

ALEC

You talk about this business as if it's legal. If the police found this -

MR. CAVALERO

- And what if the police found this? What would happen chauffeur?

(Taps on signature)

Her name is signed!

Alec shakes his head.

ALEC

No. She wouldn't do this. You held her against her will, or she's still dead. I don't believe it.

Femka throws her fist onto the table and interrupts, standing up.

FEMKA

(Angry)

I had enough of your arguing with Mr. Cavalero. If you question him further I will assure your death to be messy.

Alec stands as well.

ALEC

Well, I don't have much to lose, do I?

Mr. Cavalero stands, and at the top of his lungs, he shouts:

MR. CAVALERO

(Shouts)

Silence you fools!

Alec and Femka turn towards Mr. Cavalero.

MR. CAVALERO (CONT'D)

(Calmed down)

My favourite song is playing,
[song]!

Mr. Cavalero sings along to the song, intimidating the movements of the singers.

He points out to Femka, tells her to come closer.

MR. CAVALERO (CONT'D)

Come on, let's dance to this song
Femka.

Reluctantly, she walks towards Mr. Cavalero. He grabs both her hands.

FEMKA

Mr. Cavalero, I don't know how to dance.

MR. CAVALERO

It's easy, I will show you. Put
your feet on my shoes.

Femka puts her feet on his black dress shoes.

MR. CAVALERO (CONT'D)

Like this.

He looks down to his shoes, then starts to move slowly, then progressively faster, waving his arms and humming the tune.

MR. CAVALERO (CONT'D)

See Femka, you've got it!

Femka smiles.

FEMKA

I have! Oh, how I've always wanted
to be a dancer.

MR. CAVALERO

(Smiles)

Yes, but you work for me now, you
can NEVER be a dancer.

Alec, observing them from the background, starts to bolt out of the home.

Right before getting past the dancers, Bon - as quick as a bullet - pulls out his gun and fires. He shoots a hole through the radio, which is about one centimetre away from Alec's head.

In shock, Alec completely stops. He looks at Bon, then at the bullet hole in the radio, which is now broken. He is shitted not.

Bon lowers his weapon, then let's go of Femka. He frowns, frustrated.

MR. CAVALERO (CONT'D)

Chauffeur, I do not understand the moral of your actions. I had invited you into my warm home where I have talked to you, fed you breakfast, and have given you a performance of me and lovely Femka's dancing -- which you will never see again because she will never become a dancer -- then, you try to run out of my home despite my upmost hospitality. I find that utterly disrespectful.

(Rest)

I also do not understand why you feel anger towards me. What I had told you is the way things are. It is written so on that piece of paper, if you would like to check again.

ALEC

I don't give a damn about that *fucking* piece of paper.

(Pause)

Can you at least prove she's alive and doing well?

Bon sighs, he turns to Femka.

MR. CAVALERO

I may as well show him, he's not going to live that much longer anyway.

(MORE)

MR. CAVALERO (CONT'D)

(To Alec)

If I promise to show you proof
she's alive, will you be a good boy
and stay here?

Alec, disgusted with his "good boy" remark, nods.

ALEC

Yeah.

Bon hands the gun to Femka. He exits the room.

MR. CAVALERO

I'll be back in a few moments.

Femka points the gun at Alec.

ALEC

Well, this situation really
escalated quickly.

She stares at him blankly.

ALEC (CONT'D)

How did you know I was going to be
at the bar that day?

A smile emerges from her.

FEMKA

Your friend Ariel told me.

Alec stares at her.

ALEC

She... told you? She didn't tell me
anything about that... How did you
know where to call?

FEMKA

Easy. I took your driver's licence.

Alec looks uneasy.

FEMKA (CONT'D)

She didn't tell you I called?
That's a shame, she must have
forgotten. You could've told her to
watch out for me.

ALEC

(Obtaining anger)

I swear to God, if you touch her...

Femka laughs.

FEMKA

And if I touch her then what?
You're going to kill me?

(Laughs)

Tell me Alec, how do you plan
killing me from the grave?

Bon returns from his expedition to find his briefcase. He places it on a counter near Femka, then sorts through it.

He finds a large photograph.

MR. CAVALERO

There she is Alec, where she works
now.

In the picture is a high angle black and white shot of Jessica leaving an office building. In Bon's handwriting, it is written at the bottom of the photo:

CAMILLE BARNES - CALICOTT INC. OFFICE 75 - EXECUTIVE MANAGER

He takes the picture gracefully. Observing her. He mildly smiles.

MR. CAVALERO (CONT'D)

See Alec? She's in a better place.

(Pause)

That's the life I gave her with the
money she used. Look where she is
now, she's happy.

ALEC

No... that's not her. I don't
believe it.

Bon takes the gun from Femka, then places it to Alec's head.

MR. CAVALERO

(To Femka)

Rip up the picture.

She does so.

MR. CAVALERO (CONT'D)

Well, it doesn't really matter what
you believe anymore. I'm afraid
that's all I will ever need to show
you.

(Rest)

Business is business, chauffeur.

(MORE)

MR. CAVALERO (CONT'D)

(Rest)

Get on your knees.

Alec get's on his knees, hands in the air.

ALEC (V.O.)

After all the hell that had been through that past twenty-four hours, I didn't have enough time to think about everything that had happened. My mind was so conflicted that I didn't even know how to respond to the current situation. Something was telling me that things were wrong, and I wasn't going to wait 'till I was dead to figure it out what it is. I knew that Ariel was in danger, and if I were to die, she would die as well.

(Rest)

At that moment in time, the only girl that I felt cared about me was Ariel... I couldn't let anything happen to her.

Bon pulls back the hammer.

MR. CAVALERO

Any last words, chauffeur?

ALEC (V.O.)

Luckily for me, I had a backup plan.

Alec smiles.

ALEC

Yes.

A rumble shakes the house. Bon looks to the back of him, then back at Alec.

Another explosion goes off, splattering dust on Bon's face, forcing everyone to the ground. The room is now blinded by dust.

MR. CAVALERO

(Screams)

No!

(Shouts to Alec)

Chauffeur! You made a big mistake!

Another explosion goes off, creating an abundance of debris, hitting Bon, making him cry out in a shout.

INT/EXT. CAVALERO'S HOME - CAR - DAY

Alec runs out of the home, smoke arisen, coughing, and to the waiting car nearby with Bon's briefcase. Inside is his friend JEREMY that took the other chauffeur's car. He enters it.

ALEC

Go, go, go!

Femka, in the background, starts sprinting after the car, getting very close, but then backs down as the car gets progressively faster.

JEREMY

Jesus Christ we've done it.

Jeremy smiles immensely.

ALEC

Yes, and just in the nick-of-time.
What were you waiting for? For him
to shoot me?

JEREMY

Ah, you know me. Always waiting
'till the very end.

Jeremy turns around towards the burning home.

JEREMY (CONT'D)

Shit... we gotta make our way
outta' here before the cops show
up.

ALEC

Don't worry.

He taps on the briefcase,

ALEC (CONT'D)

This briefcase contains illegal
documents of his. This'll keep him
quiet. We still need to head to the
city, we've been compromised.

JEREMY

What the hell went on in there?

ALEC

You wouldn't believe me, Jeremy. We
just need to get back to the city,
me and Ariel are in danger.

JEREMY
(Shakes head)
What have you gotten yourself
into...

There is a brief pause between them. Alec then answers,

ALEC
The truth.

EXT. APARTMENT BUILDING (FLATS) - DAY (ESTABLISHING)

Jeremy's car drives past the apartment building.

INT. ALEC'S FLAT

Alec throws open the door. He walks inside in a hurry.

ALEC
(Shouts)
Ariel? Ariel?

He looks around the kitchen, then in the bedroom.

ALEC (CONT'D)
(Shouts)
Ariel? Ariel!

Alec stomps around the floor.

ALEC (CONT'D)
Goddamn it.

EXT. APARTMENT BUILDING (FLATS) - DAY

Alec runs out of the apartment building. Jeremy awaits him below on the street.

Alec runs into the car.

ALEC
She's not there. Get to the city.

They take off.

EXT. CITY STREETS - DAY (ESTABLISHING)

Jeremy's car makes it's way through a busy intersection.

Alec, in the passenger seat, looks impatient. He opens the car door beside him.

ALEC

To hell with this. I'm getting out.

JEREMY

What? You're going by FOOT?

Alec gets out of the car, slamming the door --

-- He books it down the sidewalk full of people.

EXT. OFFICE BUILDING

Alec finds his way to the office building Ariel works at. He runs inside.

INT. OFFICE BUILDING - GROUND FLOOR

Alec runs through the building, wildly amongst the people. The concierge tries to greet him, but he runs past him, ignoring him.

He makes his way to a door marked with a stairwell symbol. He enters the door.

INT. OFFICE BUILDING - STAIRCASE

Alec sprints up the stairs, breathing heavily.

INT. OFFICE BUILDING - OFFICES

Alec makes his way through the multitude of offices, walking briskly, now aware of his hasty demeanor.

He makes his way over to Ariel's office. He opens the door --

-- Nothing.

Alec, developing a greater sense of fear, closes the door to the office.

He walks back into the offices, then looks at the first person he can find.

ALEC

(to office worker)

Have you seen Ariel?

The worker shakes his head. Alec does the same to multiple people, who also shake their heads.

He runs out the office door, then into the elevator, still breathing heavily.

INT. ELEVATOR

He clicks "G" multiple times for ground floor. He makes his way down, anxious.

INT. OFFICE BUILDING - GROUND FLOOR

The elevator door opens, revealing Bon walking out with Ariel by her wrist.

He sprints towards the office building entrance, shouting her name, when suddenly he runs into someone --

-- Femka.

They both fall, Femka to the floor violently.

Security from two corners of the building come closing in on Alec and Femka,

SECURITY GUARD #1

(Shouts)

Hey, what's going on here?

Alec quickly examines the girl who had fallen, and recognizes it as Femka. She has been knocked out.

Alec, now in complete panic, picks her up and carries her on his back.

SECURITY GUARD #1 (CONT'D)

(Shouts)

Get back here!

Alec examines them, then -- as quick as he ever ran with someone on top of his back -- he books it out the building, the security running towards him.

EXT. OFFICE BUILDING

Alec, able to make it out of the interior, runs out of the building with a good lead.

All of a sudden, Jeremy pulls up, windows rolled down.

JEREMY

Take the car!

Jeremy quickly gets out of the passenger seat, allowing for Alec's escape.

Jeremy walks past Alec and Femka, and towards the security guards now exiting the building.

He blocks their path, offering a diversion. They throw him to the ground.

Alec unveils Femka onto the passenger seat. Alec, barely seated properly, hits the gas and makes his escape.

Jeremy watches him from the ground --

-- Alec gets away in the nick of time. The security guards swear to themselves.

INT/EXT. INDUSTRIAL STREETS - CAR - EVENING [DRIVING]

Alec driving through the evening, an empty industrial road in front of him. Radio's turned onto a broadcast AM station.

Snow starts to fall gracefully from the sky, making him put on his windshield wipers.

RADIO (V.O.)

Things are going to change as we head through the next couple of hours. What's happening is that snow is moving into southern portions of the country, all the way through the west into our location...

Alec turns off the radio. He stares in the rear view mirror, watching Femka lie down in the backseat.

ALEC (V.O.)

After our little predicament, I had finally gotten out of all that damned excitement. I still wasn't fully aware of what was happening, even after what Bon had told me about my sister. I couldn't believe it, and in my mind pondered his speech at the home false. The only thing racing through my mind was that Ariel was captured, and now I had a way of finding her...

Alec grips the steering wheel, his eyes fixate back on the road. The night falls upon them.

INT. OLD SHACK - DAY

Femka's eyes slowly awaken to the morning light shining through the windows.

Her vision blurry, she continuously blinks. All that can be made out is a silhouette of a man standing beside a window.

Alec notices that she has woken, slowly walking over to her, his footsteps crisp against the wooden floor.

Femka has taken note that she has been tied to a chair. She looks around the room --

-- nothing more than a rummaged old shack, with broken wooden furniture that is full of dust. There is bright lighting shining only at the sections with windows, light fading towards the centre.

Alec looks at her. We can tell a sense of anger and evil has come upon him.

ALEC

You were able to sleep last night.
I stayed awake.

Femka tries to move towards Alec; her restrictions don't allow her to do so.

FEMKA

Where am I?

ALEC

In my hands.

Femka shakes her head.

FEMKA

(to self)

I must have been tipping the concierge... then... I can't remember.

ALEC

We bumped into each other, it's what has given you this.

Alec walks behind Femka. He presses down on a particular part of her head. She winces to herself.

ALEC (CONT'D)

(Hint of sarcasm)

I knocked you down pretty hard. I was running to get Ariel's attention, then there you were in my way. You should've done what you have to do when you came into the building.

Femka stares at Alec. She smiles, then bursts out laughing, her loud voice echoing throughout the tiny space. She is unable to stop.

Alec shows disgust at her laugh.

ALEC (CONT'D)

What do you find assuming about this?

She calms down,

FEMKA

It is your... tactics, chauffeur.

Alec stares at her, blankly.

ALEC

Do you think this is the best of my intimidation?

FEMKA

Oh, so you *were* being intimidating.

Alec kneels down to Femka's level. He stares at her with utter seriousness.

ALEC

(Soft voice)

Listen to me, Femka. I hope you're smart enough to know why you're here. Now,

Alec points his fingers at Femka.

ALEC (CONT'D)

I am going to ask you,
(Facial exaggeration)

Super politely,
(Normal facial)

To give me the location of Ariel and our "bureaucratic" mutual friend Mr. Cavalero.

(Rest)

(MORE)

ALEC (CONT'D)
 If you fail to oblige, there will
 be consequences. Do you understand?

Femka smiles.

FEMKA
 I understand, chauffeur.

Alec moves in closer to Femka,

ALEC
 So, Miss Femka, what would be the
 location of such persons?

Femka stares at Alec; she does not allow him to get to her.
 She doesn't reply.

ALEC (CONT'D)
 (Firmly)
 What is their location?

Another blank stare. Alec then grabs the chair, starting to
 shake it in anger,

ALEC (CONT'D)
 (Shouts)
 Where is SHE? Where did HE take
 her? Where -

FEMKA
 Hey, Mr. Chauffeur?

He stops.

FEMKA (CONT'D)
 My heels,
 (Head point -
 Exaggeration)
 They are killing me... if we will
 be here for a while, do you mind?

She tries to move her ankle, but can't due to the ropes.

Alec, looking at her with contained anger, forces a smile.

ALEC
 More than happy to.

Alec, bending down, grabs Femka's ankle. He removes each shoe
 delicately.

FEMKA
 (Overexaggeration)
 Oh yes, that feels much better.

Alec gets up in a rage, then whips the shoes as hard as he can against the other side of the room.

Surprisingly, he is able to calm down. He walks towards the window of the house, looking out into the fresh, snowy, overcast day.

ALEC

I'm a man of respect, Femka. I don't hit women, and treat them with the upmost respect.

(Turns towards Femka)

However, when she gets out of line, there are certain... decisions I contemplate with myself.

(Rest)

I own you Femka. And like an owner, my principle of discipline is quite strong.

Alec walks over the Femka and grabs her chair. He drags it to the front door of the shack.

ALEC (CONT'D)

For you, Femka, you will receive the most cruel kind of pain, the kind of pain I've felt before; the pain of being cold, thrown out into nothingness. That is what my sister's death has done to me, and what you've done by taking Ariel away.

(Pause)

All humans, whether psychically or mentally, feel the need to be warmed. They feel full, they feel complete when they are; it is the ultimate desire.

He brings Femka to the front of the door. He takes a bucket filled with water, then pours it all over Femka. She begins to shiver.

Alec opens the door to the cold, allowing in a cold gust of wind.

ALEC (CONT'D)

Where is she?

(Shouts)

WHERE IS SHE GODDAMN IT!

(Tearing up)

WHERE IS MY SISTER!

Alec slams the door shut, then throws his fist against it.

ALEC (CONT'D)

(First hit)

YOU.

(Second)

FUCKING.

(Third)

FUCKING...

He leans against the door, sliding down. He begins to sob.

He lays down, crying with his head to the floor.

Femka watches him, staring blankly at him. She is shocked at what she is witnessing.

She begins to look sympathetic in her eyes.

FEMKA

I know what this feels like.

Alec's cries slowly dial down. Femka is allowed to speak.

FEMKA (CONT'D)

I was born in a dark, dark night in a ways off of what one would call a town. Under my parent's corrupted marriage, my mother took care of me throughout most of my life as my father was never there. My mother would always tell me he was outside taking care of the evil of this world, a figure like a knight. He was a drunk, and the only time he came to our home was to fight with my mother. I remember one night he came to our house, they fought outside so I couldn't hear very well, but the funny thing was, was that night I heard a silence. They were just arguing one minute, and then nothing. After that silence, my father left, and I never saw him again.

(Pause)

We couldn't afford the home we lived in, even though it was... shambles. So, we sold it to a newly married couple. We had nowhere else to go, so me and my mother just walked. We walked and walked and walked through the cold. But my mother was a woman of optimism;

(MORE)

FEMKA (CONT'D)

though she was shivering like a mad man, she was still able to keep me smiling in those days of no warmth.

(Pause)

But the ironic part of all of this, is that in recent years I have felt the coldest. I believe for you it's the same?

Alec, head faced towards the ground, nods. He brings his head up from the floor.

ALEC

Yes.

Alec stares at Femka.

FEMKA

... I'm sorry. It's just, I have never seen an interrogator cry, or any man before.

Alec straightens himself up from the floor. He gets up, then rubs his head, leaning against the wall.

ALEC

Why do you stay with that... man?

Femka shakes her head,

FEMKA

He offers me good pay, company; I wouldn't have it otherwise. It's very difficult to explain...

ALEC

It doesn't seem that complicated; you feel safe with him. You see him as a father figure, and you use him to fill your... your... void.

Femka stares at him.

FEMKA

How old are you?

He hesitates,

ALEC

Twenty-one.

Femka's eyes widen.

FEMKA

Twenty-one?

(To self)

You're a child...

(Back to Alec)

And what could you possibly know of life?

ALEC

Enough.

(Thinks)

Enough to see everything in perspective.

There is a pause between them.

ALEC (CONT'D)

... Are you going to tell me where they are?

Femka takes a deep breath, then exhales.

INT. OLD SHACK - MORNING (LATER)

Femka, now sitting at a table, couples her hands around a china glass, filled with a hot liquid. She keeps herself tight together for warmth, shivering.

Alec, in the background, approaches her with a cup in his hand, a jacket in the other.

He comes up behind her, placing the jacket overtop her shirt; she doesn't flinch, continuing to drink.

Alec sits down, watching her sip on the cup. She puts it down.

FEMKA

To be honest, I am unsure specifically where he had taken her.

(Pause)

But, I have a couple phone numbers you can call. He might know that if you tried to do anything to me, I might have told you where he was.

(To self)

Now that I think about it, that's probably why he hadn't told me in the first place...

Alec grabs a pen from his pocket. He hands it to Femka. She takes it, then starts to write phone numbers on the table.

FEMKA (CONT'D)

There.

Alec gets up and observes the numbers from his angle.

A ROTARY TELEPHONE.

-- Alec unveils the dust off of it. He places it on the table, then starts to dial one of the numbers.

The first number he dialled goes cold.

ALEC

Which is this for?

FEMKA

A place close to the our home in the country. He might have been there, but I wouldn't think so.

(Points)

I would try the third number, it's a path north of town.

Alec dials the third number on the telephone. It rings. Alec waits with anticipation.

Silence. Then, a noise.

MR. CAVALERO (O.S.)

(Monotone)

I knew you would find me.

He grips the telephone.

ALEC

Bon, I want you to listen to me, and I want you to listen very carefully: I want Ariel back. If I don't, then you don't get Femka.

MR. CAVALERO (O.S.)

How long did it take, Alec? How long did it take her to break?

ALEC

That's not important.

(Back on topic)

I want Ariel back immediately!

MR. CAVALERO (O.S.)

I can't really do that, it goes against the contract...

ALEC
 (Shouts)
 FUCK your contract!

MR. CAVALERO (O.S.)
 Excuse me?

ALEC
 I said, you can shove your stupid
 contract up your ass.

There is a pause between Alec and Mr. Cavalero. Alec eyes Femka.

ALEC (CONT'D)
 Hello?

MR. CAVALERO (O.S.)
 ... Tell you what, Alec. I will
 meet you tomorrow, with Ariel, and
 we'll negotiate in person.
 (Pause)
 Business *is* negotiation, after all.

ALEC
 Where?

MR. CAVALERO
 I will let you know.

Mr. Cavalero hangs up instantly.

Alec turns towards Femka, who sits in her chair listening to the phone conversation.

FEMKA
 What did he say?

ALEC
 He wants to negotiate in person.
 Bloody beats me how that's going to
 go.
 (Hand on head)
 Jesus Christ, this is a nightmare.

He stands up and moves towards the counter. He grabs a nearby piece of wood on-top and whips it across the room in anger,

ALEC (CONT'D)
 (Shouts)
 Why is this happening to me!
 (Turns head to Femka)
 Why is he so stuck up on that
 damned contract?
 (MORE)

ALEC (CONT'D)
 (Deep breath)
 What did I do to deserve this?

There is pause between them.

FEMKA
 You never deserve anything, good or
 bad. It just comes your way.

Alec stares at her with wonder, he sighs again.

ALEC (V.O.)
 So there we stayed for the
 remainder of the day...

INT. OLD SHACK - DUSK (LATER)

Alec sits on the dusty floor in the shack, legs up to his chest, reading an old book.

ALEC (V.O.)
 After the expression we conveyed to
 each other, we mostly kept in
 silence and to ourselves. I had
 found a dusty old book lying
 around, and her...

Alec stares at Femka writing on an old notebook, very slowly, but concentrated.

ALEC (V.O.)
 ... She was writing something down
 in an unfinished notebook. It was
 found underneath an old pile of
 shoes. I was unsure what it was at
 first; I assumed it could have been
 a letter, but I wouldn't know to
 whom.

He puts the book down, now curious. He slowly walks towards Femka, the glow of the sunset caressing her hair.

ALEC
 What have you been writing?

Femka looks over towards Alec.

FEMKA
 A poem.

ALEC
 (Surprise)
 A poem?
 (MORE)

ALEC (CONT'D)

(Pause)
You write?

FEMKA

I have always loved to write poems.
My grandfather was a poet. The
delicacy and beauty of his writing
inspired me to do so. It's nothing
really.

Alec inspects the notebook. Cyrillic lettering.

ALEC

Can you read it aloud to me?

FEMKA

It is incomplete. When I'm
finished, I will do so.

The phone rings. Immediately, he picks it up, leaning over
the table,

ALEC

(Knows who it is)
Hello?

MR. CAVALERO

Meet us at the old mill bridge over
the Humber River.

(Pause)

If you make any unexpected actions
again, you will never see Ariel
again.

He hangs up. Alec turns towards Femka,

ALEC

We gotta' go, now.

Femka grabs her booklet.

EXT. ROADS - EVENING (ESTABLISHING)

Alec and Femka ride out of the forest and out into the open
street. They drive away.

INT/EXT. ROADS - CAR - EVENING [DRIVING]

Alec has his eyes on the road. Femka has her eyes on the
notebook.

FEMKA

I want to read my poem to you
incase this is the last time I have
the chance.

Alec keeps his eyes on the road, but nods. Femka prepares herself to translate the writing.

FEMKA (CONT'D)

[insert poem]

CUT TO:

EXT. OLD MILL BRIDGE - DUSK

Their car pulls along the stream which the bridge stands up ahead.

The sky has now turned dark.

FEMKA (V.O.)

[Insert poem]

Alec and Femka exit the car, walking up the stream and towards the bridge.

CUT TO:

INT/EXT. ROADS - CAR [DRIVING]

Femka finishes her poem,

FEMKA

[Insert poem]

Alec doesn't take his eyes off the road, but the poem has touched him greatly. Story of his life.

He goes to touch her hand, sliding his fingers through hers. She accepts his gesture.

Alec, nerved by the situation at hand, holds her hands tightly.

EXT. OLD MILL BRIDGE - DUSK

They now stand at one end of the bridge. Nothing can be seen at the other end, but the bridge is illuminated by overhead pathway lights.

ALEC
(Shouts)
Hello?

All of a sudden, there is a movement.

A figure is revealed in the darkness --

-- Jessica.

She walks towards Alec slowly. Astounded, Alec makes his way towards her, jaw dropped.

Alec's sister makes her way towards Alec, her expression blank.

All of a sudden, a loud BANG echoes throughout the area. A bullet has been fired.

Jessica continues to look blankly at Alec. Blood spills down her mouth. She falls to her knees, then falls flat on the floor.

ALEC'S POV.

He kneels down to his sister and picks her up in his arms, despite the blood.

Alec looks into the eyes of his sister, a belief coming upon him.

He holds her close to him, squeezing her tightly.

Femka watches in shock.

All of a sudden, a dart hits Alec's neck. He touches his neck, acknowledging the shot.

He falls back towards the floor, now laying down lifelessly in the middle of the bridge.

Everything goes black.

ARIEL (O.S.)
And after that?

INT. MENTAL HEALTH CENTRE - ROOM - DAY

The darkness from Alec's pupil reveals his face, now in a different complexion. His hair has been ruffed, his face pale. He wears a jumpsuit like outfit from the health facility.

ALEC

Yes.

(Pause)

After that, I did not remember a thing.

A man sits beside Alec on the other side of a desk. The room feels lonely, only lit by one bright window.

Alec's expression shows confusion and disgust not only between them but to the building.

Ariel, writing notes on a pad, finishes.

ALEC (CONT'D)

Is that the ending of my book?

(Shouts)

The book you stole! Are you going to write how you planned my sister's death?

His doctor beside him grabs his arm firmly.

ALEC'S DOCTOR

(Containing anger)

Alec, calm down. We've been over this.

Ariel leans over the desk,

ARIEL

That was a really interesting story. Thank you, Alec.

She gets up from the seat,

ALEC

(Firm)

Ariel, why are you doing this to me? For Christ sake tell me the truth!

Walking away ignoring Alec, she turns around at the door of the room.

ARIEL

Thank you doctor.

The doctor nods. She leaves, shutting the door.

INT. MENTAL HEALTH CENTRE - ALEC'S ROOM - DAY (CONTINUOUS)

The doctor shuts the door from the outside, leaving Alec to his room, which seems to be comfortable, but hospital like.

He sits on his bed, staring out the window in front of his bed. During his stare outside, the calendar changes, but not his position.

Alec stares blankly. His features have gotten worse, his face miserable.

His story flashes through the pupils of his eyes.

A knock is heard on the door --

-- Alec slowly turns his head around.

ALEC'S DOCTOR (O.S.)
(Like talking to a child)
Hello Alec, I have something for
you. Can I come in?

Alec shakes his head.

ALEC
Please, no. I don't want it.

ALEC'S DOCTOR
But it's a letter -

ALEC
(Shouts)
- Please God, no! I don't want it!

There is a pause between them.

The doctor slips the letter under the door, then walks away from the door.

Alec turns his head to the note. He approaches the door, kneeling down to read the lettering on top of the letter:

"To: Alec"

INT. FEMKA'S ROOM

Only lit by the candle on the desk, the room is completely dark. The candle illuminates the person sitting down at the table and the desk itself. There is absolutely no external noise.

On the table is a pen, and blank paper. A hand emerges into the shot, taking the pen and moving it to the paper.

Femka begins to write,

FEMKA (V.O.)
(Saying along with
writing)
Dearest Alec,

She stops.

INT. MENTAL HEALTH CENTRE - ALEC'S ROOM

Alec carefully opens the letter, pulling out the page enclosed. He sees "Dearest Alec," then continues down the page.

INTERCUT: ALEC & FEMKA

Femka starts writing vigorously.

FEMKA (V.O.)
It has been so long since we have talked. I know what is happening to you right now, and I know you want to know. I'm not supposed to tell you, because it would result in my death, but I must, Alec. I cant live knowing you are ignorant like this.

(Pause)

It was part of Bon's deal for Ariel to lie about everything, that is why she pretends to know nothing of you. During the time he had her, she begged to not be killed. He would have done so if it weren't for you taking me.

(Pause)

So, Bon and Ariel tried to think of a mutual agreement. Yes, it's hard to believe, Bon negotiating through his thick minded skull. But, they came to the conclusion that she be let go, and that you would be vulnerable. However, Ariel did not want you dead, so Bon decided to create this whole plan of how to remove any breadcrumbs so you would be deemed insane.

(MORE)

FEMKA (V.O.) (CONT'D)

Please don't be mad at me, but it was a cruel, brilliant plan. Also, do not be mad at Ariel, it wasn't fair for her to give up her life for yours, only knowing you a short period of time. Ariel had come to me in secret and had told me to write that to you. She also wants you to know that she's only continuing the story for you, Alec. It is on behalf of you, always. Ariel also didn't know that your sister was going to be killed, again... it's best not to think about that.

(Pause)

I'm sorry it had taken so long to write, but I haven't been able to as I still live with Bon. I live in constant fear, for there is no consistency with him.

(Pause)

I will try to visit you soon. Everything will be okay.

(Pause)

Love, Femka.

Alec's tears fall onto the paper.

EXT. MENTAL HEALTH CENTRE - COURTYARD - MORNING

Femka, casually dressed, stare at Alec twiddling his thumbs. He stares back at her, both of them sitting at a table laid outside the centre.

Femka can sense his pain. Empathy shows in her eyes.

ALEC

Why do you stare at me like that?

(Pause)

I have been suppressed, and there is nothing I can do.

FEMKA

I'm sorry.

She brings her hand to his, but he refuses it. She takes it to the heart, but doesn't say a word.

He continues to sit in silence. He stares blankly into nothing.

Femka's empathy starts to run dry.

FEMKA (CONT'D)

Alec, what do you want me to do?
Break you out?

Alec shakes his head.

ALEC

What's the point. Everyone has betrayed me. I have nothing left to go back to. The people here aren't so bright, but at least I can trust them. I know they care.

FEMKA

Alec, you are wrong. I CARE for you. I can't sleep, I can't eat knowing this is what has been made of you.

She gestures to his body, but also to his demeanor.

FEMKA (CONT'D)

I risked my life to write you the letter and come here... and this -- this is how I am treated?

ALEC

You have a choice to be with him.

FEMKA

No, I don't.

ALEC

(Firm)

You always have a choice!

Femka sighs.

FEMKA

I can't hold this from you anymore.
(Sigh - Rest)
Alec, I am explication case number one. Your sister was case 32.

Alec looks about into Femka's eyes.

FEMKA (CONT'D)

About 15 years ago, I had met Bon. I had 17 years living in Minsk, Belarus, or Belorussia back then. It was a small village named *Vil'yakshii* where I had been adopted by these people... these people who were my new parents.

(MORE)

FEMKA (CONT'D)

Every single day of my life, I hated it there. My father hit me, the mother had abused my mind, and I couldn't get out of it. I tried running away so many times but the palicyja always could find me. I would claim my parents had abandoned me, hoping they would send me to an adoption facility. Anywhere but there was better, but they always knew and sent me back at that fucking home. I was then fed up with my life, I couldn't take it anymore. I sneaked out to buy razors so I could cut open my wrist, when I met a young handsome fellow. That is the day I met Bon, and every night before I sleep the same image comes back to me. His stare, his notebook, the pen in his hand... His suit, his hair --

(Pause)

But, the story remains just like your sisters. He was able to give me what I have longing to breathe. E is a very mad man for thinking up such a business, but he had helped me. At the time, I was studying to become an accountant. He hired me to his new "business." I had also... sold myself to him. He has trained me in everything I know. I had begun to love him, but I'm not happy with him. But I can't do anything or else I violate his code, I'm forced to work for him.

Alec stares at Femka.

ALEC

And what would make you happy then?

She smiles.

FEMKA

I have already said it. I want to dance...

(Fading smile)

But he forbids me to do so.

Alec smiles back at her.

ALEC

One day you will dance, Femka.

FEMKA

Please don't say that, it's cruel.

Femka looks down at her watch. She become alert.

FEMKA (CONT'D)

I must leave now, but I promise I
will write each week.

Femka stands, Alec doing so as well. He walks towards Femka.

ALEC

I'm glad you came, Femka.

Alec gets closer to Femka. He leans towards her and kisses
her, hands on cheek. It is a short kiss, but a beautiful one.

INT. MENTAL HEALTH CENTRE - ALEC'S ROOM (MONTAGE)

Alec receiving multiple letters from under the door.

Him reading them, smiling in happiness, frustrated at others,
laughing too.

As time progresses, he becomes happier.

He reads the letters on his bed in different positions, some
causal, some crazy.

He has now collected to a stack that would amount to more
than a year's worth.

He waits for another letter but it doesn't arrive. Maybe next
week.

He waits by the door --

-- nothing again.

He waits on the ground near the door. Nothing.

He becomes worried.

INT. TRAIN - DAY

Bon and Femka sit face-to-face on a train riding along the
country-side.

Femka stares out the window, while Bon eyes Femka.

MR. CAVALERO

Femka?

She turns her head towards him.

MR. CAVALERO (CONT'D)
Can I see the letter?

Femka's heart drops.

FEMKA
... What?

MR. CAVALERO
The letter.

He brings out his hand.

MR. CAVALERO (CONT'D)
Give it to me.

Femka looks at Bon, pretending to be confused.

FEMKA
I don't know what you are talking
about.

Bon laughs.

MR. CAVALERO
Ah, no wonder you we're able to
tell the chauffeur where I was. You
are good at being quiet, but you
are a terrible liar!

Femka starts to cry.

MR. CAVALERO (CONT'D)
Oh please.

She covers her eyes.

MR. CAVALERO (CONT'D)
(Soft)
Do you love him?

Femka hesitates. She nods.

MR. CAVALERO (CONT'D)
That's what I thought.
(Pause)
Your past letters haven't arrived
to him. I made sure they didn't go
through. I wanted him to feel alone
again, and convince him you don't
care about him anymore.

Femka can't say anything.

MR. CAVALERO (CONT'D)
 You know what, though? I will send
 this letter in. It will have a
 special message from me!

Bon puts out his hand.

MR. CAVALERO (CONT'D)
 Give me the letter.

Femka, crying, goes into her purse and pulls out the letter.

MR. CAVALERO (CONT'D)
 And a pen, please.

She pulls out a pen. Bon starts to write something at the
 bottom of the letter.

He finishes, then gives it to Femka.

MR. CAVALERO (CONT'D)
 You have 30 seconds to write your
 final words to him.

He puts the pen on the table in front of them.

MR. CAVALERO (CONT'D)
 Go.

She starts to scribble notes as fast as she can, sobbing as
 she does.

Mr. Cavalero doesn't give a damn, and stares out the window.

INT. MENTAL HEALTH CENTRE - HALLWAY

Alec approaches the doctor who is walking, examining papers.

He runs up beside him.

ALEC
 Have any letters arrived for me?

ALEC'S DOCTOR
 I'm afraid not yet.

ALEC
 Can you check again?

ALEC'S DOCTOR
 Alec, please. I'm busy.

INT. MENTAL HEALTH CENTRE - ALEC'S ROOM

Alec sits on his bed, looking up at the night sky.

He sits down at a desk in his room, looking through the letters for any clues.

He can't seem to find any. In frustration, he throws all the papers on the ground.

All of a sudden, there is a knock at the door.

ALEC'S DOCTOR (O.S.)

Alec, I've just received a letter
for you. I'm going to put it under
the door.

Alec smiles to himself. He runs to the door, where the letter is pushed under.

He grabs the letter, then rips it open. He reads the letter.

His face happy, now starts to dim down to a frown, then he looks onto the back of the letter.

A realisation has hit him.

ALEC

(To self)

I gotta' get out of here.

INT. MENTAL HEALTH CENTRE - HALLWAY - MORNING

The lady nurses walk through the hallway laughing about a joke.

As they pass, it is revealed that Alec is watching the hallway with his back turned against the wall.

These hallways are fairly silent and lonely.

He peeks to make sure the coast is clear, then walks.

INT. MENTAL HEALTH CENTRE - THEATRE BACKSTAGE

Alec enters the darkly lit backstage. He slides past people behind the curtain awaiting to go out. They are dressed up as homeless men.

A play is in progress.

He makes it to the costume room where he looks through clothing to disguise himself.

A man speaks directly behind him, JIMMY.

JIMMY
Hey, you're not in the play...

Alec smiles.

ALEC
No... no I'm not.

With a quick jab, Jimmy falls to the floor.

Alec starts to look for a costume.

Behind the curtain, Jimmy's friend RUSSEL motions to where Jimmy WAS.

RUSSEL
Alright Jimmy, you're up soon!

He looks around to see he's not there.

RUSSEL (CONT'D)
Jimmy, you're going to miss it!
(Rest)
Where did you go?

He walks over to the costume room to find Alec, now dressed as a chauffeur. Alec exits the room, taking a glance at Russel.

Russel notices Jimmy's body on the ground, lifeless.

RUSSEL (CONT'D)
(Shouts)
Oh my God! Someone's killed Jimmy!

In a panic, he runs around shouting it.

The actor, currently acting on the stage, calls for Jimmy's character,

ACTOR
(Playful)
Oh BONZO...
(Rest)
Bonzo?

All of a sudden, Russel bursts out the curtain in front of the whole play.

RUSSEL
Jimmy is dead, everyone!

The crowd gasps. The actor shouts, now in a wail.

ACTOR
(Scream)
No, no, no! That's not in the
SCRIPT! Everything is ruined!

He falls to his knees.

ACTOR (CONT'D)
(Cry)
NOOOO!

INT. MENTAL HEALTH CENTRE - HALLWAY

Alec walks down the hallway in uniform, stance professional like before.

He keeps his head high, passing multiple personnel running towards the stage.

Alec gets through the security personnel at the door of the facility. The facilities's speakers come online.

ANNOUNCER (V.O.)
Attention all staff, a subject has
escaped, I repeat A SUBJECT HAS
ESCAPED. He is wearing a black
driver's uniform. Please retrieve
him and return him immediately.

The men guarding the door watch Alec walk away. Alec turns back towards them, making eye contact.

He starts to sprint. The guards inside the building run outside and chase him.

EXT. MENTAL HEALTH CENTRE - EVENING

Alec starts running away as fast as he can from them, making his way into the streets.

He sprints down the sidewalk, the personnel following closely behind.

Alec runs into a parking lot.

INT/EXT. PARKING LOT - MORNING

He takes cover behind a car, catching his breath.

The two guards split up and scout for Alec.

One guard approaches Alec's direction, approaching the side of the car where Alec is leaned against. Alec moves further down the car.

He then moves to the back of the car. As the guard approaches, he looks at the other guard, looking opposite of him. He quickly runs between cars just as the guard faces his direction.

Hiding behind this car, Alec pulls out a thin piece of metal, jamming it into the car window without the guards seeing.

He unlocks the car, then gets in quietly. He starts to quickly hot-wire the car, the guards now only moments away from seeing him inside the car.

The engine starts. The guard face towards Alec, running towards the car.

The car drives past them, almost seriously injuring the guards.

He honks playfully at them.

INT/EXT. CAR

Alec smiles as he drives away.

ALEC

It's a good thing I did research
when I wrote my novels.

He takes a piece of paper from his pocket. A folded letter.

On the letter, he eyes the return address.

ALEC (CONT'D)

(To self)
God help me if he's touched you.

He nods his head, gaining aggression.

EXT. STREETS (ESTABLISHING) - EVENING

He exits out of the urban area. Police sirens are heard.

INT. BUNKER

Femka on the ground, beaten. Bon stands over her with a gun pointed towards her, a knife in the other, implying the act of giving, not killing.

He breathes heavily.

BON

Kill yourself, do it for your
dignity, Femka. I can't do it
myself, it would hurt too much.

Femka doesn't respond, holding her body and wincing at the pain he had inflicted.

BON (CONT'D)

You have committed treason, Femka.
You lied to me, and that is
inexcusable.

(Rest)

Your life has no purpose anymore.

He smiles.

BON (CONT'D)

You really think he'll save you?
Believe me, he won't. I won't let
him.

He gestures to his chest.

BON (CONT'D)

I cross my heart, and hope to die.

(Rest)

Speak to me!

He kicks her in the chest. She winces in pain. He kneels down towards her; not a single bit of empathy for her.

He drops the knife in front of her bloody face.

BON (CONT'D)

I will be waiting outside.

He walks outside.

EXT. BUNKER - RURAL LAND - EVENING

Rural land. Many trees and large fields of grass. The bunker seems to be in the middle of nowhere.

Bon lights a cigarette. He inhales it deeply, exhaling without too much effort.

He peaks inside the bunker; Femka has picked up the knife. He looks at her eyes --

-- She closes them, then points the end towards her stomach. She creates the stabbing motion towards her chest.

Bon smiles.

All of a sudden, he hears a car in the distance --

-- Alec.

INTERCUT: ALEC, BON, FEMKA.

INT/EXT. RURAL ROADS - CAR [DRIVING]

Alec sees the figure in the distance and knows exactly that that is Bon.

Bon, seeing Alec, drops his cigarette onto the floor. He puts his heel over it, and stamps it down, smothering it onto the floor.

He looks inside the bunker; Femka getting ready to stab herself, she creates the stabbing motion.

Alec hits the breaks, now very close to the bunker. He runs out of the car, and towards Bon and the bunker.

Femka makes her final stabbing motion.

Alec jumps out of the car.

ALEC
(Shouts)
Femka!

She stabs herself partially, hearing the call and stopping. Bon enters the bunker, pointing his gun at her.

Alec sprints towards the bunker.

INT. BUNKER

Alec sees Femka lying on the floor, on her knees, with a knife partially lodged into her chest. Blood begins to drip.

ALEC
(Shouts)
Femka! No!

The hammer of a gun is pulled back.

BON
Move and she dies.

Alec doesn't move.

BON (CONT'D)
Finish it, Femka.

Femka starts to shake.

BON (CONT'D)
Finish it or I'll kill him!

She starts to scream, jabbing the knife inside her chest.

Bon begins to laugh. Alec falls to his knees in disbelief.
Bon slowly walks out of the bunker, now examining the situation.

BON (CONT'D)
She's all yours, chauffeur!

Blood starts to pour from her chest. She falls to the ground.
Alec runs and picks her up in his arms.

ALEC
(Whispers)
No...

He shakes her, her eyes seeming lifeless.

ALEC (CONT'D)
Please, stay with me Femka, stay
with me. You're going to be okay.

She turns her eyes towards him.

FEMKA
(Dying)
Alec... the briefcase... I threw it
in the river that night on the
bridge...

EXT. RIVER - NIGHT

Femka takes the briefcase, throwing it into the following water. It slowly drifts away.

INT. BUNKER

FEMKA

...I was hoping to find it after so they could arrest him, and I'd finally be free.

(Pause)

But then, I realised there was no escape. I would just be as guilty as him...

Alec shakes his head. He strokes her hair,

FEMKA (CONT'D)

You know, last night I had a dream. I was dancing with you.

INT. BALLROOM (FLASHBACK)

Alec and Femka dancing, gazing into each others eyes.

INT. BUNKER

Femka stares into Alec's eyes deeply.

FEMKA

We danced and danced. We did the... Waltz, tango, and some other dances but it didn't matter to me because I was with you and I was free. You had warmed my cool heart. I want to dance with you now, Alec.

Alec's face.

ALEC

(Softly)

Dance? But... but...

FEMKA

But what? You said I would be okay.

Alec can't help but smile at this crazy notion.

ALEC

Okay, we will dance.

Alec utilises all his force to pick her up. She winces at the pain.

She is merely standing on her own. Most of her support is on her Alec's shoulders.

The knife comes between them. She brings her hand down and grips the knife. She begins to slide it out. She doesn't scream, but she closes her eyes.

She drops the bloody knife on the floor. She wraps her arms around Alec in a slow dance position.

Alec begins to move Femka. Step by step, they make it work.

They dance.

Femka stares into the nothingness. She enjoys her last moments dancing.

FEMKA
(Whisper)
I'm finally free...

EXT. RURAL ROADS - DUSK

Alec's car drives into the endless array of fields.

FEMKA (V.O.)
Dearest Alec, if you are receiving
this letter, it has meant that
things haven't worked out the way
I wanted them to.
(Pause)
I will not be there anymore, and I
must warn you that if he ever sees
you again, he will hunt you down.
You have to go someplace far from
here. Do not question his power,
Alec.
(Pause)
Nothing will be the same again...

EXT. FIELD - DUSK

Throughout this sequence, Alec's face is not seen.

In a large, open field, Alec shovels at the ground, sadness encompassing his face and his body motions. --

-- He goes into his coat pocket. He pulls out an envelope.

"The Poem of Life."

He places it onto Femka's hands, delicately. --

-- A large rock in his lap, he takes a stone and starts to engrave a message into it with another stone.

The grave has been completed. On the stone, it is written,
"Dance Forever."

Alec stands over the grave. He holds his hands together
in front of his, head faced down.

A moment of silence for Femka. --

-- He drives away.

INT/EXT. RURAL ROADS - CAR [DRIVING]

Alec looks at the letter from his hand occupied driving.

"Nothing will be the same again."

He places it delicately in the passenger seat.

INT. ALEC'S FLAT - NIGHT

The flat is lit dimly only by the moon's light.

Alec, sitting in a leather chair, sits towards the door, his
gun in hand in his lap; he is utterly still, almost in a
supernatural way. He doesn't blink, he continuously looks at
the door. --

--No foley is heard, only the long wind and it's bushes
against the windows.

Alec continuously waits, and waits.

EXT. FLAT - CAR

Bon, waiting to leave his car, looks out at the flat.

He puts on a pair of gloves, then leaves his car.

INT. FLAT - GROUND FLOOR

Bon quietly makes his way from outdoor the apartment, inside.

Everything is completely quiet, the wind masking his
movements.

He slowly makes his way through two doors that lead into the
main area.

He goes through the hallway, walking away from the light at the front door.

Bon quietly opens the stairwell door. He pushes it, then hangs onto the knob as the door opens.

INT. FLAT - STAIRWELL

Bon moves up the steps. He takes one step at a time, moving at his own pace throughout the journey up.

He pulls out a gun while walking up. The wind roars as he inserts the ammunition.

INT. ALEC'S FLAT

Footsteps can now be heard from the hallway outside Alec's room.

They walk very slowly, very intensely.

INT. HALLWAY

Bon walks towards the room. The light from the window behind him creates a shadow that encompasses the entire hallway. He walks down slowly.

INT. ALEC'S FLAT

Alec continues to stare at the door. The footsteps stop.

The door knob slowly starts to turn. It fully opens.

Bon walks into the flat casually, slowly turning his body and head towards Alec, finding him waiting.

Alec stares back at him, completely still, gun in lap.

Bon looks down towards his lap, acknowledging his gun. He slowly brings his eyes, then his gun to Alec.

Bon and Alec smile at each other. --

Two shots are fired off.

Alec and Bon continue to look at each other, eyes widened.

Bon slowly turns around, walking slowly to the door, blood dripping down his chest.

Alec watches, blood dripping down his chest.

The gun from Alec's hand falls to the floor. His head tilts down.

ARIEL (V.O.)

With that, he let out his final breath. A deceived man, an ignorant man, a courageous man. Beheld in him was too much curiosity. For curiosity killed the cat, and in this case, the cat had believed he had nine lives. Poor Alec, he only wanted to know what was made of him the day his sister had died. And so he did, and he paid the price. The price -- as it turned out to be -- would be, for "My Sister and I."

Bon falls to the floor.

FADE TO BLACK.

FIN