

Motherless Town

by
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SCREEN TEXT: LOS ANGELES - 1996

It's a typical summer Sunday morning in Los Angeles. The sun is high in the sky, very hot, as usually happens, and there are no clouds in the sky. Streets are very busy and chaotic, crowded with cars moving slowly waiting their turn at the traffic lights.

Our imaginary camera stops close to a church; in front of this building there are a lot of parked cars. A man has just gone out of one these cars, parked in a near street, and he's moving to the building. We don't manage to see who he is, but while he's going inside the church, our camera gets close to him, showing his look. It's quite tall and thin, he's got short and black hair and he's casually dressed, with a shirt and a pair of jeans.

INT. CHURCH

After entering the building, he moves to the last row of the crowd, standing and listening to the ceremony. Two people are getting married, so in the church we can find a lot of their relatives and friends invited to the wedding. Frank Stanford is 30. He's a quite tall man, with black short hair, handsome. His witness, Kevin Melnick, is 31, and he's very tall and thin, and he's at Frank's right. The priest is going to pronounce the ritual wedding formula.

PRIEST

Do you, Frank, solemnly declare
in the presence of God and these
witnesses that you take
this woman, Lauren, to be your
lawfully wedded wife? If so,
please answer I will.

FRANK (LOOKING AT LAUREN)

I will...

PRIEST

Will you love her, comfort her,
honor her, keep her in sickness
and in health, and cherish
her until death do you part? If
so, please answer I will.

FRANK (LOOKING AT LAUREN)

I will...

The woman, Lauren Perkins, is 28 and wears a marvellous white wedding dress. Her height is average and she has long blond hair and an almost perfect body. On his left, her witness, Karen Robinson, with short and blond hair, friend of hers, 23. She's taller than Lauren, very thin and she's dressed with pink skirt and tailleur.

PRIEST

Do you, Lauren, solemnly declare in the presence of God and these witnesses that you take this man, Frank, to be your lawfully wedded husband? If so, please answer I will.

LAUREN (LOOKING AT FRANK)

I will...

PRIEST

Will you love him, comfort him, honor him, keep him in sickness and in health, and cherish him until death do you part? If so, please answer I will.

LAUREN (LOOKING AT FRANK)

I will...

PRIEST

Do you have the rings? (Take the rings from them) These wedding rings have neither a beginning nor an end. It is a symbol of everlasting faith and love. May it ever remind you of the solemn vows and obligations that you have this day taken, and keep steadfast therein until the end.

The two witnesses give the rings, contained in two small boxes, to Frank and Lauren. We can clearly see Frank's ring: a golden ring, with a little ruby and a writing "Lauren & Frank", on it. They exchange the rings.

PRIEST

Frank and Lauren having consented together in marriage and having witnessed the same before this company and thereto having pledged your faith, by the virtue of the authority vested in me by the State of California, I pronounce that you are husband and wife. Now you may kiss the bride.

Frank pulls up the veil covering Lauren's face and passionately kisses her for some seconds. As soon as the kiss has ended, the organ starts playing the usual music and the two start walking to the exit, with the crowd applauding them.

EXT. CHURCH

The man who entered the church when the ceremony had just begun, goes out of the building as soon as its door are opened and walks to the place where he left his car. In the meanwhile, Lauren and Frank go out of the church, followed by their friends; the woman manages to throw her bouquet, which is taken by Karen, and a car, with the usual writing "Just Married" takes away the two young and happy married people. Liz Perkins, Lauren's sister, ten years younger than her, with short, straight and blond hair, dressed with a tailleur and a yellow skirt, gets close to Karen and talks to her.

LIZ

Did you see who was in the church today?

KAREN

No, absolutely. I looked at your sister for the whole time and I couldn't turn back...

LIZ

Does the name John Stevenson sound new to you?

KAREN (SURPRISED)

We told him to stay away from her and he had the courage to come to the ceremony. I can't believe it. Well, luckily Lauren hasn't seen him...

LIZ

Yeah, luckily...

Camera moving up, slowly going from a medium shot of the two girls to an establishing shot of the place, also showing Lauren and Frank's car going away, all the people around it, and so on. After a few seconds of this shot, the camera turns to the sun, so the screen becomes instantly white, and we don't see anything more.

SLOW FADE TO
BLACK.

FADE IN:

EXT. LOS ANGELES - STREET (ON-SCREEN TEXT: LOS ANGELES - 2001)

Aerial shot of the city. What we see is very similar to what we saw six years before. The city is always under terrible heat and smoke, and we can see clearly what is the street situation. Columns of cars at the traffic lights, lots of people walking around, as normally happens in a big city.

The camera zooms on a particular situation. A car is running at fast speed and it's followed by two police cars which are tightly chasing it.

INT. CAR - FRANK'S CAR

Frank's POV. There is Frank Stanford on the first car, with another policeman, which is driving it. From Frank's POV we can see the "bad" car running in front of this one.

Camera in front of the car. Behind the glass we see a policeman driving it and Frank on the other front seat with the radio in his hand.

FRANK (AT THE RADIO)

The suspect is heading between
the 4th and the 5th. We need
backup! Move!

Frank's POV. The other cars which are meeting the two cars must brake, screeching their tires on the road, risking accidents with the cars following them.

EXT. LOS ANGELES - STREET

The car running away takes a heavy traffic road and so, it crashes intentionally the cars on the street. Police cars must avoid the ones across the street, but doing so, they need to slow down, allowing the "criminal" to run away.

The people walking on the sidewalks try to run away from their place, to avoid being killed by the crazy cars. The "criminal" who is driving the car and escaping from police decides to stop his car on one side of the street and go out of it, beginning to run, to escape from the policemen, who aren't so close to him.

Frank decides to go out of the car while it is stuck in the traffic, running to catch the "criminal". With his gun in one hand, he starts to chase him. The man, bald, quite fat, and dressed with jeans and a black T-shirt, as soon as he sees him, starts running faster, hiding from Frank using the people who are walking.

Frank can't shoot, because he'd risk to hit civilians. The people try to avoid the men who are running, because they don't want to be hit by them.

Turning back for a while, to see how much he is far from Frank, the "criminal" hits a woman, falling on the ground and losing time. Frank manages to reach him and as soon as the man restarts, he shoots his leg from a very close distance. The man falls down again. So, Frank slows down and walks near the man.

FRANK (PANTING)

You're under arrest. You have the right to remain silent. Whatever you say, this could be used against you. You may have a lawyer; if you can't have it, one will be assigned to you.

While he's handcuffing the man, the police cars which were stuck in the traffic reach the place in which Frank is arresting the "criminal". The policemen go out of the car, and someone make compliments to Frank for what he has just done. The woman who has been hit by the man is still on the ground; she's bleeding from his arms and his legs, and so she is rescued.

A man goes out of a car and heads to Frank, who's very tired and leaned on one of the cars. It's Jay Peters, 30, quite tall and kind of fat, bald, one of Frank's colleagues. He's dressed with a black shirt, a pair of trousers and sunglasses. He stands behind Frank.

PETERS (IRONICALLY)

I think that follow procedures wouldn't be a bad idea... really... would you agree with me?

FRANK (PANTING)

If I hadn't started following him, we wouldn't have caught him. If the whole police thought the way you do, people like him will all be running free.

PETERS (SLIGHTLY UPSET)

If the whole police thought... the way... I do... probably some murderers wouldn't be free to kill who they want...

FRANK (PANTING)

I'm not responding to your provocation. I don't want to start quarrelling again about these things...

PETERS

Yeah, true. Because you know
you're wrong...

Frank turns himself quickly against Peters. He stands in front of him, looking at his eyes.

PETERS (SERIOUS)

What is your problem, Stanford?
You wanna hit me?

Two policemen walking around the place see Frank and Peters, so they move towards them.

PETERS (SERIOUS)

Do it... I'm waiting.

One of them take Frank away, to avoid a fight between the detective and Peters.

ROLLINS

Stay calm, Frank...

Frank looks angrily at Peters, who keeps a sort of evil grin on his face, then moves away. While he's walking away, the other policeman stops him.

STRINGFIELD

While we were following that son
of a bitch, we received an
interesting news from the
central. It seems that your
serial-killer buddy stroke
again...

We watch at some flashbacks coming out of Frank's mind. Indistinct images, with bleeding and horribly mutilated women, who appear and vanish, fast as a flash.

STRINGFIELD (V.O., ON THE IMAGES)

Yesterday, they found another
woman, brutally murdered.

FRANK (CARRIED AWAY BY HIS THOUGHTS)

Yeah, carry on... But, why do
they only tell us now?

STRINGFIELD

Well, they're working on it from
yesterday... it seems they wanted
to keep this hidden to you until
today, to be sure about it. Same
M.O.: woman under 30 and
pregnant; our buddy managed to
enter in her house, he raped her,
opened his belly and, well, you
know how he works...

Frank's facial expression shows he's quite afraid and horrified.

STRINGFIELD

The fact is how long did he disappear?

FRANK

For two years, since I was moved for those months to San Francisco. He already killed another one here before and then he killed a woman there, when I was working on that case; after they pulled me out and I was moved again here.

Stringfield and Frank start to move to one of the cars to go away from the place.

STRINGFIELD

Well, I'm getting you to the central, so you can ask Travis about the whole thing.

FRANK

Yeah, right.

The two men walk on a car. Stringfield is driving and Frank is in the other front seat. They continue talking, but we can't understand what they say, while they're going to the Central. In the meanwhile, the other policemen continue cleaning the place.

INT. CENTRAL

Frank wants to go to his boss's office. While Frank is walking down the corridor of the central he meets John Stevenson. Stevenson is reading something and so he doesn't see Frank. The sight of the man makes Frank angrier and so, the detective doesn't knock at the captain's office, but opens and slams the door with great strength.

INT. POLICE CENTRAL - CAPTAIN'S OFFICE

Captain Jack Travis is talking at the phone. He is about 50, quite vigorous, with short and black hair, and a big beard. He's dressed with a brown jacket, tie and black trousers. When Frank slams the door and enters the office, it seems he didn't see him. He normally ends his phone call, while the detective is very impatient to talk to him.

FRANK (QUITE ANGRY)

What's this? Don't you trust about me anymore?

(MORE)

FRANK(cont'd)

At first, you don't tell me the killer is back and then, also that John Stevenson is here again...

JACK

Well, Frank, take it easy. I'm always your boss and I think to deserve a little more respect. We didn't tell you anything 'cause we know you're worried about other things. We'd have informed you, because we don't have any reasons to keep this hidden to you...

FRANK

Sure about that? Well, tell me what you know about his last murder. Or it's yet a secret?

JACK

No, I think I can tell you everything, but it's no good news. We're trying to have a complete reconstruction of the murder scene. First, the door hasn't been lock picked; our friend entered the place without any particular problem. The woman was alone in her house, so he could act without problems. He raped her, but we didn't find any traces of seminal fluid, as it already happened in previous murders. Then he grabbed his knife and opened his belly, taking away what was inside it, and you know what it was...

FRANK

Stringfield told me no one of the neighbors heard her screaming or yelling.

JACK

And here it's the strangest thing. We could have two cases: maybe she already knew his murderer, so she let him "work", at the beginning, without problems, or he made her lose conscience before doing anything. I'd say that both of these thoughts could be right...

FRANK

Her name? Stringfield told me she was married.

JACK

Susan Roberts, 33, five months pregnant. Married for two years with a businessman, named Jim Ferguson, fifteen years older than her. It seems that their wasn't an happy marriage and this child could be the only way to get their relationship on the right way. This is why we think she knew our friend...

FADE TO:

INT. BUILDING

An elevator opens and Stanford and Travis come out from it. After a few seconds, while the three are already walking in the corridor, it closes behind them. The building has a very common look: the walls are painted white with a black stripe on them and there are some brown doors on both sides. The camera follows Frank and Travis walking to the Roberts' apartment. They're talking to each other, but we can't hear them.

JACK (V.O.)

However, her husband, as soon as he came home, after viewing the scene, with his wife's body open and the blood on all the walls of the apartment, completely lost his head and started to ring all the bells of the nearest apartments. We've not been called by him, but by a woman who lived on the same floor. We found him crying near his wife's body...

Roberts's place is the last on the right side of the corridor. Four policemen are already there trying to get other clues for the investigation, while the body has already been brought away to forensics for the autopsy. On the door, then, there is a yellow plastic stripe with POLICE: DO NOT CROSS THE LINE on it.

INT. ROBERTS' APARTMENT

Travis and Frank enter the apartment. The living room is the first room they can go in. There are already two agents inside the apartment.

On their right, they see that a white panel has been put on the wall to cover it and avoid alterations.

FRANK

Can you remove that panel?

OFFICER I

Are you sure you wanna see what's behind there?

FRANK

Do it.

The officer removes the panel. There's a writing "FRANK, I'M BACK", painted with blood, which is still on every wall of the place. Frank and Travis are horrified.

FRANK

Goddamn it! This guy's gonna make me crazy, this time...

While Frank approaches the wall, Jack looks to the officer and starts talking to him.

JACK

You found anything else?

OFFICER I

We're looking for clues since yesterday, but this is the only thing we found. No other signs... this guy knows how to do all this...

While Travis and the officer are talking, Jay Peters enters the room, looking around and moving towards Frank.

PETERS (IRONICALLY)

As always... How many people have to get killed this time, Stanford. You're not tired to see some beautiful girls dying... didn't you have enough?

FRANK (UPSET)

Shut up, Peters! I don't want to start fighting with you, again...

PETERS

Oh, I know you'd like to smash my face against a wall...

FRANK

Yeah, sure I'd like...

Two officers part them before they start to get their hands on each other.

Travis's cell phone starts to ring and he answers, while we see the two "contestants" on the background.

TRAVIS
Travis here...

PHONE (MAN'S VOICE)
This is forensics...

We came back to Stanford and Peters, which are still trying to fight each other, but they are separated with strength by the other men.

FRANK (YELLING)
You prick! I'm gonna kill you, if you don't stop provoking me...

PETERS (MUCH MORE CALM)
You gotta be careful... other people is gonna be killed cause of you...

Travis ended his phone call.

TRAVIS (STARTS LOW, THEN LOUDER)
Frank!... Frank!

Stanford stops paying attention to Peters and listens to Travis. Peters stopped his chit-chat...

TRAVIS
Sleeping pills. She has been slept and then killed...

Some images rise from Frank's mind. We see him embracing and kissing a young girl, near a bed, and then we see this girl murdered, covered with blood, and a little can of sleeping pills. The images appear alternatively and very fast in his mind.

TRAVIS
This is the reason why nobody heard her doing anything.

An officer leaves Frank, who moves towards Travis

FRANK
This fact could mean she knew her. At least we have a kind of clue.

TRAVIS
Yeah, it could mean this, but I think it's not 100% sure. Maybe he forced her to drink that...

They look to Officer II

OFFICER II

The door was intact, so we think she opened him...

TRAVIS

Yeah, could be... (to Frank). Try to find a glass or something like that (shouting, to officers). Now let's move. Peters, get us briefed...

PETERS

Sure, captain. I'll do my best...

Frank and Travis move to the door to go out. Only Peters and three officers remain in the room.

FRANK (LOW)

I'm gonna get that Peters killed. Every time I see him, he does all he can to drive me nuts. Is there a chance he's dropped from this case?

TRAVIS

No, this time we gave it to him. Dropping him wouldn't be right. I can't do favours to anyone, you know it, Frank.

Peters looks at Frank 'til he gets out of the room. So, the camera rotates about 180° to go in front of him. We see he's got a very intense expression.

FADE TO:

INT. TRAVIS'S CAR

Travis's car is a black police car. Travis is driving, while Frank is on the front seat, next to him. They're going to the central.

TRAVIS

I think you could join him on the case, if you agree. But I don't think you're gonna do it. Am I wrong?

FRANK (LOOKING AT TRAVIS)

Well, I think I'll accept. I'll do my best to avoid any fight with him.

TRAVIS

Ok, I'm happy to hear you talk like this.

(MORE)

TRAVIS(cont'd)

I'd like to ask you something...
I saw you quite shocked before...

FRANK

Oh... this murder reminded me of
the other our buddy did in San
Francisco, when I was there
too...

TRAVIS

I remember... That young girl...
What was her name? Monica Sh...

FRANK

Her name was Monica Shepard...

Frank makes a brief pause while talking. He sighs and his
face exhumes a quite painful expression.

FRANK

And I had an affair with her...

TRAVIS

I really hope you're joking...

FRANK (SIGHING)

No, I'm not...

INT. CLUB - SAN FRANCISCO (FLASHBACK)

A typical club in a great American city. The lights are
very low, barmen are serving at the bar, waitresses are
going around the tables, taking orders. There's house
music, very high, played in the club. Frank is sitting at
the bar, chatting with someone, but we can't hear his
voice. He turns in the direction of the hall, where he sees
a girl, who's sitting at a table with a friend. She's black
and short-haired, very thin; an incredibly gorgeous girl.
Frank starts looking at her.

FRANK (V.O.)

When I was moved to Frisco,
Lauren and me were having a
little crisis...

The girl turns her face and looks at Frank for a moment.
She's got beautiful black eyes. Then she continues chatting
with her friend.

FRANK (V.O.)

I was upset... I didn't want to
go there... and I was weak,
really weak 'cause I was thinking
that the woman I loved for years
was ready to go away from me...

Frank doesn't stop to look at her, while she looks at him for a moment and then turns quickly her face to her friend.

FRANK (V.O.)

It was two... or three days I was there and I met this girl in a club...

Frank gets up from his seat and moves to the girl's table and starts talking with her. We can't hear their voices. The girl smiles and laughs, then looks down as she was ashamed of something. Frank goes on talking to her...

FRANK (V.O.)

We started talking about each other...

The girl's friend goes away from the table, and Frank takes a seat. Frank and Monica continue their chat...

INT. MONICA'S APARTMENT - BEDROOM (FLASHBACK)

The light of the night enters in Monica's bedroom from the window. There is a simple bed with a closet in front of it, two bedside tables at the sides, while the window is at the right side of the bed. Monica and Frank are at the end of the bed, standing in front of each other. He starts undressing her, slowly, pulling her suit away. She stares at him in bra and underpants. He starts kissing her on the neck. She's letting herself go...

FRANK (V.O.)

You can imagine how that night was gonna end...

She slowly pulls away Frank's shirt and trousers and starts kissing him on his body. After a short time, he pulls away her bra and kisses her bare breasts. Then he goes down, slowly pulling away her underpants and kissing her between her thighs.

FRANK (V.O.)

We went to her apartment...

Frank rises up keeping his mouth on her body, kissing her until he arrives in front of her mouth. Then he starts to kiss her on the mouth and at the same time, he moves her to the bed.

FRANK (V.O.)

...and we made love, passionately.

The two are lying on the bed, kissing each other passionately. Frank moves his hand to pull away his underpants (we don't see this last thing).

FRANK (V.O.)

I don't know. It was quite a long time I wasn't making love like that... But I didn't forget Lauren. It was like living in another world...

The camera slowly moves away, while Frank and Monica are lying on her bed, making love.

INT. MONICA'S BUILDING

Frank comes out of an elevator, finding himself in a square hall, with three doors, on every side of it, except for the one with the elevator. Monica's door is the one on the right side. Frank has an happy expression on his face...

FRANK (V.O.)

We started having an affair. We saw each other almost every day. In some days of week she worked at night, so it was impossible for me to see her on those nights...

Frank walks out the elevator moving to Monica's door, which is open. His face exhumes a worried expression.

FRANK (V.O.)

I've seen her for some weeks and one day, I came to her place to take her away for dinner. But her door was open...

Frank goes into the apartment. We see him shouting "Monica! Monica!", but we can't hear his voice. He slowly walks in the short corridor of the apartment. The windows are closed and so, the only light we can see is the one which enters from the door.

FRANK (V.O.)

When I saw that door... I had the feeling that something terrible had happened... Something I knew very well...

He enters the living room and turn the lights on. There's blood all over the walls and Monica's naked corpse on the sofa, almost wholly covered by blood and her belly opened, as usual. Frank walks into the room, but when he sees her lying dead on the couch, he stops walking...

FRANK (V.O.)

When I entered the living room, I got stuck on the door...

(MORE)

FRANK(cont'd)

She was on the couch, completely
naked, killed by that bastard...
The blood was all over the
place...

Frank moves in the direction of the sofa. At every step, he risks to fall down, as he was losing his energy. The blood is also on the ground.

FRANK (V.O.)

So, I went to the couch to look
at her corpse... I thought I'd
have gone down... It was like I
was losing all my strength...

Frank almost starts to cry. We see his right hand grabbing the cell phone from the pocket of his jacket. He brings the phone to the ear, dial a number and then talks.

FRANK (V.O.)

As soon as I saw her so close, I
almost started crying. But I had
to call the central...

FRANK (AT THE PHONE, WITH BROKEN
VOICE)

This is Frank Stanford! I got a
girl, murdered, at the... (silence)

The camera slowly moves away from the room, with Frank talking at the phone behind the couch.

INT. QUESTIONING ROOM - S. FRANCISCO POLICE

The camera slowly moves down until Frank is on a close-up. While it's going down, we can see three men around, who are questioning him. One of these men is Jay Peters. The only difference from the actual Jay Peters is that he has black and short hair. The room has a rectangular table in its centre, it has black walls and a mirror/window on the right side. Frank and the three men are sitting at the table.

FRANK (V.O.)

As soon as they came there, they
took me to the central to ask me
something about her, how long I
knew her and so on... There was
Peters among them...

PETERS (TO FRANK)

Did you know her? What were you
doing there?

FRANK (V.O.)

Peters already seemed to have
hard feelings about me... like
now...

(MORE)

FRANK(cont'd)

He was asking me difficult questions on purpose... to test me...

Frank answers his questions, but we can't hear what he's saying.

PETERS (TO FRANK)

There was something between the two of you?

FRANK (V.O.)

At the end, I had to admit I've seen her for two months and I had an affair with her... The only thing I didn't know was about the child she had inside her...

INT. POLICE OFFICE - S. FRANCISCO POLICE

Frank is sitting at his desk, head down on it and his hands crossed over his head. A colleague throws him a file. He opens it and starts to read it.

FRANK (V.O.)

After a few hours, when forensics ended the autopsy, we learned that she was three months pregnant and the killer gave her some sleeping pills before raping and murdering her. She was probably in a relationship with another man before our brief fling.

He goes on reading the pages.

FRANK (V.O.)

A few days later I was dropped out the case, 'cause it had become something personal. They moved me back after a few weeks... Peters was taken out the case too and was moved here, but I never understood the reason why that happened...

FADE TO:

INT. TRAVIS'S CAR - LOS ANGELES

FRANK

Here... that's why Susan Roberts's murder reminded me the things the fucker did to Monica...

TRAVIS (SIGHING)

So, you had an affair with this girl... And I guess your wife never knew anything about it, right?

FRANK

No, luckily not... and I'm still wondering why Peters always kept his mouth shut. It's quite strange, but you never know what to expect from him...

TRAVIS (SIGHING AGAIN AND LOOKING AT FRANK))

Why didn't you tell me before you were connected with one of his victims? Why? (looking again in front of him) Well... it doesn't matter now... it's not important...

EXT. STREET - LOS ANGELES

Dolly shot from the ground while the car is moving towards the horizon...

TRAVIS (V.O.)

Now get your car, go home and have some rest. You need it... I've seen you quite shocked today... and I have to say I feel the same as you, after you told me those things. I think we're gonna have an harsh day tomorrow...

EXT. STANFORD'S HOUSE - EVENING

We see a car approaching Stanford's house. This is a beautiful three stories detached-house; external walls are white with two balconies at the second floor and a ceiling. The garage is a small building at the left of the house and we see it opening as Frank's car is approaching, then goes to the small road leading to the garage, which closes after Frank's car has come in. The suburb in which the Stanfords live is very quiet; with houses at both sides of the street, with large gardens and some trees. We also see some people are walking on the sidewalks.

Frank goes out of a small door on the right side of the garage, walking down a short road leading to the main door. He opens the main door and goes into the house.

INT. STANFORD'S HOUSE - HALL

As soon as Frank is in, we can have a look at the house. The kitchen is on the left, the living room is on the right and almost in front of him, there are two stairs, one leading to the upper floor, the other to the lower. He pulls out of his pockets some things and moves to the kitchen.

INT. STANFORD'S HOUSE - KITCHEN

The kitchen has a very common look. It's quite large, with furniture all around, and table on the centre. There is a door/window, which faces the garage and the light is turned on. On the table, there are already dishes and something to eat. There is something in the oven and some other things cooking on the gas-ring.

Lauren Stanford goes out from a door near the left wall. She's beautiful as she was six years before. Only the haircut has changed; her hair are shorter than they were at her marriage. Now, she's dressed with a T-shirt and a pair of shorts. She enters the room, but it's like she doesn't notice her husband, who has just entered the kitchen. So, we can understand that the Stanfords are not very happy.

Lauren moves in front of the oven, and crouches to open it.

FRANK (V.O.)
Susan Roberts is dead...

Lauren turns her face in the direction of her husband.

LAUREN (WITH LOW VOICE)
What?

FRANK (WITH LOW VOICE)
Susan Roberts, your friend from college... she's been found dead yesterday, but they only told me today. Her belly was completely open and...

Lauren gets up and looks at Frank, almost crying, destroyed by the pain.

FRANK (WITH LOW VOICE)
He came back after two years. I don't know what I'm going to do now. I want to stop him... I need to stop him before he hurts someone else.

Lauren moves towards Frank to embrace him. The camera slowly moves away from the room, while the two are embracing (no music).

CUT TO:

INT. CENTRAL - KAREN ROBINSON'S OFFICE - MORNING

Karen Robinson is gorgeous as she was five years before. Her hair are still blond, but long now. She entered police three years before after taking a scientific degree. She has worked, for these years, in forensics. We see her, dressed with a white T-shirt and a long skirt, handling some stuff, bringing it from a desk to another one in her "office". There are desks and shelves, full of cans and glasses containing things and other stuff. After some seconds, she stops and moves to the main desk, which has also a computer on it. While she's working with her left hand, she's pushing keys on the computer's keyboard.

The door is open.

It's all quiet. We can hear a very low music and the chatting of policemen coming from the corridor. Karen is working silently, standing at the desk, slightly whistling the music she's listening to. Suddenly, a pair of hands grabs her hips... it's Jay Peters.

KAREN (WITH LOUDER VOICE)
You scared me!

PETERS
I swear... I didn't mean to...

KAREN (QUITE UPSET)
What do you want?

She carries on working, but Peters's hands are still on her hips.

PETERS
I was thinking... 'cause we haven't seen each other last night... so I thought we could do now what we didn't do yesterday...

He starts kissing her neck. She removes his face with her left hand and then turns to him.

KAREN
Everything at its right place...
Now let me work...

Peters doesn't let her turn around and kisses her on the neck. His hands rise up from the hips to the height of her chest. She tries to pull them away of her.

PETERS

But who do you think cares about this? Do you think someone is going to see us? I want you, deeply...

Peters starts kissing her on the mouth. She doesn't seem reluctant anymore, because she doesn't try to pull away Peters's hands, and starts to embrace him.

She smiles at him.

KAREN (WITH LOW VOICE)

Ok, my little cat, but we've gotta be fast. I have to work now...

PETERS (SMILING)

It's gonna be fast, you'll never forget it...

The two start kissing passionately. He rises her, taking again on the hips, and carries on kissing her. He, then, brings Karen on a rather empty desk.

She's now sitting on the desk and he's staring in front of her, kissing her again. He puts his right hand under her skirt, to pull away her underpants.

Frank is entering the room, which has remained open and has not been closed by Peters. He knocks at the door.

FRANK (COUGHING)

Hmm, hmm.

Peters is a little upset. Karen is quite embarrassed, for what Frank has seen.

FRANK

Did I interrupt something? I hope I don't...

PETERS (ANGRY)

I think you did... as usual...

FRANK

Well, you should know this is not the right place for these things. Try this at home, OK? But, it doesn't matter... Travis wants you in his office. It's better you go, right now...

PETERS (ALWAYS ANGRY)

Well, OK... it's only 'cause she's here that I'm not giving you a punch, straight, in your face...

FRANK

Do it... she's seen worse stuff.. By the way, I have to ask her some important things, you're not supposed to hear. So, do you mind going to Travis, don't you?

PETERS

OK, I'm going away... I'm going away...

Peters kisses Karen on the mouth and goes away.

KAREN

Are you gonna tell someone about it?

FRANK (IRONICALLY)

No, absolutely not. Peters is a problem of yours, not mine. I already have enough problems...

KAREN (BRIEFLY LAUGHING)

You know why I like him. It's that kind of unconventional guy you don't find so frequently... Maybe you could hate each other, but it's not my case.

FRANK

Everyone is free to do what wants. By the way, I'd like you go to pay a visit to Lauren. I know you're incredibly busy at work, but she needs to talk with a friend.

KAREN

I had already thought about this. It's quite a long time I haven't seen her...

FRANK

The woman who got killed was one of her friends at college... Even if they haven't seen each other for long and they weren't so close as once, she had a little shock. And, you know, I'm not exactly in the position to comfort her...

KAREN (POINTING HIM WITH A FINGER)
Yeah, you two have to recover and
be happy as you were before...
You love each other as no one
else I know, and it'd be terrible
if something should part you.
I'll try to go to her this night,
as soon as I get out of here.

FRANK
You're the best...

He gave her a fast kiss on the cheek

KAREN
You know I'd do everything for
Lauren, and for you too...

FRANK
Ok, thanks. I have to go to
Travis or he's gonna kill me. Bye

KAREN
Bye.

Frank walks out the room.

INT. TRAVIS'S OFFICE - MORNING

Jack Travis is at his desk, standing behind it, and talking
with Peters. We can't hear what they're saying, until Frank
comes into the room. The sun is shining and it's lighting
the room from the window. Frank open the door.

TRAVIS (WITH LOUDER VOICE)
We were waiting for you... and
someone else...

FRANK
What are you saying?

TRAVIS
You know, John Stevenson... He
worked at various cases of this
kind in the past years, so, as
he's been moved here, I think it
could be useful to us..

FRANK
This is not happening...

TRAVIS

Well, this IS happening. I must remember you shouldn't be here, 'cause you've been involved with the murders, but, as you know this bastard better than everyone of us... I'm doing you a favour, but if something goes wrong, I need to pull you off the case. You got that?

FRANK (WITH LOWER VOICE)

I got that... you're the boss.

John Stevenson enters Travis's office. He's keeping a file on his right hand. He's not changed much from what he was five years before. We finally manage to see his face. He's got black eyes and a quite big scar on the chin. After he enters the room he gives a look at Peters and Travis, but doesn't turn his face where Frank is standing.

STEVENSON (TO TRAVIS)

You called me?

TRAVIS

Yeah, I did. I think we're gonna need you for this "Baby Killer" or whatever you want to name it, case... There's no one here who has so much experience with serial killer cases, and I'm sure you could really help us to solve this mystery...

STEVENSON

I'm sorry, but I can't accept... I came here to work on something a little different from what I did in Seattle and... really... I can't work on this one...

TRAVIS

If there's a problem with Stanford, you don't have to worry. He accepted to work with you... Is it true, Frank?

FRANK (LOOKING IN ANOTHER DIRECTION)

Yeah... true.

STEVENSON

It's not about that, I swear... I'm not here for stuff like this one...

TRAVIS (UPSET)

Well, you know what? I'm giving you a choice. You're getting on board or you're going back to Seattle. What do you think? And I'm not interested if there's someone who has issues working with you, I don't care. We've got a fucking moron who's having a good time, who's having fun and he must be stopped...

STEVENSON

It seems I've no way out...

TRAVIS

You're smart. Give me a negative answer, and you're out of this building, I swear it.

STEVENSON

Well, consider me in, then...

TRAVIS

Great. So, I think we can be very happy. Well, the three of you, now, go out of this room and start working on it. I want a complete report about everything you discovered this evening. Check everything you can, don't forget anything...

INT. POLICE CENTRAL - MAIN HALL - MORNING

Frank, Stevenson and Peters walk out of the door of Travis's office.

TRAVIS (V.O.)

If I get to know that someone is hiding something from me... well, something bad is gonna happen.

Frank goes right, while Peters and Stevenson are headed in the other direction. Frank and Stevenson never looked at each other during the meeting with Travis and now they're doing the same, out of the room.

Stevenson walks away faster than Peters, so the man tries to stop him.

PETERS

Stevenson, wait, wait!

Stevenson stops and turns to him.

PETERS

I think, as we have to work together, we need to know each other. (he gives his hand to Stevenson) Jay Peters... I've been here for two years. Before I was in San Francisco...

STEVENSON

John Stevenson... I started here in LA, then five years ago I was moved to Seattle and I hope from now on to stay here...

They start walking for the corridors. The camera follows them and turns around 'em at the same time.

PETERS

I've seen that you and Stanford are not very good friends, uh? He never turned his face to you while we were talking with Travis and so did you...

STEVENSON

Yeah, it's very harsh being friends with Stanford... He's never listening to the things you tell him, he always does what he wants... But, that's not the main reason why I kind of hate him... It's a long story...

PETERS

There are very few people here who have no complaints about him... And I'm part of the other group... If you don't mind, would you like to tell me about it?

STEVENSON (SIGHING)

Well, I think that talking about what happened in the past is quite difficult. However, I've had some problems with him... and with his wife Lauren.

They open a door on their right and enter a room.

INT. POLICE CENTRAL - ARCHIVE ROOM - MORNING

It's an archive, with drawers all around the place and a table with some chairs at the centre of the room. The walls are white and there is an open window, with the sunlight entering in the room. They sit on chairs, one in front of the other.

PETERS

What? I'm starting to get curious...

STEVENSON

Well, let's put it this way. His wife and me were more than friends at college, but at the end, she chose him... Since then I'm kind of pissed with him. Everyone here knows about this...

PETERS

Very interesting...

STEVENSON

So, I asked to be moved away from this place... They sent me to Seattle... (he looks at the window) I've been there for all these years working on serial-killer cases and other stuff like this. They offered me to get back to Los Angeles, and I accepted 'cause I've been told I wouldn't have worked anymore on similar stuff (he turns again to Peters). The real reason why I came back is that I never forgot Lauren and for this reason I'm trying to avoid every contact with him. Every time I see him, he reminds me of that woman (he looks down). It's a strange feeling, I know, but me and her have known each other since we were in high school and Mr. Stanford broke what I was slowly building with Lauren...

Peters listens carefully to what he's saying. He keeps his hands crossed under his face.

STEVENSON

...but I think it's better we don't talk about it anymore, do we?

Stevenson gets up from the chair.

STEVENSON

We better start working now! And I must say it has been my only joy in these last years...

PETERS

Well, work can't be the only thing a man does in his life...

STEVENSON

Yeah, but what you wanna do? I've only got a woman in my head. I know I have to change my mind, stop thinking about her and have fun, but it's terrible... It's like having a bug inside your brain, which settled there and never went away...

PETERS

That's life...

STEVENSON

Yeah, kind of cruel, don't you think? Ok, let's stop this chat... There's someone we have to stop before it's too late.

EXT. STREET - LOS ANGELES - MORNING

The sidewalks of Los Angeles are crowded as usually happens everyday. We are in a central LA street, with various shops at the side of the street. We can notice two people walking in the middle of the crowd. They are Lauren Stanford and her sister, Liz Perkins. The first is dressed with a red shirt, a pair of jeans and low heeled shoes, and she is carrying a bag; the second is dressed with a white shirt, a pair of jeans and sneakers. Liz is not as thin as she was, she's got a bigger belly, so we can understand she is pregnant.

LAUREN

...and as just as he came back home last night, he told me that Susan Roberts has been killed.

LIZ

When you told me, last night, I almost let the phone fall down and then I started to cry and I finished only this morning... I was very close to her, you know. She was a friend and helped me at the beginning of this pregnancy...

LAUREN

Instead of let her help you, you should have come to your big sister.

(MORE)

LAUREN(cont'd)

However, Frank told me they're probably gonna release the corpse tomorrow, 'cause they're keeping it at the central to end the autopsies. So, probably her funeral will be held next week.

LIZ

Will you be there?

LAUREN

Sure, even if I haven't seen her for a long time, this doesn't mean I don't have to come to her funeral.

They decide to enter a café.

INT. CAFÉ' - MORNING

Lauren and Liz are sitting in a table, one in front of the other and they are eating and drinking something. Their table is in front of a window, with the street out of it. Liz is eating much more than Lauren. We can hear a low music in the background.

LIZ (CRUNCHING)

And with Frank... How's it going?

LAUREN (LOOKING OUTSIDE)

Always the same... You know, he seems to be more interested in his work and less in me. And now, that his worst nightmare has come back, I assume things are gonna be worse.

LIZ

He loves you, and you know that, Lauren. You know what's the most important thing in his life.

LAUREN (LOOKING AT LIZ)

Yeah, but he's not showing it anymore. A lot of things have changed in these last years. He hasn't been the same since San Francisco and every time, when we tried to talk about it, he simply didn't answer to any question. I had never been able to break that wall he built around him. I still love him so much, but I'm starting to get tired of this situation.

We see John Stevenson walking, outside the window.

LIZ

You and Frank need to go away for an holiday. He should take a break. I think it's the only way for both of you to save what you swear to each others six years ago.

LAUREN (LOOKING OUTSIDE)

Sure... but it's impossible, at least now.

Liz gets up.

LAUREN (TO LIZ)

Now, you sit down. You need to relax. I'm going to order...

Lauren gets up and heads to the café desk.

LAUREN (TO THE BARMAN)

Can I have a cup of...

A man hits her. It's Stevenson, sat on a chair at the desk.

STEVENSON

I'm sorry.

LAUREN

...coffee. John!

She looks at him as she has just seen a ghost.

STEVENSON (SURPRISED)

Lauren!

LAUREN

What are you doing here? I'd have never thought to see you...

STEVENSON

I've been here for two days. I've been moved back from Seattle...

LAUREN

You needed to be home, right? It's impossible to forget LA...

STEVENSON

Well, I felt good even there, at the cold. But the place where you have lived for years is always the best.

LAUREN (SLIGHTLY LAUGHING)

Yeah, true.

STEVENSON

Well, I'm in a hurry. I'll eat something very fast 'cause I must go back to the central as soon as I can. I hope to see you again soon...

LAUREN

Yeah, me too. I'm going back to my sister. She's there waiting for her coffee...

STEVENSON (TRYING NOT TO LOOK AT HER)

Bye.

LAUREN (LOOKING AT HIM)

Bye. See you around.

As soon as Lauren turned back, Stevenson looks again at her going away. Lauren goes back to the table and sits again in front of her sister, putting the coffee on the table.

LAUREN (QUITE HAPPY)

You saw who's there?

LIZ (STILL CRUNCHING)

No, who?

She turns her face back and sees Stevenson drinking a coffee at the desk.

LIZ

Oh, no...

She turns back to her sister.

LIZ (IRONICALLY)

We missed him...

LAUREN

Why do you have to be so bad?

LIZ

I'm not bad, I'm warning you. That guy means troubles. You're married with Frank and you've got a marriage to save... There's no place for John Stevenson in your thoughts.

Lauren looks at him going out from the door.

LIZ

You made a choice years ago, when you decided you'd have spent the rest of your life with Frank.

(MORE)

LIZ(cont'd)

He was only causing you problems.
Your husband gave you everything
in these years, don't forget
this. He wouldn't have done it...

LAUREN

Freedom of thoughts is still
allowed in this country...

LIZ

But you have to think about Frank
and not about him. He's your
past, and this story needs to be
closed.

LAUREN

Well, let's stop this useless
chat. I don't want to fight with
you for these futile reasons.
Let's go pay the bill... maybe
we're gonna talk about it again
later...

Lauren and Liz get up. Lauren goes to the cash to pay,
while Liz heads to the door. Waiting for her sister, she
turns back and looks out the window, watching Stevenson
talking at the other side of the street with someone. Then
she turns back again.

INT. POLICE CENTRAL - STANFORD'S OFFICE

Frank is sitting at his desk. There's a lot of paper on the
right side of it and a computer on the left side. Around
him there are very few people working at their desks and
walking around the office. He's quite covered by the paper,
but we can see him watching carefully the screen of his
computer and rapidly pushing the keys on the keyboard.
Suddenly, he stops pushing and watches the screen with more
attention. We can't see what he's watching. He moves a
little back and looks down. We can hear the sounds of a
drawer opening and then closing and a disk (we don't see
what type of disk) which he puts inside the computer. Frank
works with the mouse and pushes some keys. Then, we can
hear the sound of a floppy removal. After that he starts
looking carefully at the screen again.

EXT. STANFORD'S HOUSE - NIGHT

The suburb in which the Stanfords live is very quiet. Out
of their house, we can only see the lights of some lamps,
and two or three people walking on the sidewalks. Looking
carefully, we can also see a light coming out of the
kitchen's window and a light coming from the lamp above the
door.

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The door/window in front of the side of the garage is open, to let air coming into the room. The light of the lamp above the table is on and it's the only light source in the room. Lauren, Liz and Karen are sitting around the rectangular wood table at the centre of the room. They are talking.

KAREN

Your husband is in charge of the case. You knew that?

LAUREN

No, he didn't tell me anything. He's probably so focused on what he's doing that he forgot everything's happening around him. I'm starting to think he doesn't love me anymore...

KAREN

You know he's so in love with you. The only problem is that he's not able to show it, as happened once. Maybe he wants you to show him...

LAUREN

I don't know. I'm getting confused about what he feels for me...

FADE TO:

INT. POLICE CENTRAL - STANFORD'S OFFICE - NIGHT

Frank is working hard, looking at files and documents inside some chest of drawers. He takes them and then he puts some of them on his desk.

FADE TO:

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The three women are still talking. On the background, near the window, we can see a digital watch, which tells us it's 10 pm.

LAUREN

I saw John Stevenson this morning. He came back from Seattle.

KAREN

I knew that. I also know that your husband got quite mad when he saw him yesterday. He was very close to have an argument with Travis, 'cause he didn't tell him the news.

LAUREN

He was in a hurry. When I saw him, I instantly thought he was working on the case. He was one of the best with homicides here.

KAREN

Yeah, he's in with Frank. And there's even Jay working on those murders. (slightly laughing) Your hubby was quite upset for this...

LAUREN (LAUGHING)

I can imagine...

The three of 'em laugh.

FADE TO:

INT. POLICE CENTRAL - STANFORD'S OFFICE - NIGHT

Frank is at his desk. He watches the computer screen, then looks down and puts his hands crossed on the head, making a long breath (close-up on him). Then he turns his face right, looking at an analog watch on the wall. It marks 10 pm.

FADE TO:

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The three women are still talking. The watch tells us it's 23.00. There are three glasses on the table, with something inside them.

LAUREN

How's it going with Peters?

KAREN (DRINKING AND THEN TAKING THE
GLASS IN HER HAND)

Well, high and low. We've been both as busy as hell in these months, so we didn't manage to see each other every night. But when it happened, wow!

LIZ

A volcano in eruption! Isn't it?

LAUREN (LAUGHING)
Liz! Shut your mouth! What are
you saying?

KAREN
No, she's right. Well, sort of
that...

FADE TO:

EXT. HOUSE - NIGHT - LOS ANGELES (FOR SIX OR SEVEN SECONDS)

A house, very similar to the Stanford's one, except for the small road which leads to the main door, the garage door is red, instead of white, and there are three windows at the first floor instead of two. But it's dark, there are very weak lights, so we can't notice these details. After some seconds, we...

FADE TO:

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The three women are still talking. We see the watch, which tells us it's 23.30. The three glasses on the table are empty.

LIZ (QUITE UPSET)
This is what I think of men. They
tell you're beautiful, they have
sex with you, maybe you got
pregnant, but they don't want to
see you for another time in their
life.

KAREN
It's not always that way. You
have to find a man for your baby.
He's going to need a father...

LIZ
If his new father has to be an
asshole as the one who conceived
him, it's surely better not. I
want to grow him on my own, so
he, or she, will learn what's
necessary for living in this
city.

LAUREN
You're not right. Even Karen is
telling you what I've said for
months...

We hear the noises of garage's door opening, and Frank's car entering it.

LIZ

All the men I met in my life were like Ed Kowalski, and I don't want my child bring a name like that! What kind of name is Kowalski?

The three women laugh.

INT. STANFORD'S HOUSE - HALL - NIGHT

The main door opens and Frank enters the house.

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The women are still laughing when Frank appears at the kitchen's door.

FRANK

Oh, the women's board. What have you planned?

KAREN

Hi, Frank. Stuck again with work? You should spend more time home...

FRANK

Let's stop this stuff before it starts, OK?. Now, the only thing I want to do is going to bed. I'm awfully tired. It's been a terrible day.

Frank looks at his wife, then at Karen. He blinks his eye to thank Karen for coming there that evening.

FRANK

Good night.

LAUREN (VERY SERIOUS)

'Night, Frank

KAREN

Good night.

LIZ

'Night, busy man.

FRANK

Very funny, Liz.

Frank goes away.

LIZ
Thanks, Frankie.

INT. STANFORD'S HOUSE - HALL - NIGHT

We see Frank walking upstairs.

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

Lauren is not as happy as she was before Frank came home.

KAREN (TO LAUREN)
You know he loves you. I don't
know how many times I told you.

LAUREN (SLIGHTLY CRYING)
Yeah, but he is not showing it.

KAREN
You know, me and Frank talk every
day at work. He told me several
times that you are what matters
the most in his life... But now
he's a detective, and working
overtime is one of the cons of
his job.

LAUREN (SLIGHTLY CRYING)
I only know I want my marriage
back on track... I want to be
happy...

KAREN
Look at me. I'm not married with
Jay, but I really love him and it
tortures me, deeply, not to see
my man 'cause he's busy at work.
I know it's not the same as you
and Frank...

LAUREN (SLIGHTLY CRYING)
It's different Karen, very
different...

KAREN
Well, I want to tell you
something that's gonna make you
feel good, even in Frank wants it
to be a surprise. He told me he
wants to take a break as soon as
he can, to take you away for an
holiday...

LAUREN (SLIGHTLY CRYING)

Really?

KAREN

Yeah, really. But he's gonna be able to do it only after this mess ends. He swore to me, and the both of us know he always keeps his promises.

Karen looks at her watch.

KAREN

Oh, it's late. I have to go.

LAUREN

Thanks for coming, Karen. I needed to give vent to someone.

KAREN

When you need me, you know where to find me. That's what friends are for, and you're my best friend, don't forget it.

Karen kisses Lauren on the cheek. Then she grabs her purse and goes away.

KAREN

See you soon. Bye.

LAUREN

I'll come with you at the door.

LIZ

Sis', don't worry. I'll go with her.

INT. STANFORD'S HOUSE - HALL - NIGHT

Liz opens the main door. Karen is going out, but Liz stops her.

LIZ (WITH LOW VOICE)

Is that true what you told her about Frank? About the holiday, I mean?

KAREN (WITH LOW VOICE)

Yeah, you got me. But I lied for good, and I'm sure if I'm going to tell this to Frank, he's gonna agree with me...

LIZ (WITH LOW VOICE)
 Yeah, I'm sure too. He's not
 bad... he's drawn this way...
 (laugh)

KAREN
 Yeah, true (laughs). Well, I
 gotta go. Bye, Liz.

LIZ
 Bye Karen, and thanks for
 everything.

KAREN
 It's the least I could do for
 Lauren...

EXT. STANFORD'S HOUSE - GARDEN - NIGHT

Karen goes down the few stairs in front of the main door
 and goes away. Liz closes the door behind her.

CUT TO:

INT. POLICE CENTRAL - MAIN HALL - AFTERNOON

Frank is walking up the stairs which lead to the main
 corridor, to go into Travis's office. John Stevenson is
 walking downstairs. The two guys never look at themselves.
 Frank arrives at the top of the stairs and heads to the
 office.

INT. POLICE CENTRAL - TRAVIS'S OFFICE - AFTERNOON

Frank enters the office. Travis's desk is full of sheets of
 paper and other stuff. Travis is talking at the phone.
 Frank stares in front of him.

TRAVIS (AT THE PHONE)
 I'm going there as fast as I
 can... Bye

He puts down the phone.

FRANK
 You called? What happened?

TRAVIS
 Another woman, pregnant,
 murdered, in his own house, at
 the borders of the city. And I
 think you don't need to know
 who's responsible for all of
 this.

Travis starts to put together some stuff he has on his desk.

TRAVIS

Peters is already there. We're waiting for Stevenson to go. I think it's gonna took us quite a long time, so take it easy and don't start fighting with him, OK?

FRANK

I'll do my best to avoid that...

Stevenson opens the door.

STEVENSON

Did you need me here?

TRAVIS

Yeah, I made you call. Let's go. I'm gonna brief both of you while we're heading there.

He packs some stuff in a bag and goes after Frank and Stevenson have gone out the office.

EXT. MURDER HOUSE - LOS ANGELES - AFTERNOON

It's the same house we saw before, in the dark. In the opening shot we can see there is a white fence, parting the garden from the sidewalks near the street, and a police car is parked in front of the sidewalk. Now, the camera gets gradually closer, entering the house from the main door, which is open. Peters and two policemen are in.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

The hall of the house is quite long, but not wide. Near its end, just before the beginning of the stairs, on the left, there is a closed door, and before this one, there is a double mirror with some pegs on it. The mirror reflects part of the living room. We can see blood coming out of the living room and going upstairs. On the right the wall is open, and this is the entrance of the living room.

INT. MURDER HOUSE - LIVING ROOM - AFTERNOON

We are in the living room. Every piece of furniture is at its right place. Nothing has been moved. There are traces of blood on the white sofa, and on the walls, which are white too. There is a red X, made with blood, on the TV screen. In the room we can also see a cupboard, with mirror doors on it;

they reflect an analog watch which is on the opposite wall. The windows and the door/window have been opened by the policemen and so the white light of sun comes into the room. Peters is in the room and is walking very nervously.

CUT TO:

INT. MURDER HOUSE - BEDROOM - AFTERNOON

We are in the bedroom. On the wedding bed, on a big plastic sheet, we can see the corpse of the murdered girl. His belly has been cut in the half and she's almost wholly covered with blood. She was wearing white shorts and a red top. We can see very few details of his face, 'cause it seems her nose has been broken too. The policemen are looking for clues on the walls and in other places. There's blood on the ground.

CUT TO:

INT. MURDER HOUSE - LIVING ROOM - AFTERNOON

Peters is sitting on the couch, thinking.

POLICEMAN 1 (FROM UPSTAIRS) (V.O.)
Detective Peters, we found
something interesting. Could you
come upstairs?

Peters gets up from the couch and walks to the entrance of the room.

PETERS
I'm coming!

INT. MURDER HOUSE - FIRST FLOOR - AFTERNOON

Peters goes up two ramps of stairs, trying to not put his feet on the blood spots on the stairs and on the ground. and so he arrives at the higher floor. There is another ramp of stairs going to the ceiling. At the first floor, coming from the stairs, there is a door at the right, another door at the centre of the opposite wall, and a door at the end of the corridor, on the left. This is the bedroom. Peters enters the bedroom.

EXT. MURDER HOUSE - AFTERNOON

We are again in front of the house. The camera moves high to show us the city. Then, it slowly zooms to the police cars, which are very near the house, a few minutes from it.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

We can see Peters going again downstairs and entering the living room.

INT. MURDER HOUSE - LIVING ROOM - AFTERNOON

Peters enters the room and heads to the couch. Suddenly, he stops; he turns his face in the direction of the window for a few seconds, and then heads to the opposite wall, where there are some cupboards. He starts opening all these cupboards. He opens the mirrored one, but as just as he's opened it, he seems like frozen. There is a bomb inside the cupboard, and the 1 minute timer has already started... 59, 58, 57...

Peters needs a few seconds to "un-freeze" himself and then starts looking at the bomb, watching if he can do something to stop it. We can clearly see the panic on his face. Time is running out.

When the timer hits the 30 seconds mark he runs out of the room.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

Peters slips on the blood spots which are on the ground. He needs few seconds to get up again.

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 25 seconds.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

There is a noise coming from upstairs. Peters walks up for some stairs, still panicked.

PETERS (YELLING)

Get out! Get out! There is a
fucking bomb inside here! Get
out!

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 20 seconds.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

Peters is still on the stairs, waiting for an answer from the two policemen. It seems, from his face expression, that he's getting more panicked.

POLICEMAN 2 (V.O.)

What?

PETERS (YELLING)

A bomb! A fucking bomb! Get the hell outta here!

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 15 seconds.

INT. MURDER HOUSE - MAIN HALL - AFTERNOON

Peters starts running downstairs to go out of the house, but he slips again on the blood.. We can hear the footsteps of the two policemen running downstairs.

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 10 seconds.

EXT. MURDER HOUSE - AFTERNOON

We can see the street just on the outside of the house. There are other buildings similar to this one in front of it. Our house is at the corner of two streets. We see three police cars approaching and "parking" on the street.

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 2 seconds... 1 second...

EXT. MURDER HOUSE - AFTERNOON

We are behind the left side of Travis's car. Frank starts opening the left door.

INT. MURDER HOUSE - CUPBOARD - AFTERNOON

The bomb hits 00.00, but remains stuck for two seconds on that mark.

EXT. MURDER HOUSE - AFTERNOON

Frank is still behind the door. He can see the house from that position.

The house blows up in a gigantic explosion.

Travis and Stevenson haven't gone out of the car yet, and Frank is covering himself behind the door.

Pieces of the house are falling everywhere, near it.

As soon as the fallen has reached the end, Frank runs through the fence, followed by the others, to have a look at what's happened. There's a dense smoke and what remains of the house is burning.

Peters lies, with his face on the grass, in the garden. He's not moving anything of his body and we can think he's dead. While Frank, Travis, Stevenson and some officers are looking to find something useful, another officer moves to the place where Peters is lying to look up what's his condition.

After some seconds he moves an arm and very slowly he gets up. He's been helped by the officer. While he's watching around, Frank sees him getting up and moves to him, followed by Travis and Stevenson.

He's sitting on the grass, with his head looking down, heavily breathing. The three detectives are around him. Peters's shirt and trousers are completely dirty. Then, he looks up at them. He still seems quite shocked.

TRAVIS (TO PETERS)

I'm glad to see you're alive...

PETERS (PANTING)

A bomb... in one of the cupboards in the living room... I had one minute to go out of that death trap... I wasted it... it's all my fault.

TRAVIS (TO PETERS)

What are you talking about?

PETERS (STILL PANTING)

I stayed frozen in front of that bomb for 30 seconds, so... I didn't have time to warn Merton and Suttle to run away... they were behind me when I jumped out of the house.

FRANK (TO PETERS)
Do you think it was our... buddy
to do all this mess?

PETERS (WITH PAINFUL LOOK)
Yeah, damn sure it was him! I
only managed to have a look at
the corpse and another little
thing. Merton and Suttle were
checking the room, but...

Two policemen approach the four people.

POLICEMAN 3
Captain Travis, what are we gonna
do?

TRAVIS
Secure the area and check
everything you can. I want to
know everything we can be able to
get from here.

POLICEMAN 3
Yes, sir!

Frank is still talking with Peters.

FRANK (TO PETERS)
...the room?

PETERS
This time she was not lying on
the couch as usually happened. He
killed her in the living room,
then he moved her to the upper
floor. She was in her bedroom, on
the bed... there was blood
everywhere, also on the stairs...

FRANK
Damn it!

PETERS (LOOKING IN FRONT OF HIM, TO
NOWHERE)
...I slipped on a blood spot. If
we are lucky, maybe I still got
some traces under my shoes...

TRAVIS (TO PETERS)
We're going to check them out.
Now, you come back to the
central, so the doctor is gonna
visit you and tell us if you're
hurt...

PETERS (QUITE PAINFUL)
I feel good.

TRAVIS (TO PETERS)
No, I'm really worried. Go there... let him visit you, then go home and rest. We can do everything, also if you're not here. Don't worry...

PETERS (SET)
Yeah, as we always tell... you're the boss and you tell us what to do...

TRAVIS (TO SOME OFFICERS)
Carver! Rogers! Help Peters to reach the car and take him back to the central. Now!

The two officers help Peters getting up. He tries to walk, but he hardly manages to do a few steps. So, the two agents bring his arms over their shoulders and take him away.

Frank has moved nearer the house. Travis goes close to him.

FRANK (LOOKING AT "THE HOUSE")
Was not enough for him to kill innocent women? He should do this too...

TRAVIS (LOOKING AT FRANK)
I think he was trying to remove Peters off this case...

FRANK (LOOKING AT TRAVIS)
You're telling me he probably knew that Peters would have been the first to be here and so, he set the bomb to rip him off.

TRAVIS (LOOKING AT FRANK)
Yeah, that's a simple supposition... but I think it can lead to the truth. The one minute timer, activated only opening the cupboard...

FRANK (LOOKING AT TRAVIS)
Peters is curious and uses to look everywhere...

TRAVIS (LOOKING AT FRANK)
Yeah...

FRANK (LOOKING AT TRAVIS)
...and he knew the panic would
have caught him, and he probably
didn't do it...

TRAVIS (LOOKING AT "THE HOUSE")
Kind of that...

FRANK (LOOKING AT TRAVIS)
Well, now we know our buddy's
also able to use bombs...

TRAVIS (LOOKING AT FRANK)
Or someone set that for him...
let's hope we're able to find
traces of the explosive; those
would be very useful to us... Maybe
those will lead us to
something... Otherwise, we're
still dancing in the dark...

They move in the direction of the fence

TRAVIS
He leaves no clues, no other
stuff, he's kind of perfect... we
need to figure out as soon as
possible who he is, if we don't
want to see other people die...

FRANK
I was thinking... and if he was a
policeman, or someone connected
to one of us? Maybe we've not
managed to discover him, 'cause
he knows all our methods, he
knows how to clean a place from
the traces, how not to be taken.

They stop, staring at each other.

TRAVIS
Well, sincerely... It was
something I already started to
think, but, you know, it sounds
too weird...

FRANK
That's a possibility... we
shouldn't exclude it. We don't
know anything about him.

They restart walking.

TRAVIS

Tell me Frank. Why did a policeman should kill pregnant women in this horrible way?

FRANK

I don't know. Maybe he wants to show us he's so good and he can't be taken... he wants to tell us he's powerful, he never had a baby... I dunno... You have to talk to shrinks about this... I hate this psychological crap!

TRAVIS

We'll see... However, I'm sure... or, well, I hope... that's not a policeman killing all these women. It would be terrible for everyone of us and LAPD would have an image loss I'm not able to figure out now...

FRANK (LOOKING TO "THE HOUSE")

Let's really hope this...

We see that the house is going on burning, with policemen around and in front of it.

FADE TO:

INT. HOSPITAL ROOM - NIGHT

The room is quite large and has white walls, a cupboard on the right side, near the entrance door, two chests of drawers at both sides of the bed. The bed is at the centre of the room, near the wall. A weak light enlightens the bed. On the left side of the room there is a large window.

Peters is on the bed. He wears a white t-shirt, and white shorts. He's reading a magazine and is sitting on the bed.

INT. HOSPITAL - CORRIDOR - NIGHT

Two guards are at both sides of the room door. They are armed. We can notice there is a long glass window at the left side of the door, on the wall and there is a little waiting room before entering the room.

Karen arrives. She wears a t-shirt and a pair of jeans, and takes her bag. She asks the guards to enter.

INT. HOSPITAL ROOM - NIGHT

Peters is still reading. A few seconds later, Karen enters the room. She moves to Peters's bed.

PETERS (LOOKING AT HER)
Hi, babe!

KAREN (LOOKING AT HIM, ALMOST
CRYING)
Hi, hon!

They kiss each other on their mouth. She embraces him.

KAREN (ALMOST CRYING)
I came here as soon as I can.
When I've been told about it, I
think I'd have lost you...

PETERS (EMBRACING HER)
I'm a die-hard. A bomb is not
enough to kill me...

She's still embracing him. She laughs.

PETERS
Well, being serious...

She sits on the bed and looks at him in a lovely way.

PETERS
...I saw the death right in front
of my eyes. I still don't know
how I managed to escape that
trap. If I ran out a few seconds
later, now you'd be crying at my
funeral.

Karen is caressing his arm.

KAREN
How do you feel? Have you been
hurt? They didn't tell me
anything...

PETERS
I feel wonderful, considering
what I survived. Well, I've only
two little wounds there, on my
leg (he shows her the leg), and I
need a little help to walk, but
nothing worse.

KAREN
When are you going out?

PETERS

They're keeping me here this night, for precaution. I had some tests; if everything's fine, I'll be out tomorrow morning.

KAREN

Frank told me they think it could be a policeman doing all this mess. So, they're also gonna do an inside search.

PETERS

(he closes his eyes for a moment). It would be terrible. Now this bastard is going down hard. If this time he set a bomb, I don't know what he's going to do next time. He must be stopped, with good or bad manners. He did too much 'til now.

Karen's phone rings. She takes it out her purse and answers.

KAREN

Yeah...

After some seconds, she put it inside her purse.

KAREN (LOOKING AT HIM, IN A LOVELY WAY)

I have to go. It was from the central. They need me for something...

She embraces him.

KAREN (EMBRACING HIM)

See you next morning. Then we're gonna have something special tomorrow night... me and you...

They kiss each other on their mouth.

PETERS (LOOKING AT HER)

I can't wait for this thing...

They kiss again. So, she gets up and goes away.

As soon as she went out of the room. Peters starts to look around. Then, he goes down the bed, slowly, heading to the window. The camera zooms out as he's getting closer to window, letting us notice he can walk normally. When he's in front of the window, he starts looking out of it.

INT. STANFORD'S HOUSE - LIVING ROOM - NIGHT

We are in Stanfords's living room. In their house, the living room is at the right side of the hall. It has two couches, a long and a short one, almost at the centre of it. In front of the couches there is a small table and in front of it there are the TV, a VCR and a DVD player, on a piece of furniture. Under the table there is a carpet. Behind the sofas, at the middle of them, there is a wood round table, with some chairs around, while behind this, we have some white wood cupboards and a bookshelf. There are two door/windows; one longer, behind the TV and one shorter, on the left of the sofa. Both of them look at the garden, and both are covered with white curtains.

Frank Stanford is sitting on the sofa, wearing a polo shirt and some short trousers. He has his portable PC on the table and he's working on it. The light in the room is turned on, but it's not at his maximum, so it's kind of weak. The light in the kitchen is on and we hear some noises (metal clanking, water falling, and so on) coming from there.

LAUREN (FROM THE KITCHEN) (OS)
The affair between Karen and
Peters is getting serious... did
you know that?

FRANK (LOOKING AT THE COMPUTER
SCREEN. IT SEEMS HE DOESN'T CARE
ABOUT WHAT HIS WIFE IS SAYING)
Yeah, I did...

Lauren turns off the kitchen's light and move to the sofa. She wears white t-shirt and shorts.

LAUREN (MOVING BEHIND THE SOFA)
She was so happy the other day.
Maybe, finally, she found the
right man.

FRANK (TURNING HIS HEAD TO HIS WIFE)
I don't know how she can be
attracted from a man like him.
She deserves much better...

Lauren sits on the sofa, next to her husband.

LAUREN (LOOKING AT FRANK)
Maybe, but she's fallen in love
with him and this should be
enough for everyone of us. Karen
told me that Peters is very smart
and cares for her as no one ever
did before...

FRANK (LOOKING AT LAUREN)
He's nothing outside... he's
nothing inside. That man's a no-
brainer. I think his IQ is really
close to the donkey's one...

LAUREN (LOOKING AT FRANK)
You hate him, and I never got to
understand why...

She puts her arm behind her husband and puts her head on
his left shoulder.

FRANK (LOOKING AT THE SCREEN)
That's a long story, boring and
incredibly annoying... It's
absolutely not worth talking
about it... You can't imagine how
much I'm suffering to see her
with Peters. You know, she's like
a sister for us and I think we
both want the best for her... and
that man, well... he's absolutely
not the best... he's the
opposite...

Lauren laughs.

LAUREN (MOVING HER HEAD ON FRANK'S
SHOULDER)
She loves him, and we must be
happy as she is...

FRANK (LOOKING AT THE SCREEN)
I can't be happy for her... with
that Peters. Fortunately, I've
got other stuff to think...

LAUREN (LOOKING AT THE SCREEN)
You never looked at me since I'm
here, now. What are you doing so
important?

FRANK (LOOKING AT THE SCREEN)
I'm searching stuff about
killers, about their way to work.
Our buddy's a tough guy. He used
a bomb today, next time we don't
know what he's gonna use, so we
need to stop him as soon as we
can, before he hurts someone
else...

Lauren starts to kiss him on his neck.

LAUREN (SWEETLY AND KISSING HIM)
 I was thinking... it's quite a
 long time we haven't made love.
 So what do you think about...
 now...

FRANK (LOOKING AT THE SCREEN AND
 PUSHING KEYS ON THE KEYBOARD)
 No, honey. Not this night... I
 have to work.

/*LAUREN (SWEETLY)
 When are we going to do our baby?
 I'm warm at this time...

FRANK (LOOKING AT THE SCREEN)
 Not now...*/

She kisses him on the back of his neck.

LAUREN (KISSING HIM)(LOWER TONE)
 Shut down this computer and come
 with me...

FRANK (LOOKING AT THE SCREEN)
 No, dear. I have to work now.
 Leave me alone.

She starts kissing him on his mouth.

Frank kisses her for some seconds then he pushes her away
 from him.

FRANK (YELLING)
 Leave me alone! I have to work!
 Is that possible you don't
 understand what I'm doing?

She almost starts to cry. She gets up from the sofa and
 heads to the stairs.

FRANK (LOOKING AT HER)
 Where are you going?

LAUREN (CRYING)(LOWER TONE)
 I'm going upstairs, to bed. And
 don't try to come and sleep with
 me... (she yells) I'm locking
 that door!

FRANK (GETTING UP)
 We have a fucking killer here. He
 enjoys murdering innocent women
 and if we don't stop him, he's
 gonna kill again. Do you wanna
 understand that?

She moves to the first steps of the stairs.

LAUREN (CRYING)

Yes, it's always the same. You are the supercop who's going to save the city, but who doesn't give a shit about his marriage. And also about his woman, who's alone at home the whole day, working for him... and the only way he thanks her is giving a kiss on her cheek when the dinner's ready on the table, and nothing else. She wants someone to love and he gives her no other sign of his love for her. No signs of your love for ME!

FRANK (YELLING)

I'm getting terribly upset. You're gonna drive me crazy when you act like this...

LAUREN (CRYING)

Where is the Frank Stanford I loved when I was at college, where is the man I married and whom I lived the happiest moments of my life. Where is he? Tell me! Where the hell has he gone? He's not here anymore...

Frank turns back his face to the screen, restarting his work.

LAUREN (CRYING)

You know what? I'm tired of this shit... I'm going away tomorrow and I'm not coming back anymore...

FRANK (LOOKING AT THE SCREEN AND WITH LOUDER VOICE)

Yeah, go, go.

LAUREN (CRYING AND YELLING)

Damn sure I will!

She goes upstairs, crying, with heavy steps. The door of the bedroom slams.

Frank continues working at his PC. After a few seconds, he gets up, very angry and gives a strong kick to the couch.

FRANK (YELLING)

Fuck!

He shuts down his PC. Then he goes to the kitchen, turns on the lights (we hear the noise of the fridge door opening and closing), then he exits the room, turns off the lights of kitchen and living room, then goes upstairs.

In the meanwhile, we can notice a digital watch on the wall behind the sofa. It's some minutes before 23 of 06/15/2001.

Frank arrives upstairs. On the corridor there are four doors. A door is exactly in front of the stairs, another is on the right side of the corridor. There is another door on the opposite wall and another door on the wall in front of the stairs. This door leads to the bedroom.

Frank turns on the light and heads to the door. He knocks.

FRANK (WITH LOWER VOICE)
Honey, I'm sorry for...

LAUREN (CRYING)(V.O.)
Don't call me like this! Don't think I'm going to open you the door, only 'cause you called me honey!

FRANK (WITH LOWER VOICE)
I swear, I didn't mean to behave like I did...

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

We can see very few details of Stanfords' bedroom, because it's only lit by the light of the abat-jour on the left side of the bed.

Lauren is lying on it, head down, and crying.

LAUREN (CRYING)
Yeah, you swore as many other times, and then you don't keep the promise...

FRANK (WITH LOWER VOICE)(V.O.)
I'm sorry. The fact is this fucker is making me nuts and I always think to what he did those women...

INT. STANFORD'S HOUSE - FIRST FLOOR - NIGHT

LAUREN (CRYING)(V.O.)
You think to him, and don't think the woman you married...

FRANK (WITH LOWER VOICE)
Lauren, I'd like you to listen to
me for a while. Please, please,
listen. I wanna explain you
everything, then I'm going away
and I'm leaving you alone...

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Lauren is still lying on the bed, head down and crying.

LAUREN (CRYING)
I don't wanna listen to your crap
even for a moment!

FRANK (LOWER)(V.O.)
Please, listen...

INT. STANFORD'S HOUSE - FIRST FLOOR - NIGHT

Frank puts his head on the door.

FRANK (LOWER)
Well, I don't know what happened
to me this night. I absolutely
don't know. This asshole is
driving crazy everyone of us. He
killed two colleagues this
afternoon and a third could be
killed to. Now he's not only
murdering pregnant women, but
also the people who are trying to
stalk him and capture him.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

FRANK (LOWER)(V.O.)
And you know why I'm working so
hard on him?

Lauren, head down, quits crying.

INT. STANFORD'S HOUSE - FIRST FLOOR - NIGHT

FRANK (LOWER)
You know why I accepted to work
with two men I hate, against a
human being who wants to see me
in a tomb? You know why? Yeah, I
want to save the city, as you
say, from a similar man. But it's
not the main reason.

(MORE)

FRANK(cont'd)

I'm doing this way 'cause I love my wife and I want her safe while I'm not with her. And I also want my son safe if I can't protect him...

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

FRANK (LOWER)(V.O.)

And you know, if you're getting pregnant, he's gonna follow you...

Lauren turns back and looks up.

INT. STANFORD'S HOUSE - FIRST FLOOR - NIGHT

FRANK (LOWER)

...and... God knows what could happen to me, but above all, to you and him. I don't know what I'd do if someone touches you or hurts you. I'd go nuts, I'd follow him everywhere to do worse stuff than the ones he did to you. And this man out is a danger, is a threat for everyone who wants to have a baby now.

Frank gets up his head and keeps his hands on the door. He starts crying, slightly

FRANK (LOWER)(SLIGHTLY CRYING)

I'm doing all this 'cause I love my wife and I wanna spend a lot of time with her, only thinking about her and not about a bastard who kills other women and could also kill my other half. I couldn't be forgiven for what I did this night, for how I behaved with my wife, I couldn't... So, I'm going away and I'm going to understand everything you're gonna do with me... Good night, sweetheart.

Frank turns back and heads to the stairs, to go downstairs.

We hear the bedroom's door opening in the background.

LAUREN (V.O.)

Frank...

Frank turns his face back to the door. Lauren is there. She still has tears on her eyes, and from her face we can understand she's gonna forgive him.

Frank moves to the door and puts his hands on Lauren's shoulders.

FRANK

I'm really sorry. I don't know what...

LAUREN

I love you, I really love you...

Their faces get closer.

FRANK

I...

She starts kissing him on his mouth, and he does the same.

After a few seconds they stop.

FRANK

Let's have this baby...

The two restart kissing passionately on the mouth.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

CUE: Craig Armstrong - Ruthless Gravity

Frank and Lauren, standing in front of each other and kissing, enter the room. The abat-jour is the only light in the room, giving a very weak light. The two continue their kissing, and after a few seconds, Frank and Lauren are on bed.

Lauren is lying on it, while Frank after a few seconds of kissing, got up.

INT. MURDER HOUSE - LIVING ROOM - NIGHT

We are in the living room of a house. It's dark, there are no lights on, and there are cupboards around the room. From the mirror door cupboard, we clearly see a watch, which tells us it's 23 of 06/14/2001. We are in the same house which exploded.

A woman is screaming. We can't see her face. We can see her legs and the feet of the killer, but nothing else.

Suddenly, he throws her down, punching her in the face. So, she stops to scream and lies, unconscious, on the sofa.

We only manage to see her white shorts and part of her belly, which clearly shows us she's pregnant. We can't see any other things, cause for the rest of her body, she's covered by the dark.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Lauren and Frank are on the bed, kissing each other passionately. Frank, who only wears his boxers is above Lauren, who only wears her panties, because her bra has been taken off. After a little, Frank, starts slowly going down, kissing her on the neck, then on her breasts and, at the end, on her chest and belly.

INT. MURDER HOUSE - LIVING ROOM - NIGHT

The woman is still lying on the sofa, unconscious. The killer is handling a knife in his hand, which is covered with a black glove. We see his hand cutting the woman, from her red top, between her breasts, until the end of her belly. She's probably already dead, because she doesn't move or scream.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Frank is still on Lauren. They are completely naked. They are making love, because Frank's lower part of the body is between Lauren's thighs. Lauren is panting. Our camera never goes close to them, but always remains quite far.

INT. MURDER HOUSE - LIVING ROOM - NIGHT

We see the killer on the woman's dead body. He's completely covered by the dark, so we don't manage to see any detail of him. He's probably raping her, cause he's moving rapidly up and down and, then, he's also panting.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Lauren and Frank are still on the bed, making love. Our camera gets close to the upper parts of their bodies, showing they are kissing each other with extreme passion.

INT. MURDER HOUSE - MAIN HALL - NIGHT

We are in the hall of the house. Our camera is quite far from the stairs. There are some spots of light on some stairs, but it's dark all over the place. The killer is moving the woman's dead body to the upper floor and so, he's hardly pulling it on the stairs. Far from the stairs, on the floor, we see a transparent plastic bag, with something in it. We can't understand what's inside of it.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Now Lauren is on Frank. She's kissing him and, after a few seconds, she puts herself on the right side of Frank, kissing him on the neck. Frank has an happy face.

INT. MURDER HOUSE - BEDROOM - NIGHT

The woman's corpse is on the floor, and the killer takes him up to the bed. He puts the corpse lying on the left hip of the woman. We have very few spots of light coming into the room from the window, but it's almost completely dark all over the place, so we don't manage to see anything about the killer.

EXT. STANFORD'S HOUSE - NIGHT

We have a look at the front of the house. Our camera is quite far. There are no lights on. It's all quiet.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Frank and Lauren are on their bed. They are still naked, but they have covers on them. Lauren is sleeping, while Frank is awoken and has a thoughtful look on his face. He turns on the light of the abat-jour.

Lauren gets close to him and starts kissing him on his neck and cheek.

LAUREN
Are you sleeping?

FRANK (DISTRACTED)
No, I woke up some minutes ago. I was thinking...

LAUREN
About what...?

She kisses him.

FRANK (QUITE THOUGHTFUL)
About me and you, and about what I did in these last months. What I was losing... probably the best thing who has happened in the life of an asshole like me...

LAUREN

You're not an asshole! Maybe sometimes you behave like it, but fundamentally you're not... (she laughs)

FRANK

I was wrong about a lot of things. I think I'll never manage to be forgiven for what I've done.

LAUREN

You are completely forgiven. I understood what you did, and why you acted that way...

FRANK

Now, I want to make a promise...

Lauren gets up, keeping up her head with her right arm. She's still covered, so we can't see her breasts.

LAUREN (SWEETLY)

What? I'm curious...

FRANK

I'm putting that bastard in jail and then I'm gonna be home with you for weeks...

LAUREN

The other day, Karen told me you'd like to take me away on holiday...

Frank looks quite surprised.

FRANK

Sure I will. I'm gonna take you wherever you want... everywhere, even in hell if necessary, to stay with you.

Lauren smiles, then she starts kissing Frank on his mouth.

EXT. SIDEWALKS - LOS ANGELES - MORNING

Lauren is walking on a very crowded sidewalk in a central street of Los Angeles. She wears a coloured T-shirt and a blue skirt and has his bag on her left sidewalk. She stops in front of a shop-window to have a look at that and then, as soon as she leaves, she finds John Stevenson next to her... He wears his usual suit and trousers.

LAUREN (SURPRISED)

Oh, hi!

STEVENSON (HE LOOKS SURPRISED THEN SMILES)

Hi. Me and you... we always meet this way...

LAUREN (LOOKING DOWN, QUITE EMBARRASSED)

Yeah, right.

STEVENSON (LOOKING AT HER)

How are you?

LAUREN (LOOKING AT HIM)

Fine, thanks. Frank told me about the other day. It was terrible, wasn't it?

STEVENSON (LOOKING AT HER)

Yeah, a house which blows up at thirty metres from your face is something you'll never forget. And if there are two of your colleagues in it, it becomes extremely difficult to forget.

LAUREN (LOOKING DOWN)

Well, I've been happy to see you. I'm going to have lunch. Bye.

STEVENSON (LOOKING AT HER)

Can I offer it to you?

LAUREN (LOOKING AT HIM, IN THE EYES)

I don't know if...

STEVENSON (LOOKING AT HER RIGHT IN THE EYES)

Please... We haven't seen each other for a long time so... only to have a little chat...

Lauren still looks down. Stevenson slowly rises her face with his hand.

STEVENSON (LOOKING AT HER RIGHT IN THE EYES)

Please... make me happy...

Lauren, looking at him, starts smiling slowly...

STEVENSON (LOOKING AT HER RIGHT IN
THE EYES)

Oh, I know that face! It's a yes!
You can't fool me... Well, I'm
glad you accepted...

Lauren smiles.

STEVENSON (SMILING AND LOOKING AT
HER)

Ok, let's go!

INT. DINER - LOS ANGELES - MORNING

Lauren and Stevenson are having lunch at a table. We see them before, from the glass window (on the sidewalk) of the diner (but we can't hear what they're saying), and then from the opposite angle, inside the diner. There's plenty of people inside it. Lauren and Stevenson are talking.

STEVENSON (EATING)

And so, how's it going with
Frank? Are you happy with him?

LAUREN

Yeah, we are, definitely... he's
always been a kind guy with me...

STEVENSON

You're not saying the truth.

LAUREN (SLIGHTLY UPSET)

How can you say this? How...

STEVENSON

I've known you for years, and
you're always the same. You can
tell me a lie, but you can't hide
it with your face. It's always
been this way...

Lauren eats.

LAUREN (SLIGHTLY UPSET)

We are only not happy, but very
happy...

STEVENSON

It's not true. I know, and above
all, YOU know. Don't worry. You
can talk to me. I'm your
friend... I don't hate you, I
only hate that man who lives with
you and stole my girlfriend!

LAUREN (SLIGHTLY UPSET)
 He didn't stole anyone. You had other things in your mind at that time. He loved me and we fell in love. It's natural... But, why am I talking about it? I was right when I said that I didn't want to come here with you...

STEVENSON
 But, however, how is it going now between you and Frank?

LAUREN (SLIGHTLY UPSET AND LOOKING AROUND HER)
 It's good, I told ya!

STEVENSON (SWEETLY)
 Don't turn back your face. I know you too much... You can run, but you can't hide (laughs)

Lauren turns back his face and looks at him.

LAUREN
 Well, it's good now. We had some little issues in the past, highs and lows, as every married couple has, but now we are happy.

STEVENSON (EATING)
 Ok... I'm gonna consider this the right answer...

LAUREN (LOOKING INTENSELY AT HIM)
 'Cause it's the right one.

Stevenson takes his glass...

STEVENSON
 Yeah, it is.

And drinks.

LAUREN
 Tell me about you, instead...

STEVENSON
 Well, what can I tell you? Seattle was a beautiful city, colder than L.A., but always beautiful. A nice place to live...

LAUREN
 You know I'm not asking you about this...

STEVENSON

I will explain you my situation in very few words. I've been totally committed to work in these years. I had very few time for my private life and even fewer time for women...

LAUREN (PROVOKING HIM)

Really?

STEVENSON

Yeah, really. Two affairs. The first lasted four months, then I hadn't a woman for two years and, at the end, other two years and some months of loneliness after a six months affair with a colleague. We weren't definitely made for each other...

LAUREN (EATING)

And what do you want to do here in L.A.? Having a family...

STEVENSON

My primary goal is trying to create myself a life, a totally new life. And then, all will be following...

LAUREN

And, you already know whom?

STEVENSON

Well, I'm checking out the place...

Both laugh.

Our camera goes far from their table, reaching two men who are at the barman's desk. They're eating and drinking. We see a police badge in the one of their jacket, so we understand they are policemen, probably Frank's colleagues.

There's a quite big noise in the diner. The other one of them turns back his face and sees Stevenson eating with Lauren. So he calls his friend.

ROLLINS (CRUNCHING)

Pete, isn't that Stanford's wife?

STRINGFIELD (DRINKING)

Yeah, Bill. She's Frank's wife.

ROLLINS (CRUNCHING)
 She's with Stevenson. You know he
 was her boyfriend before she
 married Stanford?

STRINGFIELD (STRONG VOICED)
 Yeah, I know... and I think
 that's better we're gonna tell
 Frank about it.

INT. POLICE CENTRAL - AFTERNOON

Stevenson is walking down the corridors inside the police
 central. He's headed to Travis's office. Suddenly, someone
 takes and slams him against a wall. It's Frank.

FRANK (ANGRY)
 What the fuck do you think you're
 doing?

STEVENSON
 About what?

FRANK (ANGRY)
 Don't try to fool me. You know
 what!

Frank pulls away his hand from him.

STEVENSON
 No, I really don't know. Tell me...

FRANK (ANGRY)
 Who did you have lunch with
 before? I know, so don't try to
 deny...

STEVENSON
 And so, what's wrong? She's a
 friend of mine. We had lunch
 together. I don't see anything
 wrong...

Frank turns back and walks for a few steps with his hands
 crossed over his head.

FRANK (ANGRY)
 The fact is... I... SAW something
 wrong. You were with my wife. We
 made a pact five years ago. Have
 you forgotten that?

He turns back again.

FRANK (ANGRY)
She's... NOT... anymore part of
your life. She chose me. She
married me.

STEVENSON
She's a free woman, and she can
see who wants...

FRANK (ANGRY)
Yeah, she's free as everyone, and
she can see who wants... but not
YOU. Our pact said that you
should have never seen again. And
now, you're trying to break it!

STEVENSON
Do you think I still have a crush
for her? You're crazy. Five years
have passed...

FRANK (IRONIC)
Well, according to my sources,
it's exactly the opposite...

STEVENSON
It's not right. She's only a
friend I've talked to...

FRANK (ANGRY)
I don't understand if you're
really so dumb or you act like
that. There was a pact, you
agreed to, and now you only have
to respect. Don't think I don't
know you already tried to see her
at our wedding... I saw you and I
never told anything. Now you're
trying to abuse of my goodness.

Some policemen are walking in the corridors. Frank points
his finger against him.

FRANK (ANGRY)
Well, stay the fuck away from
her!

Frank goes away.

INT. TRAVIS'S OFFICE - POLICE CENTRAL - AFTERNOON

Travis is sitting at his desk, working at his computer.
Frank enters the room.

TRAVIS

I was waiting for you. Well, we have some questions to ask Peters. Are you with me?

FRANK

Of course. In the white room?

TRAVIS

Yeah, Peters is already there. But we're going to wait for Stevenson. You seen him?

FRANK (ANGRY)

Yeah... I've seen him. We had some personal matters to solve...

TRAVIS

Nothing bad, I hope...

FRANK

Well, it depends from the point of view you see it. Well, you can guess what we had to talk about...

TRAVIS

I probably understood. I'm only giving you an advice. Don't let this matter interferes with your work. It needs to be solved out of there, not inside these walls... Remember that...

FRANK

It's what I'm trying to do... Seriously...

TRAVIS

OK, I trust you and I know you're not gonna delude me... But well, let's go. He's gonna reach us there...

They go out of the room and shut the door.

INT. QUESTIONING ROOM - POLICE CENTRAL - AFTERNOON

The room has white walls and a grey door with a very little window. At the centre there's an iron table with some chairs around it. Peters is sitting in front of the table, with Stevenson, Travis and Frank on the opposite side. We can see a crutch near Peters. There's a phone at the centre of the table.

TRAVIS (TO PETERS)

What did you exactly saw in that room?

PETERS

You know... it's hard to remember... the only thing I remember of the other day is that house blowing up behind me...

TRAVIS

Think about it. I'm giving you all the time...

PETERS

I'm trying...

Peters closes his eyes for some seconds. Some flashes (the murdered girl, the bomb counting down, the blood spots on the ground, an strange sign on the wall, an X sign on the TV).

TRAVIS

Is nothing coming out of your mind?

Peters puts his hand on his chin, then he starts to scratch his face, looking down.

PETERS

I... it was a sign... something made with blood.

He looks at his three colleagues.

TRAVIS

Go on.

PETERS

It was...

We see some flashes (a strange sign on the wall, an X on the TV screen).

PETERS

...it seemed...

We see some flashes (an X on the TV screen, the sign becoming clearer)

PETERS

...a circle...

We see some flashes (the sign becoming clearer, the red X on the TV screen)

PETERS
...with a plus sign on it...

Travis draws it on his notebook and shows him to Peters.

TRAVIS (TO PETERS)
Something like this?

Peters looks at it.

PETERS (SLOWLY)
Yes... definitely...

Frank looks at him.

FRANK
The female sexual symbol.

TRAVIS
Yeah, right...

FRANK
Always worse...

PETERS
I didn't know what that meant.
But, you know, maybe she was
connected to the killer in some
ways. Does anyone of you found
something on her, what she was
and similar...

STEVENSON
She was called Rebecca Anderson,
wife of a manager. He's often
abroad, so he left her alone in
the house a lot of times. It
seems he was extremely jealous of
her, so also if he was very far
from home, he checked where she
was...

PETERS
Do you know if she had any
lovers? You checked out?

STEVENSON
Well, it seems she was faithful
to her husband or, at least, no
one had knowledge about it. Then,
above all, the baby she had in
her belly was his husband's, so
we're not going anywhere...

PETERS
How could you know that if she
exploded with the house?

STEVENSON

We reached her husband, and he confirmed she was pregnant of him...

FRANK

I was still thinking about that symbol... What would he like to tell us?

The phone rings. Travis answers. Frank ticks his fingers on the table. Peters looks down with his hands crossed on his head. Stevenson writes something on a notes.

TRAVIS (AT THE PHONE FOR SOME SECONDS)

OK... Yes... Yes... Thanks, Karen.

He puts down the phone.

TRAVIS

It was Karen, from the lab...

The three policemen look at Travis, waiting for news. Travis looks worried.

TRAVIS

She had no good news. They analysed the explosive and, well, they found it's a very common kind of material. You can buy it in every place in which explosives are sold.

Frank shakes his head to say NO, then puts his hand on his face.

TRAVIS

We are still on a blind path.

PETERS

I can't believe that. He... he's fooling us... he's making us believe we could figure out who he is, but then what he leaves, intentionally, doesn't reveal anything...

TRAVIS

Yeah, no clues... the perfect murder. You know, Frank...

Frank turns his face to him.

TRAVIS (TO FRANK)
I'm beginning to believe your
theory could be kind of true...

Frank looks at him, a bit worried.

TRAVIS
Well, that's all guys. Let's hope
to have an update... let's hope
so.

EXT. STANFORD'S HOUSE - NIGHT

As usual, all is quiet out of Stanfords's house. We can see only a weak light coming out of the living room's window.

INT. STANFORD'S HOUSE - LIVING ROOM - NIGHT

Lauren and Frank are sitting on the sofa, embracing each other, watching something on TV. Frank wears a T-shirt with jeans, and Lauren a T-shirt with a pair of shorts. Lauren's head is on Frank's shoulder. Frank is kissing Lauren on her head.

FRANK (TO LAUREN)
I knew you had lunch with Mr.
Stevenson today...

Lauren's sweet eyes become worried. She gets up from Frank's shoulder.

FRANK (TO LAUREN)
Don't worry. I'm not upset with
you, absolutely, believe me. I
only want to know if he
embarrassed you or he didn't
leave you alone, cause if he had
done something like this, I... I
don't know what I'd do...

LAUREN (CALM)
We only had a little chat... we
talked about what happened in
these last five years and nothing
else...

FRANK
Don't be afraid to tell me about
it... it's not a problem, I
swear...

Lauren gets closer to Frank.

LAUREN
No other things. (sweetly) He
belongs to the past, you're my
present...

Lauren kisses him on the cheek.

LAUREN (SWEETLY)
...we are the present.

Lauren gets up from the sofa and goes to the kitchen. When she gets up from the sofa, we can notice a cordless phone near Frank. We follow her until she enters the room and turns on the light.

Frank's cell phone, who's on the little table in front of the sofa, rings. He answers.

FRANK (AT THE PHONE)
OK.. Ok...

Lauren goes out of the kitchen.

FRANK (AT THE PHONE)
I'm coming...

Frank puts down his phone.

LAUREN (WORRIED)
Who was at the phone?

Frank gets up from the sofa.

FRANK (TO LAUREN)
It was from the Central. They
asked me to go there, but they
didn't tell me why.

Frank goes upstairs.

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

The light of the kitchen is on. Lauren is taking out something from the fridge. She closes the door and finds Frank behind it. Lauren seems become suddenly unhappy.

LAUREN (QUITE UPSET)
You scared me!

FRANK
They promised it's gonna be
something fast. I'm gonna be home
as soon as possible.

He tries to kiss her, but she moves away.

LAUREN (UPSET)

You promised me you'd have been home. You forgot that?

FRANK

No, I haven't forgot, but it seems you forgot what I told you the other day. That I want to nail that fucking bastard who's endangering the life of my wife and of all the women in here. And if they're calling from the Central, it's probably for that reason.

Lauren moves to the sink, and then she takes a glass, filling it with the orange juice she took from the fridge. She doesn't answer to Frank.

Frank looks at her with eyes wide open.

FRANK (ANGRY)

Ok, act as you want. I have to go.

He exits the room. After a few seconds, we hear the door slamming.

Lauren is drinking. We can see she's probably beginning to cry.

CUT TO:

INT. POLICE CENTRAL - DETECTIVE'S OFFICE - MORNING

Frank is working at his desk with his computer. Peters is at his desk, reading some sheets. Stevenson is not there. The detective's office is crowded, as usual.

Travis enters the room.

TRAVIS (YELLING)

Frank! Peters! You won't believe what we have out there.

INT. POLICE CENTRAL - OUTSIDE QUESTIONING ROOM - MORNING

We are in the corridor outside the questioning room. Our camera looks inside the little window on the questioning room's door. We can see a woman, black-haired, almost young, about 24-25, with a big belly, probably pregnant, dressed with a shirt and a pair of trousers. She seems shocked.

TRAVIS (V.O.)

It seems our buddy saved the life of a woman. She went to her place to kill her, but when he had to "open" her, he walked away and left her extremely frightened and shocked on her bed.

FRANK (V.O.)

Did she know who he was?

TRAVIS (V.O.)

Apparently not... but we're gonna ask her...

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

We are inside the questioning room. The woman is sitting at the table. She still looks frightened and shocked. We can see she's got average long black hair and a beautiful face, signed with scratches, caused by the killer.

Travis, Stevenson and Peters are sitting opposite to her, while Frank is walking around the room. Travis has a notes and a pen, he uses to write. The woman, every once in a while, looks at Frank, putting her eyes down suddenly after.

FRANK

Ms. Thompson, would you tell us what has exactly happened in your apartment?

The woman, as just as she's asked to answer the question, starts crying.

TRAVIS (KINDLY)

Ms. Thompson, I know how it must be difficult for you to answer this question, but we really need to know. You're the only one, until now, who managed to survive him, and as we almost don't have any information about him, we need you to tell us all what he did last night...

MS. THOMPSON (CRYING)

Ok, I'll try. I'm afraid that it could be a bit confused...

FRANK

Don't worry... we perfectly understand what's your situation and how can you feel about it... so, tell us what you remember...

Travis looks amazed at Frank.

MS. THOMPSON (WITH STENTORIAN VOICE)
I was... alone in my house.

INT. MS. THOMPSON'S HOUSE - LIVING ROOM - NIGHT

Our camera slowly moves from the corridor to the living room.

MS. THOMPSON (V.O.)
I live at... the eighth floor of
a big building. My husband was
not home, 'cause he's in Europe
now...

We see Ms. Thompson working at her computer, with a weak light on a side of it. Behind her, there's a window.

MS THOMPSON (V.O.)
...he works in movies. I...
was... working at my computer...
I was on the Net to search
something... and... I think it
was about 23.30, I didn't check
the time... I heard someone
knocking.

We hear the knock on the door. She turns her face in direction of the door.

MS. THOMPSON (V.O.)
I walked to the door...

INT. MS. THOMPSON'S HOUSE - CORRIDOR - NIGHT

We see the woman walking in the corridor, heading to the door.

MS. THOMPSON (V.O.)
...and looked through the hole to
see who was at that hour...

We see her watching through the door hole, from an external camera before and then from her POV.

MS. THOMPSON (V.O.)
I saw no one.

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is telling what happened to her to the policemen. She's slightly crying now. Her face heads to Frank.

MS. THOMPSON
So I opened the door and I
started looking around...

CUT TO:

INT. MS. THOMPSON'S HOUSE - CORRIDOR - NIGHT

MS. THOMPSON (V.O.)
Suddenly...

We see, from her POV, an indefinite black figure in front of her.

MS. THOMPSON (V.O.)
...that man pushed me down to the
ground.

The image gets blurred. We see the indefinite figure pushing her down to the ground and the woman falling.

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is still telling the policemen what happened. She looks at the camera now. She looks desperate.

MS. THOMPSON
The light out was off... and was
the same in my house... the only
on was the little one near the
computer... so I didn't manage to
see his face.

CUT TO:

INT. MS. THOMPSON'S HOUSE - CORRIDOR - NIGHT

The image is blurred. The indefinite figure stares at her on the door. We see this from her POV.

MS. THOMPSON (V.O.)
I... I... was down and he was
staring at me on the door.

We see the scene from the killer's POV. The woman is on the ground. She tries to go back and then, tries to get up.

MS. THOMPSON (V.O.)
When... I tried to get up...

The image is blurred. We see the scene from an external camera, very close to the woman's face. She's taken up by her shirt and, then, she is slammed in the face and so, she falls down.

MS. THOMPSON (V.O.)
...he came close to me and took
me up for my shirt's neck and...
then... he slammed me in the face
to make me fall down.

We see the scene from the killer's POV. She lies on the ground for a bit and then tries to get up again.

MS. THOMPSON (V.O.)
I was... extremely confused
and... I tried again to get up...

The killer moves close to her and she starts screaming. We can also hear her screaming.

MS THOMPSON (V.O.)
...I also started screaming...
but he again put me down...

We see the scene from the killer's POV. We see him put his hand on the woman's mouth and slam her down to the ground.

MS. THOMPSON (V.O.)
He put one of his hands on my
mouth... to shut me...

The image is blurred. We see the scene from an external camera. We see a hand taping the woman's mouth.

MS THOMPSON (V.O.)
...and with the other one.. he
extracted some tape he applied to
me...

The image is blurred. We see the scene from an external camera. The killer (still indefinite) takes her hair and takes her to the bedroom. We see the woman moved on the ground by the killer.

MS. THOMPSON (V.O.)
Then, he took my hair and started
to move me... on the ground... to
my bedroom.

INT. MS. THOMPSON'S HOUSE - BEDROOM - NIGHT

The image is blurred. We see the scene from an external camera. We see the arm of the killer taking up the girl and slam her again, violently and then, throw her on the bed.

MS. THOMPSON (V.O.)
When we were there... he got me
up... slammed me again and put me
on bed.

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is still telling the story to the policemen. She's looking in the direction where she can find Frank. She still looks shocked and desperate.

MS. THOMPSON
I was crying... I was
frightened... I was afraid to
die... and I couldn't scream
'cause I had tape on my mouth.

CUT TO:

INT. MS. THOMPSON'S HOUSE - BEDROOM - NIGHT

We see the scene from the woman's POV. The image is blurred. We see the indefinite figure of the killer walking on the left side of the bed. Behind him, we can notice a window, open, with very few light coming in.

MS. THOMPSON (V.O.)
He walked around the room for a
bit...

We see the scene from the killer's POV. He moves from the bed's side to the bed, going up the woman, kneels on the bed. Her eyes show her incredible fear, she tries to scream but she can't, she is sweating for the fear.

MS. THOMPSON (V.O.)
...then he came to the bed... on
me. I was paralysed... I was
unable to move.

Close-up on the woman's shirt. We see the killer's hands, covered with gloves, unbuttoning the woman's shirt, revealing her big belly and her white bra.

MS. THOMPSON (V.O.)
He started to unbutton my
shirt...

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is still at the table. She's looking the
camera. She looks shocked.

MS. THOMPSON
I couldn't see who was... because
it was all dark... there was only
a small light coming from the
window, that was open... but
nothing else.

CUT TO:

INT. MS. THOMPSON'S HOUSE - BEDROOM - NIGHT

Woman's POV. Image blurred. The killer extracts a knife and
starts to cut her belly. She tries to scream but she's shut
by the tape, so we can only hear her mumbling.

MS. THOMPSON (V.O.)
So... he took a knife from his
jacket and started to... cut my
belly.

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is still at the table. She's looking the
camera. She looks shocked.

MS. THOMPSON
It was (she slightly cries)...
painful... the greatest pain I...
ever felt in my life. He was not
going deep... he remained on the
skin...

CUT TO:

INT. MS. THOMPSON'S HOUSE - BEDROOM - NIGHT

Woman's POV. Image blurred. The killer is cutting the
woman's belly.

MS. THOMPSON (V.O.)
 ...he made a cut from between my
 breasts to the end of my belly...

Woman's POV. Image blurred. The killer takes up the knife
 and prepares to slam it in woman's belly.

MS. THOMPSON (V.O.)
 ...then, he took up the knife to
 go deeper... but... he stopped...

Woman's POV. Image blurred. The killer puts the knife in
 his jacket and goes down the bed, going out of the room.
 While he's going out, we notice for a brief moment
 something shining from his left arm and, as soon as the
 image unblurs, he's walking as he was hurt on his left leg.

MS. THOMPSON (V.O.)
 He went down the bed and... went
 away...

Woman's POV. She sees the bedroom's door. Weak light coming
 into the room from the window. We hear the door opening and
 closing.

MS. THOMPSON (V.O.)
 I heard the door opening... and
 then closing...

Camera on the right side of the bed. Going from close-up to
 wide shot. Weak light from the window. We see the woman
 lying on the bed, as she was dead, with her shirt opened.

MS. THOMPSON (V.O.)
 But... when he was going away...
 I noticed two little details...
 I'm not sure about this... I was
 shocked... there was something on
 his left arm, which was
 shining...

CUT TO:

INT. POLICE CENTRAL - QUESTIONING ROOM - MORNING

Ms. Thompson is still at the table. She's looking at Frank,
 who's out of sight. She still looks shocked.

MS. THOMPSON
 ...and he was walking as he
 received a kick on his leg...

Medium shot on Frank, who's listening, thoughtful, to her.

MS. THOMPSON (OS)
 I... I... I'm unsure if I managed
 to kick him or if he already was
 this way...

Close-up on Ms. Thompson's face. She's looking in front of
 her. She still looks shocked.

MS. THOMPSON
 Then I lied on my bed... probably
 for hours... and then I called
 the police...

STEVENSON
 Did you understand what was
 shining? I don't know... a watch,
 a bracelet or something else?

MS. THOMPSON
 Well... it was something which
 reflected light. But... I haven't
 noticed what was.

TRAVIS
 You've been very helpful to us.
 Thanks for answering us in your
 conditions... we know how you
 feel... and thanks for
 everything. One of my men is
 completely at your service... ask
 him everything you need...

Travis, Stevenson, Frank and Peters go out of the room and
 enter the corridor. They start walking down it. Peters has
 a crutch, to help him walking. Travis is grabbing his
 notes.

TRAVIS (TO STEVENSON AND FRANK)
 We might need to check out the
 place where she lives. I need
 both of you to go there...

They stop. Frank looks very unhappy, while Stevenson looks
 indifferent.

EXT. MS THOMPSON'S BUILDING - MORNING - LOS ANGELES

Close-up from the street to the entrance of the building.
 From the wide angle we can only see the lower part of the
 building, made with glass reflecting windows, while in the
 close-up we see the transparent glasses which made up the
 entrance. The street outside the building is crowded as
 usual. Frank and Stevenson are already in. They are talking
 with the doorman at his desk.

INT. MS. THOMPSON'S BUILDING - HALL - MORNING

The doorman is at his desk. On it we can see a monitor, a phone, some books and sheets of paper. Frank and Stevenson are talking with him.

FRANK

Have you seen anything suspect last night coming inside here?

DOORMAN

No, absolutely. No one came here since 22. And I've not moved from here until 2 o' clock. So, I don't know how someone could have entered here.

STEVENSON

Are there any other entrances in this building? Backdoors... service doors?

DOORMAN

Well... let me think. Oh, god, there's a backdoor... But I think that no one knows about it. No one uses it, probably should be lock picked...

EXT. MS. THOMPSON'S BUILDING - BACK - MORNING

Our camera moves to the building's back. We see a black wall with a red door in it.

FRANK (OS)

I think it would be better if we can have a look at that...

Close-up on the door. We can see the lock pick has been broken. Frank, Stevenson and the doorman arrive there. Frank pushes the door and it opens, without opposing any kind of resistance.

STEVENSON (TO THE DOORMAN)

Well, thanks for your help. We could work on our own now...

DOORMAN

Ok, don't hesitate to call me if you need to know other stuff...

He walks away to the entrance.

Frank looks at Stevenson. His face looks very unhappy.

FRANK

What do you think, Stevenson?

STEVENSON

Probably the same as you. The only clues we have remain the shining arm and the hurt leg, haven't we?

FRANK

Yeah, and this changes nothing... We still don't know the hell about him... Fuck...

He kicks the door.

STEVENSON

Well, Stanford...

FRANK (UPSET)

What?

STEVENSON

I'd like to tell you I'm sorry for what happened with Lauren the other day. I've broken our personal pact and I figured out too late I was making a mistake. If she chose you, I have only to blame myself for what I've done and not accuse you to steal her from me. It won't happen anymore.

FRANK

Well, this thing surprises me. But... don't think I trust you. However, I appreciate what you said. Thanks.

STEVENSON

No problem.

FRANK

Ok, let's go check her apartment. Maybe we can find something useful...

They enter the building from the backdoor.

INT. POLICE CENTRAL - TRAVIS'S OFFICE - AFTERNOON

Travis is sitting at his desk and it's working at his computer. After a while, Peters (with his crutch), Frank and Stevenson enter the room.

TRAVIS (LOOKING AT THEM)

Any news?

FRANK

Try to guess...

TRAVIS

I understand... Well, San Francisco called asking if the three of you could go there the day after tomorrow... they say they probably have something important, but they haven't told me what.

Frank looks worried at Travis.

TRAVIS

You're gonna leave tomorrow afternoon. I need you also to go somewhere else, to a sort of party they're gonna give there. You could also leave tomorrow night, I don't care, and I can even understand if you don't wanna go there...

FRANK

Don't worry Jack, it's not a problem for me.

PETERS

Even for me, I'm in...

TRAVIS

OK now, just go back to your work and try to find something useful... this bastard's gonna drive me nuts...

The three men go out of the room.

INT. STANFORD'S HOUSE - KITCHEN - EVENING

Frank and Lauren are dining. They're sitting opposite each other at the table. There's food on it. The room's light is on and the door/window is open, so we can see outside it.

The Stanfords are eating without looking at each other. It's like their relationship became troubled again. Frank starts to talk.

FRANK (EATING)

I'm gonna leave for San Francisco tomorrow in the afternoon, with Stevenson and Peters.

(MORE)

FRANK(cont'd)

The guys from there said they could have something that's extremely important for us...

Lauren continues to eat, without looking at him.

FRANK (EATING)

What? Don't you tell me anything?

Lauren stops eating

LAUREN (UPSET)

What did I have to tell you? By the way, you wouldn't listen to me...

Frank stops eating.

FRANK

How did I have to explain you? We need to stop him...

LAUREN (UPSET)

Yeah, yeah... all the usual bullshit... maybe he can hurt someone, we can't let him free, we have to save people...

Frank moves his head to say "No".

FRANK (LOOKING AT HER, VERY UPSET)

Well, you know what I say. Fuck you and fuck everything!

He stands up, slams his chair and goes out the room. Lauren looks at him going out and then, as soon as he's gone out the room, restarts eating.

INT. POLICE CENTRAL - STEVENSON'S OFFICE - MORNING

Stevenson's desk is in the same office of the other detectives and officers. They're all busy doing something. Stevenson himself is reading some files. We can't see what's inside them.

Suddenly, his phone rings. He puts down his files and answers the phone. We see him looking around, while he's talking.

STEVENSON (AT THE PHONE)

Yeah... (after a few seconds)...
I got that... (few seconds)...
I'll see what I can do... (few seconds)... Bye.

He puts down the phone and looks again around him. Then, he puts his hands and rise his hair. He seems worried.

FADE TO:

EXT. FREEWAY - LOS ANGELES-SAN FRANCISCO - AFTERNOON

Aerial view on the freeway. After a few seconds, the camera gets locked to a black car, moving through the traffic. We follow it for some seconds, then...

CUT TO:

INT. CAR - AFTERNOON

Frank is driving the car, while Peters is sitting next to him, on the front seat. Peters is looking outside.

FRANK (LOOKING AT THE STREET)
Lauren told me you're gonna be
married next year...

PETERS (LOOKING OUTSIDE)
Yeah, it's our intention. It's
gonna be a very big step for both
of us...

FRANK (LOOKING AT PETERS)
Do you love her?

PETERS (LOOKING AT FRANK)
Yeah... but, why do you care?
It's not your business...

FRANK (LOOKING AT THE STREET)
I care... I care... she's like a
sister for me and Lauren. My wife
knows her since they were
children... and we both want the
best for her...

PETERS (LOOKING AT FRANK)
I am the best...

FRANK (LOOKING AT PETERS)
I don't think so, but...
however... we want her to be
happy. She has to do her choices,
but we don't know what we're
going to be able to do if someone
is gonna make her suffer...

PETERS (LOOKING AT FRANK)
 I'm not going to do any of this.
 I love her as I never loved a
 woman in my life, and she loves
 me... But, why am I talking about
 this with you?

FRANK (LOOKING AT THE STREET)
 Well, I don't care. I hope she
 did the right choice...

PETERS (LOOKING OUTSIDE)
 She did... I assure you...

Peters turns his face to Frank.

PETERS
 I have to ask you something. I
 didn't understand why Stevenson
 is arriving in Frisco this night.

FRANK (LOOKING AT THE STREET)
 He asked Travis a permission
 'cause he has to do something
 this afternoon. He gave him...

Frank looks for a moment at Peters.

FRANK
 By the way... I have to ask you
 something too... Two questions
 about you I never found an
 answer...

PETERS (LOOKING AT FRANK)
 Well, I'm like an open book...
 Ask me what you need to know...

FRANK (LOOKING AT THE STREET)
 I think you could guess what I'm
 gonna ask you, but... why has
 there always been this hate
 between you and me... and, why
 did you never tell to Lauren
 about Monica?

Peters looks like he's ready for crying, at the beginning,
 but suddenly starts laughing.

PETERS (LAUGHING AND LOOKING AT
 FRANK)
 You care about that?

FRANK (LOOKING AT PETERS)
 Yeah, I'm interested to know...
 It's about me, so...

PETERS (LAUGHING)

Ok... ok, I got it.

FRANK (LOOKING AT THE STREET)

Well, I'm listening...

PETERS (LOOKING OUTSIDE THEN AT FRANK)

The answer of the first question could make me seem a little stupid...

FRANK (LOOKING AT THE STREET)

As usual...

Peters looks at Frank, as if he was angry with him, but after a few seconds he continues.

PETERS (LOOKING AT FRANK)

You know what gives me the strength to work? Enemies, enemies, it wouldn't be worth living without them... I need to have some enemies to be strong, and you were perfect. You were the reason I've been sent to Los Angeles and so, I think it was natural I was upset with you. It's hard to admit, especially in front of you, but now I'm glad to be here, because I've met Karen and, well, you know everything...

FRANK (LOOKING AT THE STREET)

Ok, I think it could be all for this one. (looking at Peters). For the other one?

PETERS (LOOKING AT FRANK)

This one is more difficult than the other to answer. Well, put it this way. I can be the worst bastard in the entire universe, but I've got some values too. And one of these is loyalty. What I learn at work, about cases, or colleagues, or other things, remains inside the office. Even if I knew something about someone I'd like to see dead, I wouldn't tell anything about what I learned, to his family or to my colleagues, maybe only if it's helpful to solve the case. You cheated on your wife... it's your problem, not mine.

(MORE)

PETERS(cont'd)

I'm not going to ruin your life,
only because I don't like you. I
never did these things and I'll
never do them. Just don't think
I'm a friend of yours...

FRANK (LOOKING AT THE STREET)

No, no... don't worry. Never
thought about this!

PETERS (LOOKING AT FRANK AND THEN
OUTSIDE)

Yeah, better...

EXT. FREEWAY - LOS ANGELES-SAN FRANCISCO - AFTERNOON

The car takes an exit for San Francisco and follows that
road.

FADE TO:

INT. STANFORD'S HOUSE - MAIN HALL - NIGHT

Someone rings at the door. After a second ring, Karen exits
the kitchen, dressed with her usual t-shirt and shorts, and
goes to open it.

She opens the door. There's John Stevenson waiting out
there.

EXT. STANFORD'S HOUSE - NIGHT

Everything is quiet, as usual, outside Stanford's house. We
can see there's a light on in the kitchen.

INT. STANFORD'S HOUSE - KITCHEN - NIGHT

CUE (LOW): Out of Sight (Al Stone Mix), by Hooverphonic

Stevenson is sitting at the table. Lauren is taking out a
bottle from the fridge. There are two empty glasses on the
table. Lauren puts down the bottle, on the table, and sits
opposite to Stevenson.

LAUREN (LOOKING AT HIM STRAIGHT IN
THE EYES)

Do you remember this one?

STEVENSON

Yeah, it's what we used to drink
when we saw, during college.

LAUREN

I knew you liked it, so I've done everything to have it here, this night.

STEVENSON

You've been great.

Close-up on the glasses. Lauren fills them; she starts with the Stevenson's one and then with hers.

LAUREN

We only talked about work until now. Why don't you tell me about you staying here?

Stevenson takes the glass and drinks a little, then he puts it down.

STEVENSON

Do I have to? I'm asking this, because I don't know if this can be interesting...

LAUREN (SLOWLY, DRINKING FROM HER GLASS)

No... no... I wanna know...

STEVENSON

Well, I've taken an apartment in a big building. Now, it's like a war field (both laugh), but I hope to have time to fix it...

Lauren puts down the glass.

STEVENSON

...it's a long-term deal. I think I'll manage to get it viewable only next year.

LAUREN

It's gonna take you long...

STEVENSON

I'm not in a hurry. I'd like to do things very calm, as I always did...

LAUREN (LOOKING AT HIM STRAIGHT IN THE EYES)

Yeah, right... I want to ask you about those two affairs you had in Seattle. You didn't tell me a lot last time... Obvious, only if you like to...

STEVENSON

Well... why are you so interested in this?

LAUREN (DRINKING FROM THE GLASS)

I'm curious...

STEVENSON

Yeah... I forgot that (both laugh). Well, the first one was with a waitress. She worked in a place where we went very often after work... we met there, we started to go out, we've been together happily for two months and then, things started to break and two months later... we figured we weren't made for each other and we decided that was better to split... but we remained friends.

Lauren puts down the glass.

LAUREN

And the second one?

STEVENSON

The second was this woman, this colleague. She was four years older than me... she was just moved from Chicago to Seattle, and after ten days she was there, we were already together. I don't know, I saw her once, twice and then I was making love with her. But, after six months... we seemed to be happy, I discovered she was cheating me with another officer and I obviously split...

LAUREN

It should have been terrible for you...

STEVENSON

Yeah, it was... It took me almost two months to recover, psychologically... but, it seems I've found the woman I'd like live with... in here...

LAUREN

Did you check out?

STEVENSON (LAUGHING)

Yeah... yeah... I checked out...

He stops laughing.

STEVENSON (GETTING SERIOUS AND
LOOKING AT HER IN THE EYES)
Yeah, and she's in front of me...

Lauren looks at him. She seems surprised of what she has just heard. Stevenson gets up from the chair and goes to the other side of the table, and kisses her. The background music becomes louder.

They start to kiss. She's still sitting and he's leaned on her. But, after a few seconds, she pushes his face away... The background music becomes lower again.

LAUREN (SLOWLY AND LOOKING DOWN)
John... I can't... I'm married...
Don't think I invited here
because I wanted to be with
you...

STEVENSON (SWEETLY AND LOOKING AT
HER)
I love you Lauren... I've never
stopped to love you... I was with
other women and I saw you... Five
years ago I was at your wedding
with Frank... I was hoping that
if you saw me, you'd have changed
your mind...

Lauren is almost crying. She turns her face to Stevenson...

STEVENSON (LOOKING INTENSELY AT HER)
I love you... I really love
you...

Lauren slowly gets up from the chair and starts kissing Stevenson on his mouth. The background music becomes louder.

They kiss passionately. They move around the room kissing each other. When they are near the door, Lauren turns off the light. We see Stevenson taking Lauren up with his arms. They continue kissing, while they're going upstairs. When they have finished the first ramp of stairs, we can't see them anymore. We can argue they're going to the bedroom to make love. The music stops.

CUT TO:

EXT. STANFORD'S HOUSE - NIGHT

It's all quiet, as usual. There are no lights on in the house.

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

It's dark in the room. The only light entering is the one coming from the window. We see Lauren, with her eyes closed, on the right side of the bed, naked but covered. On the other side of the bed, there is no one. The sheets are folded, and we can understand someone has been there.

Stevenson is dressing up. He's on Lauren's bed side. He's wearing his trousers and his chest is naked. When he's putting up his skirt, Lauren opens her eyes.

LAUREN

Are you already going away?

STEVENSON

Yeah, I have to... It's 1.30 and I need to be in San Francisco within 5. I have to run away...

Lauren gets up, remaining sit on her bed. She covers her breasts with the bed sheet.

LAUREN (SWEETLY)

Are we going to see us again next days?

STEVENSON

Sure, you can count on that...

Stevenson finishes to dress. He leans on her and kisses her passionately on the mouth.

STEVENSON

Now I really have to go. Bye, sweetie...

Stevenson goes away. She follows him with her sight. We hear the door opening and closing.

CUT TO:

INT. POLICE CENTRAL - TRAVIS'S OFFICE - MORNING

Travis is working at his desk. He's reading some files, he's checking stuff on his computer. The window is open and the sun light enlightens the room. The camera is far from the desk.

The phone rings. When the phone is ringing, the camera starts to get closer to Travis. He answers the phone...

TRAVIS (AT THE PHONE)

Yeah... (closes his eyes)... oh, God!

Close-up on Travis's face. He looks terrified.

INT. CAFÉ' - MORNING

Lauren and Liz are dining at a table, in front of a window. They're eating and talking. The camera is initially locked on them and, after a few seconds, it starts to move around the café. The place is crowded as usual.

The camera gets locked on a television. There's a news broadcast airing at the moment. An anchorwoman is saying the news.

NEWS WOMAN (ON TV)

The "mother killer", as he's been called, committed another murder. Few hours ago, in San Francisco a woman, pregnant as the others, has been killed by the man...

On the background of the news broadcast, we see a little window showing the images of the murder (blood on the walls, policemen taking away the woman, officers talking, and so on).

FADE TO BLACK

TEXT ON SCREEN: THREE MONTHS LATER

FADE IN:

INT. STANFORD'S HOUSE - KITCHEN - MORNING

Liz, whose belly has got bigger, is sitting at the kitchen's table, while Lauren is walking around the kitchen, doing various things. While she's in front of the sink, doing something, Liz starts to talk.

LIZ

I haven't told you in these last weeks, but you seemed quite strange to me.

Lauren continues working at the sink, without turning back and looking at Liz.

LAUREN

Yeah... really?

LIZ (SUSPICIOUS)

Really... Are you hiding something?

Lauren doesn't turn back.

LAUREN

No, absolutely nothing. I swear to you...

LIZ

I know you. You did something and you don't want to tell me. You're like an open book to me...

Close-up on Lauren's face. She looks worried. She takes a deep breath and turns back.

Camera on Liz. Liz looks at her while she's going to sit at the table.

LAUREN (OS)

OK, you got it...

Camera behind Liz. Lauren sits.

LAUREN

...I'm telling you something I don't want to go out of this room.

Camera behind Lauren. Liz looks at her.

LIZ

Ok, my mouth is shut...

Camera behind Liz.

LAUREN

Probably... I'm pregnant...

Camera behind Lauren. Liz looks amazed. Then camera behind Liz.

LAUREN

I had an appointment with the gynaecologist this afternoon. I'm going to check if it's true, and, eventually... who's the father.

Close-up on Liz.

LIZ (WORRIED)

I'm... one moment. What do you mean with "who's the father"?

Close-up on Lauren.

LAUREN (VERY SERIOUS)

I mean... maybe it's not Frank's child...

Close-up on Liz.

LIZ (WORRIED)

What?

Close-up on Lauren.

LAUREN

I have made love with John
Stevenson some months ago... It
could be his son...

Close-up on Liz. Liz closes his eyes and puts her hands on
her face.

LIZ

Oh God. It's a nightmare... Tell
me it's not true...

Camera behind Liz. Lauren looks more serious.

LAUREN

No, sis... It's all true...

Camera behind Lauren. Liz is more worried.

LIZ

And if it's Stevenson's... What
are you going to do?

Camera behind Liz. Lauren continues to be serious.

LAUREN

If it's his... I'm going to leave
Frank...

Camera behind Lauren. Liz is almost scared.

LIZ

No... it's impossible... I can't
believe it...

Camera behind Liz. Lauren looks very intense.

LAUREN

...I wanted a baby... If he
couldn't give it to me... I'm
gonna leave him... I'm gonna stay
with the one who put a new life
inside of me...

Camera behind Lauren. Liz looks destroyed.

LIZ

Does he know it? You... are
making me feel like someone who
has been shot...

Camera behind Liz. Lauren is getting up.

LAUREN

No, he still doesn't know. I'm gonna tell him I'm going to the gynaecologist today...

Lauren heads to the sink. The camera is locked on Liz.

LIZ

You're crazy... you're damn crazy... I can't believe my sis... my big sis... is doing something like this...

Camera behind Liz. Lauren is at the sink. She doesn't turn back.

LAUREN

This is my life... not yours... I only want to be happy and in these last months, I didn't have the chance...

Close-up on Liz. She looks terrible.

LIZ

There's only one thing I haven't figured out yet. Are you leaving Frank only if the child you're expecting is not his son?

Lauren turns back. Close-up on her face.

LAUREN

Yeah... I'm leaving him...

Camera on Liz.

LIZ

No... no... I'm going away...

Liz gets up.

LIZ

...I can't hear anything more about this...

She shakes her hands at both sides of her head.

LIZ

You're crazy... (points her finger to Lauren) you don't know what you're doing...

She heads to the door to go out of the room and the house.

LIZ (ALMOST CRYING AND YELLING)

Goodbye!

She goes out, desperate. (Camera on the door) After a few seconds, we hear the main door opening and closing.

Medium close-up on Lauren. She still looks very serious and not stroke by his sister's reaction. So, she turns back and restarts working, whistling.

INT. POLICE CENTRAL - OFFICER'S ROOM - MORNING

It's mid-morning. The officers' room is less crowded than usual. Very few people are working at their desks or walking inside the room. Stevenson is reading a newspaper and looks happy, quite relaxed. Frank, instead, is doing something at his computer, pushing the keyboard very nervously. He looks a bit tense.

After a few moments, the door opens. It's Travis, followed by Peters, who walks normally now. The captain looks happy as he has never been in the last months. He walks inside the room, standing between Frank and Stevenson's desks.

TRAVIS

Frank... John... I think we found something... extremely important...

Frank moves his eyes from the monitor to look at Travis.

STEVENSON

What has been found?

TRAVIS

We're going there now. Come with me...

INT. BUILDING - CORRIDOR - MORNING

We are inside a building. We're in the corridor of one of its floors.

Camera on a door. Stevenson, Peters, Travis and Frank arrive at the door. Frank has a key in his hand, which uses to unlock and open the door. He's also the first to enter.

Camera inside the apartment. We see the light coming in from the door, which enlightens very weakly the room. Travis, Stevenson and Peters are still out of the apartment. We don't see Frank, we can only hear him.

FRANK (O.S.)

There's a light to turn on here?
This place stinks...

Black screen. The camera is pointed on a wall of the apartment.

We hear the click of the switch and the light turns on. Frank is on the right, while Travis and the other two officers are at his left. The light is not very intense, but enlightens the room in a proper way.

FRANK (HORRIFIED)
Oh, holy God!

Close-up on Travis. Travis looks in front of him, without changing his facial expression.

Close-up on the door. Peters is just out the door, at its right. Stevenson has come inside the apartment and looks horrified.

Close-up on Frank's face. Frank still looks horrified.

FRANK
I can't believe this...

Camera showing the centre of the room, from left to right. There is a wooden table, with a lot of blood spots on it. Over the table, there are two wooden bars running from one side of the room to the other, with some iron hooks. Hooked on them, there are some transparent bags, with something disgusting inside. There are blood spots and traces of this stuff on all the walls. The window, which is in front of the camera, behind the table, is fully closed, and there are traces of the stuff also on the window glass.

Camera behind the table. We see Frank and Travis coming to the table.

Close-up on Travis from his right side. We see Frank on the background looking at a bag and turning instantly back. He goes very near a bag and looks inside it for some seconds. Then closes his eyes for a moment, moves his hand from the top to the bottom of his face.

TRAVIS
Frank... let's go outta here and
call the forensics. I think
they're more useful than us in
this moment...

INT. BUILDING - CORRIDOR - MORNING

Wide shot, coming from the ceiling of the corridor. We see Travis out of the apartment's door looking inside. Stevenson and Peters are at some metres from the door chatting and Frank is in front of them looking in the direction of the elevator.

Close-up on Frank. He looks destroyed. The horrible scene of the foetuses had a terrible effect on him. Suddenly, his mobile phone rings.

Wider shot than the previous one. We see Frank taking the phone from his pocket, and on the background, unfocused, Stevenson. But we can clearly see he's talking at his phone too.

CUT TO:

INT. LIZ'S APARTMENT - MORNING

The camera moves inside Liz's apartment. There is a small living room, with a sofa and a table in front of it; some cupboards at the side of the room, a TV in front of the table, and two doors, one leading to the kitchen and the other leading to a small corridor, with a bathroom and a bedroom. The window in the living room is slightly open, with a very weak light coming into the room. Liz is sitting on the sofa, dressing a skirt and a pair of jeans, and is talking at the phone.

LIZ (AT THE PHONE)

...I wanted to tell you that
Lauren is going to her
gynaecologist today... I don't
know if she already told you...

CUT TO:

INT. BUILDING - CORRIDOR - MORNING

Medium close-up on Stevenson. He's talking at the phone.

STEVENSON (AT THE PHONE)

Ok, I got that. Well, see you
later, then...

He stops the call and puts the phone in his jacket. The camera follows his actions.

CUT TO:

INT. LIZ'S APARTMENT - MORNING

Close-up on the table in front of the sofa. We see Liz's hand putting down the phone.

CUT TO:

INT. BUILDING - CORRIDOR - MORNING

Wider shot than before revealing that Frank Stanford has finished talking too. He's putting his phone in his jacket.

EXT. BUILDING - MORNING

Wide shot to show the entrance of the building and what's in front of it. There's a small garden, which parts the building from the sidewalks, and on them, we can see police cars, an ambulance and some curious people looking to understand what happened.

Shot showing a police car, with people moving in the background. Frank is leaning on it and Travis arrives. They start talking in front of it.

Close-up on Frank, who turned his head to Travis..

FRANK

I'm sorry for the way I behaved, but... it was too much... I'd have probably begun to puke if I stared at that stuff for more time...

Close-up on Travis.

TRAVIS

I perfectly understand you. It has been the worst thing I've seen in my career. No one ever had the courage to do stuff like this one... Let's hope forensics hurries up and finds a clue... We need to stop him before he can kill again...

Close-up on Frank.

FRANK

I hope so...

Wider shot, showing both of them. Travis gives a little punch on Frank's shoulder.

TRAVIS

Now, I gotta go to the Central. Take the command... the whole thing isn't gonna last much longer. Report me when you come back if something strange showed up...

Close-up on Frank.

FRANK

I surely will...

Close-up on Frank's head. We see Travis going away in front of him. Frank leans his head on the upper part of the car.

Wide shot to show the entrance of the building and what's around it. We see Travis going away and Frank near the car, and people and policemen moving in the area. The camera starts slowly getting closer to the building, but at the same time, starts moving up, showing the various stories of it, with people inside. The image...

FADE TO:

EXT. GYN. BUILDING - MID-EVENING

As just the image has faded, the camera starts going down slowly (but remains at constant distance), showing the stories of this other building. It's raining and it's quite dark out there. After some seconds, the camera stops. From the glass window, we see Lauren and other women in the gynaecologist's waiting room. Lauren dresses a red shirt, with black trousers. She's on the right side of the room and is reading a magazine...

CUT TO:

INT. GYN'S PLACE - WAITING ROOM - MID-EVENING

Camera on the opposite side, but inside the room. Now, Lauren is on the left side of it, with a woman next to her. She's still reading her magazine...

Camera on the door on the right side of the room. The door opens and a female nurse shows up.

NURSE (TO LAUREN)

Please, Mrs. Stanford. It's your turn...

Camera on Lauren, showing the upper part of her body, from the belly to the head. She puts down the magazine and gets up from her seat. We see, from her face, that she is very happy.

Camera behind Lauren, also showing the door. Lauren moves to the door to enter doctor's studio.

INT. LIZ'S APARTMENT - MID-EVENING

Close-up on a TV. Someone is watching "24". After a few seconds, the camera goes farther from the TV screen, showing that the room is enlightened only by the TV screen.

Camera on opposite side. Liz is sitting on her couch, dressed with a T-shirt, which reveals her pregnant belly and a pair of jeans. She's watching TV and eating something she has on her right side. After a few seconds, the door bell rings.

Camera behind the sofa. Liz gets up from the sofa, taking up the things she was eating, and turns her face to the door.

LIZ (YELLING)
One moment... I'm coming!

Camera following Liz to the kitchen, which is at the right of the TV. She turns on the light and puts the food on the table.

Camera behind Liz, but inside the kitchen, showing the door and some things of the living room. Liz goes out from the kitchen to open the door. The TV is still on, and we can hear the programme broadcasting. We hear the door opening. As soon as it opens, the light of the corridor slightly enlightens the room, projecting a man's shadow on a wall.

LIZ (OS)
Oh, please... come in...

The man enters the room and Liz starts closing the door.

INT. GYN'S STUDIO - MID-EVENING

Close-up on Lauren's face. Her face reveals she's probably waiting to know about her baby.

Camera moving farther, and revealing Lauren is lying on a bed, wearing a white coat, with the doctor and her nurse moving around her.

Camera on her belly. The doctor pulls up her white coat and starts checking her for the ecography.

Close-up on the ecography monitor. The monitor shows she's got something inside of her.

Close-up on Lauren's face. She seems very happy, as we never saw her from the beginning of the story.

Wider shot, showing the doctor "working" on her belly.

Close-up on doctor's face. He looks at the monitor.

DOCTOR
You're pregnant, Mrs. Stanford.

Close-up on Lauren's face. She seems very happy.

LAUREN
How long has he been conceived?

Close-up on doctor's face. He's looking to Lauren.

DOCTOR

It's difficult to know, now, but before you go away, I'm gonna let you know about it.

Close-up on Lauren's face. Her head looks before at the doctor, (medium close-up) then up at the ceiling.

CUT TO:

INT. GYN'S BUILDING - CORRIDOR - MID-EVENING

Camera showing an open door, in one of the building's corridors. We hear the TV is on and we see a weak light coming out of it. It's Liz's apartment. The scene lasts some seconds (about seven or eight). The light in the corridor is on.

CUT TO:

INT. GYN'S STUDIO - MID-EVENING

Initial close-up on Lauren's face, then camera moves to a medium close-up. This reveals she's sitting at a desk, waiting for some info from the gynaecologist. She seems like she's in trance. We see an unfocused figure behind her, closing the door and getting closer to her.

Camera on the opposite side, behind Lauren. We see the doctor sitting at his desk, with some sheets in his hand.

DOCTOR

Well, we checked all. You're completely right at this time, and your pregnancy should go on without any particular problem. However, if you come here about every month for a check-up, it would be extremely better.

Medium close-up on Lauren.

LAUREN

I asked you before, if you could tell me when the child has been conceived. Have you discovered it?

Camera on the opposite side, behind Lauren.

DOCTOR

I was going to forget it. Well, it seems that the baby has been conceived about three months ago.

Medium close-up on Lauren.

LAUREN
OK. Well, for the moment, thanks
for everything. Bye

Camera behind her. She gets up from the chair and heads to the door.

DOCTOR (OS)
Bye. And eventually sign for an
appointment with my assistant...

LAUREN (TURNS HER FACE TO THE
DOCTOR, MOVING TO THE DOOR)
I'll do it.

She opens the door and closes it.

INT. GYN'S BUILDING - CORRIDOR - MID-EVENING

Camera on the gynaecologist studio's door. There's a little sign on it. Lauren, with her purse on a shoulder, opens the door and exits the studio.

Camera showing the corridor. She moves in the direction of the stairs.

The camera is behind her, but is not following her. We hear her whistling.

INT. GYN'S BUILDING - LIZ'S APARTMENT CORRIDOR - MID-EVENING

Camera showing Lauren going out of a door, the stairs door. The camera is quite distant from the door. She moves in the direction of the camera. She's still whistling.

Same shot as before. Door open, TV on, weak light coming out of the door. The light of the corridor is on. We hear the whistling and the noise of Lauren's steps approaching. As she sees the door's open, she stops whistling and slows down her walk. She appears in the shot after four or five seconds, and moves slowly to the door.

LAUREN
Liz! Liz! Are you in there?

INT. LIZ'S APARTMENT - MID-EVENING

Camera inside the room, showing Lauren's entire body. She opens the door and we see her in the darkness of the room.

LAUREN
Liz! Are you in?

The camera follows her in the few steps she does to turn on the lights in the room.

LAUREN
Liz! If this is a joke, I swear
I...

She turns her face to the room and starts looking horrified. She yells.

Camera on the opposite side and slowly moving to the sofa. We see Liz's body horribly mutilated (open belly, as usual...), but there's something very little shining, close to her.

Camera showing the kitchen's door. The light is on and we hear someone running out of it. It's Stevenson. His hands are full of blood.

Camera on the opposite side. Lauren is near the wall and the door. She's horrified and yells.

STEVENSON (OS)
Lauren... Lauren... it's not what
you think.

Camera on the opposite side. Stevenson slowly walks in the direction of Lauren. He looks unbelievably frightened.

Camera on the opposite side. Lauren is walking, with her back on the wall to the door. She looks frightened. She starts crying.

LAUREN (CRYING AND YELLING)
Don't try to touch me! Don't
move!

Stevenson stops for a moment and then restarts walking to her.

Camera on the opposite side, showing Stevenson walking in her direction.

STEVENSON
Lauren... I'm innocent... I
didn't do it...

Camera on the opposite side, showing Lauren running out of the apartment.

INT. GYN'S BUILDING - CORRIDOR - MID-EVENING

Close-up on Lauren's face. She's running in the corridor (lights on) and crying. We see Stevenson running out of the apartment and, after two or three seconds, grabbing her.

Close-up on Stevenson and Lauren's bodies. He grabbed her and turned her to him. She's still crying and try to beat him.

LAUREN (YELLING AND CRYING)

Let me go! Leave me alone!

STEVENSON

It's not what you think. I didn't do...

Wider shot showing both of them. He's grabbing her and is trying to explain what happened.

The camera rapidly moves to a close-up of Stevenson's head.

STEVENSON

...anything. When I..

We hear the click of a gun, pointed at Stevenson's head. The camera goes wider and we see the gun pointed at his head.

Camera on opposite side. There's Frank, pointing a gun at Stevenson's head. He seems very upset. He's dressed the same he was in the morning.

FRANK

Take your hands away from her!

Shot showing Lauren (crying) going away from Stevenson and Frank pointing a gun at his head.

Close-up on Stevenson's face. He looks frightened. We hear Lauren's cry in the background.

STEVENSON

Frank... bring your gun off me.
I'm... innocent.

Close-up on Frank's face. He's upset. We hear Lauren's cry in the background.

FRANK (YELLING)

Shut up! You fucker!

Wider shot showing both of them. They turn around, so Stevenson is in the direction of the stairs and Frank in the other one. We can see Lauren, crying, but unfocused, very close to the stairs entrance.

STEVENSON (FRIGHTENED)
I didn't do anything... Liz was
already dead when I entered the
apartment...

Close-up on Frank's face. He's upset.

FRANK (YELLING)
You lying bastard! Shut your
mouth and put your hands up!

Wider shot from the opposite side, showing Stevenson in
front of Frank, who's pointing his gun at Stevenson's head.

STEVENSON (FRIGHTENED)
I'm innocent... Frank... it's not
me...

Close-up on Frank's face. He's extremely upset.

FRANK (YELLING)
Don't joke with me, Stevenson...
don't do it! Put your hands up!

Wider shot showing Stevenson who starts to put his hands
up. Frank still points his gun to Stevenson's head.

Close-up showing heads of Stevenson and Frank. With an arm,
Stevenson manages to disarm Frank, throwing his gun away,
behind Frank.

Camera tilted at the ground height. With the other one, he
gives a punch on Frank's face, making him fall down on the
ground.

Camera behind Stevenson, showing him run away and get the
stairs door. Lauren is near the wall opposite the stairs
door and looks frightened.

Camera showing Frank getting up, taking his gun and...
Camera behind him, to see him running away and get the
stairs door.

INT. GYN'S BUILDING - STAIRS - MID-EVENING

Frank's POV. He looks up to the upper stairs, seeing that
Stevenson is running and is three floors up. He tries to
shoot at him, but he doesn't catch him.

Medium shot, showing Frank running up the stairs with the
gun in his right hand.

EXT. GYN'S BUILDING - HIGHEST FLOOR - MID-EVENING

Medium shot on a little building with an iron door on it. It's raining and it's dark outside. The door is closed, but it's opened by a running Frank, with the gun in his hand.

Close-up on Frank's face. He moves it to look where Stevenson has gone. He is already wet, because it's raining a lot.

Stevenson's POV. Stevenson is behind Frank, and slowly moves to him.

Camera on Frank's shoulder. Frank turns, a moment before Stevenson hits him and avoids his punch.

Medium shot on both of them. Frank punches Stevenson with his left hand and with the right hand, he tries to shoot him.

Camera on Stevenson's shoulder. Stevenson manages to stay up and punches Frank, so he loses his gun.

Close-up of the gun. Camera following it. The gun falls on the ground, completely wet, from Frank's hand.

Medium shot on both of them. Stevenson kicks Frank on his belly and manages to punch him on his face.

Camera behind Frank. Frank avoids another punch and grabs Stevenson on his neck for a moment, pulling him away.

Medium shot on both of them. Frank walks closer to Stevenson, to punch him. Stevenson avoids his punch and kicks him again, twice, on his belly.

Camera at ground height. We see Frank falling on the wet ground (slow-motion).

Medium shot in front of Stevenson. It's still raining a lot. He stares for some seconds near Frank.

Medium shot on side of Stevenson. He slowly walks in the direction of the gun.

Medium shot behind Stevenson. The camera initially shows his head and his back, then goes rapidly down at ground height. When his feet are near Frank's head, Frank moves his left arm and grab Stevenson's right leg.

Medium shot on the side of both of them. Stevenson falls down, and is taken by Frank closer to him.

Medium shot on Frank. Frank gets up from the ground.

Close-up on Frank's face. He's completely wet and is bleeding from the nose.

Medium shot on Frank. Stevenson is lying on the ground, so Frank tries to kick him.

Aerial shot close to both of them. Stevenson avoids Frank's kick rolling on the ground, and with a leg, manages to hit one of Frank's legs, making him falling on the ground.

Camera at ground height near Frank. Frank gets up and throws himself on Stevenson.

Camera on Frank's shoulder. Stevenson is lying on the ground and is bleeding. Frank is over him. We see him open his eyes, which were closed.

Camera on Stevenson's shoulder. Frank's eyes seems injected with blood. He looks intensely to Stevenson, then after few seconds, gets up from him.

Camera in front of Frank, following his moves. We see him getting up from Stevenson and slowly walking, showing he's very tired in the direction on his gun.

Close-up of the gun. The gun is on the ground, near the cornice.

Camera in front of Frank. Stevenson runs to Frank and jumps over him.

Medium shot behind Stevenson. They both fall on the ground and hit the cornice. Frank doesn't manage to take the gun.

Medium shot on both of them at their side. Stevenson is over Frank. He punches Frank on the face, then Frank turns and goes over him.

Camera behind Frank. He tries to punch Stevenson, but Stevenson blocks the punch and manages to pull away Frank over the cornice.

Medium shot on Stevenson. From the lying position he slowly gets up. Then he stares near the cornice.

Camera in front of Stevenson. We see him looking down. Then, the camera goes far and moves down to reveal Frank is hooked, with his right arm at the cornice.

Camera over Stevenson, making a 180° turn and revealing the city lights. With his body, Stevenson covers Frank.

Close-up on Frank's face. He's using all his strength to avoid to fall down. It's still raining.

Aerial shot from an helicopter. We see the scene from a camera on it.

Camera at ground height under Stevenson. The darkness is broken from the helicopter light, revealing that Stevenson is bleeding from his face,

Close-up on Frank's face. He's in the same position as before.

FRANK

You fucker! They're coming for you!

Close-up on Stevenson's face, enlightened by the helicopter light.

STEVENSON

I didn't do anything. Lauren's sister was already dead when I entered her apartment. The door was already open.

Close-up on Frank's face. Same as before.

FRANK

It's very easy to understand that I don't believe you...

Close-up on Stevenson's face, enlightened by the helicopter light.

STEVENSON

I wanna pull you up...

Medium shot on Stevenson. He leans to give an hand to Frank.

STEVENSON

I'm innocent, I swear that... I want to help you...

Close-up on Frank's face. Same as before.

FRANK

I'm gonna pull up by myself. I don't want help from a murderer...

Camera behind Frank. He's trying to pull himself up.

Close-up on Frank's face. He's using all his strength to pull himself up.

Shot from the side, showing Stevenson leaning to help Frank.

Close-up on Frank's face. He's using all his strength.

STEVENSON (OS)
I want to show you I did nothing
to Liz. Take this hand...

Close-up of Stevenson's hand going down to help Frank.

Close-up of Frank's face. Same as before.

FRANK
Maybe you're right. I'll...

Side shot showing Frank trying to reach Stevenson's right hand with his left hand.

Aerial 180° shot showing Stevenson leaned to help Frank.

Close-up on the hands. Frank's hand reaches Stevenson's one.

Aerial 180° shot showing that Stevenson has leaned a little too much to help Frank.

Close-up of Frank's face. He's going up.

FRANK
I'll do you a favour. I'll save
you from the jail...

Close-up of Stevenson's face. He looks frightened.

STEVENSON
Uh?

Camera behind Frank for two seconds then on the side then on an aerial shot, showing that Stevenson has been thrown down the building by Frank.

Aerial 180° shot (behind) quite close to Frank, showing he's keeping himself up only with his right hand. It's still raining a lot..

Close-up of Frank's face. He's trying to pull himself up with all his strength.

Close-up of Frank's hand on the cornice. We see it's slipping away.

Close-up of Frank's face. He's trying to pull himself up with all his strength.

Close-up of Frank's hand. While it's slipping away, another hand takes it and blocks it.

Camera behind Frank for some seconds then moving up, revealing that Peters took him with Travis on his side and some policemen going out of the door behind Peters and Travis. The light of the helicopter enlightens the scene.

Aerial 180° shot, showing the scene from helicopter's view. We see Peters and Travis pulling Frank up on the ground.

Camera at ground height. Frank is lying, before on his belly, then on his back, on the ground, which is completely wet. He's surrounded by policemen and officers.

Close-up on Frank's face with the same camera as before. His nose is bleeding and some blood is also going out of his mouth.

Frank's POV. We see Peters, Travis and other policemen above him.

TRAVIS

You finally got him, Frank.

PETERS

Stanford, I really have to congratulate with yourself...

Camera at ground height, with close-up on Frank's face. Frank is still lying on the ground.

FRANK (REVEALING HE'S VERY TIRED)

Sure you have... (he starts laughing)

Medium shot on Peters and Travis, one on the left side, the other one on the right.

TRAVIS

Let's pull him up.

Camera behind Peters and Travis. They take Frank's arms and put them over their shoulders and start walking slowly away. They're surrounded by other policemen. It's still raining.

Medium shot showing the heads of the three men. They're carrying Frank, whose arms are on their shoulders, away.

Frank's POV. Lauren goes out from the door in front of him. It seems she's crying.

Camera behind Frank. He stares for a moment at her and then his arms are kept out of Travis and Peters' shoulders.

Camera behind Frank following him. He moves to Lauren.

Camera turning around Frank and Lauren, close to them. They start embracing very strongly and start kiss each other on their cheeks. Peters, Travis and other policemen are behind them.

Camera on Frank's shoulder. He's embracing Lauren. We hear her crying. Then he stops embracing her and rises her head with an hand. She's crying.

Camera on Lauren's shoulder. Frank is bleeding but he seems quite happy, 'cause he's with her.

FRANK

It has finished, my love.
It has finished... definitely.

Camera on Frank's shoulder. Lauren is looking in Frank's eyes and is crying. They restart embracing. It's still raining a lot.

Aerial shot showing they are embracing. Then camera zooms slowly out revealing the entire scene, with the helicopter moving over the building, with policemen on the upper floor of the building, and after a few seconds, the city over the rain.

FADE TO BLACK

(for five seconds) then

FADE IN:

EXT. STANFORD'S HOUSE - NIGHT

Camera showing a road for a few seconds. There are trees at both sides of it, on the sidewalks and three people are walking on the right sidewalk, with an umbrella in their hands. The lights at both sides of the road are turned on and a car runs through the street. It's raining.

The camera slowly turns until it has reached 90 degrees from its initial position. So, we can see Frank's house. From this distance, we can notice that the light in the living room is on.

INT. STANFORD'S HOUSE - LIVING ROOM - NIGHT

Camera behind the couch, slowly moving from right to left. Frank is on the right side of the couch, and Lauren sits next to him, with her head on his shoulder. Frank is embracing her. The lights in the room are on, and the TV too. They're not talking.

Camera in front of the couch, almost at ground height, slowly moving from left to right, in a medium shot position. We see Frank kissing his wife on her head.

Close-up from left to right of Frank and Lauren's faces. He's watching in front of him, as she does too.

Her head is on Frank's shoulder and Frank has his right arm over her shoulders.

Close-up of Lauren's face. She's watching the TV, but then turns her eyes to Frank.

LAUREN
I'm still wondering why I've
acted this way. I don't know...

Close-up of Frank's face. He turns his eyes with a sweet expression, to Lauren.

FRANK
Don't worry, my love (he kisses
her on the head). Don't worry...
It's all gone... all finished...
you don't have to be worried
about anything but us...

Close-up of Lauren's face. She turns her face to Frank, getting up from his shoulder. She looks very sweet.

LAUREN
Yeah, you're right.

Medium close-up showing both of them. Frank turns his face to Lauren, looking at her right in the eyes.

FRANK
From now on... it's only us...
and nothing else...

He gives her a kiss on her mouth. She gives him a kiss too. So, they start kissing on their mouths.

FADE TO:

EXT. POLICE CENTRAL - NIGHT

It's still raining. The camera is in front of the building, and moves slowly from right to left, showing there are some lights still on.

INT. POLICE CENTRAL - OFFICERS' OFFICE - NIGHT

Steady cam shot. The camera moves from the door of the office inside of it.

PETERS (OS) (WITH PROVOKING VOICE)
...so, how long did you have to
work yet?

Steady cam shot. The camera shows officers' desks, at both sides of the room, with their computers, files, phones and so on. After five or six desks.

KAREN (FROM A PHONE, LIVE IN THE ROOM, WITH SEXY VOICE)
 Ten minutes, and I'll be completely yours.

PETERS (OS)
 I've been waiting for this moment since this morning...

Steady cam shot. When the camera arrives in front of Peters's desk, it starts to move around it, stopping when it's on the side of the desk. Peters is working at his computer, looking at the monitor and talking. There is a phone on the desk at the right side of the monitor. It's a live-voice phone, so the voice could be heard in the whole room.

KAREN (FROM THE PHONE, WITH SEXY VOICE)
 You can't even imagine how I am waiting...

INT. POLICE CENTRAL - KAREN'S OFFICE - NIGHT

Steady cam shot. The camera starts to move behind a shelf, with cans and glasses on it. Then it shows the room, revealing Karen, dressed with a white suit, opened on the front, showing she's wearing a black skirt and a white shirt under it, and has heeled black shoes at her feet. Karen is moving from a desk to the other (in front of the first), carrying things, little transparent bags, and so on. She has a live-voice phone on the left desk.

PETERS (FROM THE PHONE)
 You're always my sweet baby, you know...

KAREN (MOVING IN THE ROOM, WITH SEXY VOICE)
 And you are my little black kitty... (she starts laughing)

PETERS (FROM THE PHONE)
 No...!!!

INT. POLICE CENTRAL - OFFICERS' OFFICE - NIGHT

Steady cam shot. The camera stares for some seconds at the left side of Peters's desk, then starts slowly moving around the desk.

PETERS
 You know you don't have to call me like that. I'm superstitious...

KAREN (FROM THE PHONE)
You should...

After few seconds of silence, Peters restarts to talk.

PETERS
Karen... Karen... are you there?
Karen...

From the phone, we can hear that Karen started to cry.

INT. POLICE CENTRAL - KAREN'S OFFICE - NIGHT

Steady cam shot. The camera starts again to move from behind a shelf, and after a few seconds really enters the room, showing that Karen is standing in front of the left desk, with her hands on it and head down, crying.

PETERS (FROM THE PHONE)
Karen... sweetheart... what's
happening?

KAREN (CRYING)
Oh, God... I...

PETERS (FROM THE PHONE)
Karen, tell me what's
happening...

INT. POLICE CENTRAL - OFFICERS' OFFICE - NIGHT

Steady cam shot. The camera stares for some seconds behind Peters and then starts slowly moving around the desk, until it stops behind the monitor that's on the desk.

KAREN (FROM THE PHONE, CRYING)
...I'm sending you a thing...
look at it...

She continues crying. Peters stares at the monitor (but we can see him only for a moment, because the camera is moving and it's going behind the monitor), without saying anything. After a few seconds, Karen talks.

KAREN (FROM THE PHONE, CRYING)
You should receive it in a few
seconds...

Steady cam shot. The camera remains behind the monitor for some seconds, then moves fast to the left, showing Peters in front of the monitor. He has received the thing Karen sent him, and seems he's not believing what he's seeing. From the phone, we still hear Karen crying, but not continuously.

PETERS

Holy God!

Close-up of Peters's face. He doesn't believe what he saw.

PETERS

Hold on a second...

The camera goes at desk height and shows Peters's hands. Then it follows them, until they catch the phone, pressing a button and then dialing a number.

CUT TO:

INT. STANFORD'S HOUSE - LIVING ROOM - NIGHT

Steady cam shot. The camera initially shows a phone, which is on the table in front of the couch, of Stanford's living room. We hear low moaning sounds on the background. The camera starts to move going down, and following a wire, which results cut, when it's near the wall. The light is clearly off.

CUT TO:

INT. POLICE CENTRAL - OFFICERS' OFFICE - NIGHT

Camera at desk height. Close-up of the phone, which sounds busy.

Close-up on Peters's face. We hear him slamming down the phone. He passes his hand on his face and on the head.

Camera moving fast at desk height, with a close-up of the phone. We see him picking up the phone and dialing a three-digits number.

PETERS (OS AT THE PHONE)

This is Peters. I need three cars
and some men...

VOICE (AT THE PHONE)

You need to have an authorization
from...

PETERS (OS AT THE PHONE, YELLING. WE
HEAR HE HAS GIVEN A PUNCH ON THE
TABLE.)

I don't give a damn! I need them,
right now!

CUT TO:

INT. STANFORD'S HOUSE - LIVING ROOM - NIGHT

Steady cam shot. The camera starts from the previous position, when it was near the cut wire. Then, the camera turns 180° and starts moving slowly to the stairs, in front of it. While it is moving forward, it also goes up at a higher height than before. We hear low moaning sounds in the background, revealing that two people are making love.

Steady cam shot. The camera slowly goes upstairs, while the moaning start to decrease. When the camera is upstairs, turns right, heading for the door in front of it, whose door is open. The camera enters the room, who is enlightened only by the light of an abat-jour, at the left side of the bed and reveals we are in Frank and Lauren's house. They are on the bed, with Lauren on the left side and Frank on the right. They are under the sheets, and it seems they are dressed (Lauren with bra and panties and Frank with a white T-shirt and underpants), also if they have just made love.

Camera over the bed, showing Lauren and Frank on the bed, under the sheets. Lauren turns and gives a kiss on the cheek to Frank, putting her head on his shoulder. She starts to talk.

LAUREN (HAPPY)

It was quite a long time I didn't feel this way. With no worries, no other thoughts...

FRANK (LOOKING UP, BUT HAPPY)

And it's gonna be this way, for a longer time. He isn't here anymore and it will never be a threat for us anymore...

LAUREN (WITH SEXY VOICE)

I hope so... Frank, I want to tell you something...

Close-up of the abat-jour on the left side of the bed. It suddenly turns off.

Close-up of the clock alarm on the right side of the bed. It suddenly turns off.

Medium shot from the side. Camera going up from the ground. Lauren and Frank are still lying on the bed.

Camera over the bed. Lauren's head is still on Frank's shoulder, while Frank turns his head to the alarm clock.

Close-up on Frank's face.

FRANK

The light has gone off. I'm gonna go...

Close-up on Lauren's face.

LAUREN (WITH SEXY VOICE)

Stay here. Who cares about this?
I have to tell...

Camera over the bed. We see Frank is getting up, and Lauren is trying to keep him in the bed.

FRANK (SAT ON HIS SIDE OF THE BED,
TURNING HIS FACE TO LAUREN)

It's better if I go fix it. Maybe
this terrible rain damaged
something.

Camera over the bed. We see Frank kissing Lauren.

Camera on the bedroom door. Frank moves to a chair at the bottom right corner of the bed, wears a pair of blue trousers and walks out the room.

Lauren's POV. We see Frank going out the door and walking to the stairs.

CUT TO:

EXT. STANFORD'S HOUSE - NIGHT

We see a thunder in the sky. Stanford's house is enlightened by this thunder. It's raining more than earlier.

CUT TO:

INT. STANFORD'S HOUSE - BEDROOM - NIGHT

Camera over the bed. We see Lauren getting up from the bed.

Camera on the door. Lauren walks to the chair to wear her white night suit.

Camera behind the chair. We see Lauren walking away from the chair, heading for the door. She exits the room.

INT. STANFORD'S HOUSE - NIGHT - FIRST FLOOR

Camera at ground height. Close-up of Lauren's feet. She's wearing a pair of slippers.

While Lauren is moving very slowly, because she doesn't see anything, the camera goes up, showing her body and then, her face. She looks almost frightened. We hear thunder noises in the background.

Steady cam behind Lauren. The camera follows her. She moves slowly, until she reaches the stairs.

LAUREN

Frank? Frank? Where did you go?

360° close-up around Lauren. The camera moves slowly around her, showing the upper part of her body and her face. The light of a thunder slightly enlightens her. Thunder and cars noises in the background.

LAUREN

Frank? Frank?

Lauren's POV. We don't see anything. The house is completely dark. Rain and cars noises in the background. We hear she's slowly making some steps on the stairs.

INT. STANFORD'S HOUSE - NIGHT - MAIN HALL

Close-up on the door. At the beginning it's completely dark and we can't figure out what we're looking at. Suddenly the door opens, because someone kicked it. We see a man, with a long jacket, his gun pointed at something in front of him, with rain in the background on the door. It's Peters.

Close-up on Peters's face. He's completely wet.

PETERS (YELLING)

LAPD! Stanford! Freeze!

Peters's POV. He makes two or three steps to enter the hall, which is enlightened by the light coming from the door. He stops and points his gun higher than before, to Frank.

Medium shot behind Frank. He has a knife in his right hand, that he was probably using to kill Lauren. He turns his face to Peters, quite amazed. Lauren goes back, to the upper floor, but it's still in front of Frank. She's never been so frightened.

Frontal close-up of Peters. The camera is initially focused on his gun, after three or four seconds, it focuses on Peters, who starts to talk.

PETERS

Get away from her, Stanford!

Close-up of Lauren. She is now sitting on the ground, trying to go far from Frank. The light is turned on. She's incredibly frightened.

Medium 180° shot on Peters. He's pointing his gun to Frank. The light is on.

Close up on Frank's face. He's looking at Peters, but he doesn't talk.

PETERS (OS)

Lauren, please come here. I think
it's better you go out of this
house.

Medium frontal shot of Lauren. She gets up and starts walking slowly, but extremely frightened, down the stairs.

Medium back shot of Lauren. She continues walking down the stairs. Frank is at the left, with the knife on his hand.

Close-up shot of Lauren and Frank's faces. When she's in front of him, she looks at him for some seconds, almost crying, and then spits on his face.

Peters's POV. He's watching Lauren slowly going down the stairs, and Frank froze behind her, at some steps from the upper part of the stairs.

Medium side shot of Lauren. The camera follows, from the side, Lauren walking down the stairs and moving to Peters.

Close-up of Peters's face. He's wet and we can easily notice he's looking at Frank on the stairs with an eye, and with the other he's looking at Lauren, who is at his left side..

PETERS

Are you all right?

Close-up of Lauren's face. She looks frightened and we can see she has cried a little. She moves her head affirmatively.

Close-up of Peters. Eyes in the same position as before.

PETERS

OK, go out. Karen is coming.
She's probably gonna be here any
minute.

Medium frontal shot of Peters, showing him pointing his gun and Lauren slowly going out the house.

EXT. STANFORD'S HOUSE - NIGHT

Close-up of the main door. Lauren is going out and two policemen take her. We see that one of them is giving her a blanket to cover herself.

INT. STANFORD'S HOUSE - NIGHT - MAIN HALL

Medium frontal shot of Peters. He's clearly looking at Frank and pointing his gun to him.

PETERS (YELLING)
Rollins! Stringfield! I need you
here.

EXT. STANFORD'S HOUSE - NIGHT

Close-up of the main door. We see two agents going inside the house.

INT. STANFORD'S HOUSE - NIGHT - MAIN HALL

Medium frontal shot of Peters. He's clearly looking at Frank and pointing his gun to him. In the background, but focused, Rollins and Stringfield enter the room.

Close-up of Peters's face. He's looking at Frank.

PETERS
Stringfield, please, close the
door.

Rollins goes to the left of Peters and Stringfield, after closing the door, goes to the right.

Camera behind Peters and the two agents, at ground height, looking up, performing a 180° shot, revealing that Frank is on the stairs, face in front of them, with his knife in his right hand. The three agents are all pointing their guns to Frank.

Close-up on Peters's face. He starts to grin as he had won something.

PETERS
Gotcha, Stanford! Quite surprised
we got you?

Close-up on Frank's face, then the camera starts to zoom out. He seems very calm.

FRANK
Well, what do I have to say?
Yeah... you surprised me... I'd
have never thought you'd have
been able to figure out who was
the killer.

Camera behind Frank, showing him and the three agents on the ground, pointing their guns.

PETERS

Well, Stanford... you should know
that making a perfect murder...

Close-up on Peters's face. He's looking directly at Frank.

PETERS

...requires you don't leave any
clues on the murder scene.

Close-up on Frank's face. He always seems very calm.

FRANK

And what I left on the murder
scene?

Close-up on Peters's face. Same as before.

PETERS

Look at your hand, Frank.

Close-up on Frank's hand, in front of him. We see he hasn't
his wedding ring anymore. The camera focuses on the hand
and then on his surprised face.

PETERS (OS)

You were so sure you have won...

Close-up on Peters's face. Same as before.

PETERS

...that you lost your ring near
Liz and you never recovered it.

Close-up on Frank's face. He always seems calm.

FRANK

And why would I have took it
again? I had to kill my wife.

Close-up on Peters's face. Same as before.

PETERS

You are fucking nuts. But well...
before we arrest you... I have
two things to ask you, as you did
when we were going to San
Francisco. Would you be so kind
to answer me?

Close-up on Frank's face. Same as before.

FRANK

I'm here... I can't escape... (he
grins)

Alternate shots on Peters, while he is talking. Close-up, medium back shot, medium frontal shot, Peters's POV, side shot, Frank's POV and behind shot.

PETERS

Well... there's something I tried to understand while I was coming here and you know... I haven't been able to find a plausible answer... What can take a man to kill young pregnant women? A man with an enviable life... a marvellous wife... a great house... a satisfying job. Tell me Frank... why? Couldn't you stay home with your wife and enjoy your life?

Camera slowly moving from Peters's POV to a medium frontal shot of Frank, who is on the stairs. He left his knife on the ground. Frank always seems very calm.

FRANK

Well... I think you wouldn't understand it though... (he laughs). You know... I had a beautiful marriage, a great wife... but there was something I missed and she missed. A little Stanford... a little baby. Well, the fact is... some years ago, after we married, I discovered I couldn't have children... and this... has driven me crazy. I couldn't afford to see a pregnant woman... and so, I had to kill them (he laughs).

Medium 180° shot in front of Peters, revealing Rollins and Stringfield at both sides of him. Peters has his gun down.

PETERS

Did Lauren know it?

Medium frontal shot of Frank, slowly moving to close-up. Then, medium back shot. Shots alternating. He always seems very calm.

FRANK

No, Lauren didn't know it (he laughs). She'd have probably left me. But... I would have never killed Lauren. Liz told me that Stevenson had an affair with her, and she was pregnant of him... I had to kill both of them... and well, also Lauren...

(MORE)

FRANK(cont'd)

she's got the baby of another man
in her belly... she has to die
(he seems crazier)

360° medium shot around Peters. He seems more upset.

PETERS

OK. Enough. Now... the other
question.

Close-up on Frank's face. He looks crazy and laughs.

FRANK

Wow! I'm ready.

Medium frontal shot, side shots, close-up alternating on
Peters. He looks more upset.

PETERS

Monica Shepard. I think this name
reminds you something, don't you?
(he starts yelling) She was my
girl, you fucking bastard! She
was waiting for my baby. And what
did you do? You fucked her and
then you killed her!

Quick flashback shots: Peters with Monica, Peters looking
at Monica with her belly open, Peters crying.

Close-up on Frank's face. He looks crazier.

FRANK

Women find me irresistible. What
do I have to do? You know, Jay, I
still remember her smell...

Close-up on Peters's gun. He points it to Frank again. Then
camera focuses on Peters's face, who looks very upset.

PETERS (YELLING)

You fucking shut up! (The gun
clicks). (He talks normally)
Rollins! Stringfield! Get him!

Camera in front of Peters, who takes down his gun.

Slow motion medium shot of Peters turning back, arranging
his coat. In the background, we can see Frank on the stairs
and Rollins and Stringfield walking up to cuff him.

Slow motion. Camera behind Frank at trousers height. The
camera moves slowly to the left, revealing Frank has a gun
in his trousers. We also see Rollins and Stringfield
walking up the stairs to cuff Frank and Peters walking away
in the background.

Slow motion. Close-up on the faces of the three men. Rollins is near Frank, who punches him in the face. He manages to grab his knife and use it on Stringfield. Then he pulls down Rollins from the stairs.

Slow-motion medium shot of Peters turning back, as he hears the noises.

Slow motion far shot of Frank going down the stairs, extracting his gun from the back.

Slow-motion close-up side shot of Peters's gun, shooting a bullet.

Slow-motion close-up bird view shot of Peters's gun, shooting a bullet.

Slow-motion medium height shot of Frank falling down on the stairs

Slow-motion medium back shot of Peters falling down, probably hit by a bullet shot by Frank's gun.

Camera on the ceiling, slowly moving. It reveals Peters, who is down, near the door, that can however be opened; Rollins at the bottom of the stairs, Frank near him, and Stringfield killed at the top of the stairs. We don't hear any noise.

CUT TO:

EXT. STANFORD'S HOUSE - GARDEN - NIGHT

The rain has slowed down a little bit. Side shot of a car stopping near the sidewalk opposite to Stanford's house, in front of other police cars.

Close-up of the car's front glass. We see Travis in front of the driving wheel and Karen next to him. Travis and Karen are going out the car.

Camera starting on the opposite sidewalk. We follow Travis and Karen going out of the car to go to the house.

Close-up of Lauren's face. She's wet and she probably just stopped crying. She's covered with an umbrella by an agent.

Lauren's POV. We see Karen trying to find Lauren, and then, as soon as she found her, after a few seconds, running to her.

Medium shot of the women embracing each other, covered by the agent's umbrella. Karen is obviously wet, as she ran for some seconds under the rain.

Medium shot of Travis reaching some agents who were standing in front of the door of the house, outside the patio.

Close-up of Travis's face. He's wet and looks quite tired.

TRAVIS
What's happening here?

Medium shot of Travis and other two agents under the patio.

AGENT 1
We just heard some shots and nothing else. We were trying to enter the house, but we decided to wait for you, when we heard you were coming.

Close-up of Travis's face. Same as before.

TRAVIS
What are you waiting for? Break the door.

INT. STANFORD'S HOUSE - NIGHT - HALL

Camera at ground height, in front of the door. The light is on. The door is opened by the agents outside.

Close-up of the agents. They look horrified. Travis is behind them

TRAVIS
Let me see.

Close-up of Travis's face. He also look horrified.

TRAVIS
Holy God! (yelling). I need ambulances, right now!

Camera in front of him. He enters the house.

Camera behind him on a medium shot. He leans to see what's happened to Peters.

The camera starts slowly moving back, going out of the house.

EXT. STANFORD'S HOUSE - GARDEN - NIGHT

The camera slowly moves back, showing the agents in front of the door, outside the patio and on the garden; Lauren and Karen are looking, probably crying, at the door. It's still raining.

The camera starts going up to obtain an establishing shot, showing all the cars in front of Stanford's house, the whole garden, the people who lives in the other houses of the road. We hear only a background music and no other sounds. After it has showed everything of the place, the camera stops looking down and looks in front of it, to the clouded and black sky. So the image...

FADE TO BLACK

END TITLES.

THE END.