

NEVER FORSAKEN
By
Edwin Brooks

Edwin Brooks
1040 Helmsdale Road
Cleveland Heights Ohio 44112
(216) 501-9610
Contact@insightnetwork.info

FADE IN:

INT. BROWN'S RESTAURANT - DAY

MR. BROWN a tall muscular built man opens a glass case full of pastries. He takes out two cupcakes, puts them in a bag, and walks over to the counter. MORTON a little boy is standing on the other side of the counter. Mr. Brown sits the bag on top of the counter. Morton sits a hand full of change on top of the counter. Mr. Brown grabs the change off the counter, presses some button on the register, and the draw pops open. He puts the change inside, and shuts it. He hands Morton the bag. Morton takes the bag, turns and starts to walk out the door.

BROWN

Hey dock wait a minute.

Morton turns and looks at Mr. Brown. Mr. Brown walks over to a shelf behind the counter, grabs a teddy bear off the shelf, and walks back over to the counter. He smiles at Morton, and extends his hand out towards Morton with the teddy bear in it.

BROWN (CONT'D)

Give her this. I'm sure she'll like it.

Morton takes the teddy bear.

MORTON

Thank you.

He puts the teddy bear inside his jacket, and walks out.

EXT. JORCE HOUSE - DAY

JORCE a little girl with hair down to her shoulder, with a bang across the front of her forehead is sitting on the porch, as Morton enters the front gate of the house. He walks up the pathway leading to the stairs, and take a seat beside Jorce. He opens the bag, pulls out a cup cake, and hands it to her. She looks at it, and smiles as she takes the cup cake. Morton takes the other cupcake out the bag, and starts to eat it.

INT. JORCE HOUSE - EVENING

JORCE MOTHER a nicely built lady with an apron on, opens the refrigerator door, and grabs a glass picture full of lemon aid out of it. Closes the door, and put it on the kitchen table. She walks out the kitchen into the living room to a screen door.

JORCE MOTHER
(She calls out)
Jorce come on in, and wash up for
dinner.

EXT. JORCE HOUSE - EVENING

Jorce stops playing when she hears her mother. She turns and walks towards the house. Morton starts to walk towards the gate. He turns around and runs up to Jorce. He pulls out the teddy bear and hands it to her. She takes it, and give him a kiss on the cheek. He smiles and runs off. She hurries up the stairs to the house.

EXT. PLAYGROUND - DAY

The boys come out the huddle, and lines up facing each other on the field. The ball is hiked, and the ball is passed to Morton and he runs it in for a touchdown. Him and the boys starts to cheer. Morton runs off the field, and RONNIE runs after him.

RONNIE
Hey Morton wait up.

Morton turns around as Ronnie runs up to him.

RONNIE (CONT'D)
Where you headed?

MORTON
Got something to do.

RONNIE
What's the secret?

MORTON
There's no secret.

RONNIE
Than why can't you tell me?

Morton turns and walks away.

MORTON
I'll see you later Ronnie.

EXT. BROWN'S RESTAURANT - DAY

Morton comes out of the restaurant with a bag in his hand. He starts to walk down the street, and Ronnie follows from a distance.

EXT. JORCE HOUSE - DAY

Morton walks up to the gate of the house. He looks through the gate to see if Jorce is outside. He opens the gate, and slowly walks in. He walks up the stairs on the porch, and knocks on the door. The door opens.

INT. JORCE HOUSE - DAY

Morton peaks inside, and see that the house is empty. He walks inside, and see a flight of stairs. He walks over and slowly climbs the stairs. When he reaches the top he takes a few steps, but jumps back as a cat runs across his path, down the stairs. He stands still for a moment then continues to walk. He sees a plastic yellow strip across the door of a room at the end of the hall. He slowly walks down the hall to the room. He removes the yellow strip, and pushes the door open.

INT. BEDROOM - DAY

There's a chalk mark of a silhouette where a body had been outlined. He starts to enter and trips on a object lying across the entree at bottom of the doorway. His head hits the knob of the door, and he falls to the floor unconscious.

INT. HOSPITAL ROOM - DAY

Morton awakes to a bright light in his eyes. A DOCTOR is standing up over him. He looks to his right and his MOTHER is standing next to the bed.

DOCTOR

Hey there young fellow. Welcome back.
How do you feel?

MORTON

I'm fine. How did I get here?

MOTHER

You were somewhere you had no
business being, and hit your head.
It was a
blessing that Ronnie was falling
you.

DOCTOR

Yes, it was a good thing that he
found you. You had lost a lot of
blood by the time they brought you
in. You may have bled to death if
he hadn't found you. So, I
think it would be nice of you to
thank him when you
see him.

EXT. HOUSE - DAY - TWENTY-FIVE YEARS LATER

A black SWAT truck, and a black explore quickly drives up in front of a house. Eight men jumps out of the truck, and four men jumps out of the explore. The men are in full combat uniform with the name swat written across it with heavy artillery in hand. Six men runs to the back of the house, and six men runs up on the front porch. Three men lines up on each side of the door. One of the men steps in front of the door with both hands gripped around two hooks on top of a battering ram. He rams it into the door, and the door flies open.

MAN

(yell)

Go, go, go

The men in the front and back of the house runs inside with their guns pointed looking around. There's no one in the house. The sound of a man voice come through a two-way radio transceiver.

MAN (CONT'D)

All clear.

INT. LIVING ROOM - DAY

One of the officers is pointing his gun at another officer. He hears the voice of a little girl calling for help. Her voice echo's in his head repeatedly. Sweat is pouring down his face. He sees the trigger of a gun being pulled, and the sound of the gun as it goes off. He sees the lips of another officer mouth moving. An officer jumps on top of him just as he pulls the trigger. Missing the officer head, he's pointing at by an inch.

INT. CHIEF OFFICE - DAY

Morton is sitting in a chair in front of a desk. The CHIEF walks in, and takes a seat behind the desk. He folds his hands together, and looks at Morton.

CHIEF

Listen Morton you have been one of the best officers that I have had the pleasure of working with, and this is the second incident that have occurred that could have been the result of a fatality of one of our own. So, I have no choice, but to relieve you of your duties until you seek some mental help, and I cannot consider putting you back in the line of duty until you are clear by a psychiatrist.

INT. EX-WIFE LIVING ROOM - DAY

The doorbell rings, as PEGGIE walks into the living room, and looks through the glass window of the door. She opens the door, and Morton steps in.

MORTON

Hi Peggie. How you doing?

PEGGIE

I'm fine.

(She yells)

David your dad's here.

She turns, and walks away. DAVID a teenage boy runs down the stairs into the living room.

DAVID

Hey dad. What's up

David hug Morton.

MORTON

Don't you remember we made plans to spend the day together.

David cover his face with his hand.

DAVID

All dad I'm sorry I forgot. Henry got some tickets to the football game, and asked me if I would like to go. Please dad don't be mad at me. Could we set another date next week?

Morton looks at David, and smiles.

MORTON

Yes, we can do that, now give your old man a hug.

David give Morton a hug, as a car horn begins to blow. David runs over to the window, looks out, and runs out the door.

MORTON (CONT'D)

(Yells)

Peggie, Peggie.

Peggie walks into the living room.

PEGGIE

What.

MORTON

Why is it when I want to spend time
with my son that piece of sh-it
husband of yours always interferes.

PEGGIE

I'm sure he didn't intentionally try
to intervene with your plans, and
how could you fix your mouth to
belittle him. When you stood David
up plenty of times.

MORTON

Yes, that is true. But I had no
choice. Because of my job duties.
You know the job I worked to provide
for my family.

PEGGIE

Don't you feed me that sack of bull
sh-it. You knew you had a family,
and you knew dam well it took more
than being a provider. You put your
job before your family. So don't you
come in here trying to blame me, or
make excuses for the path you laid
yourself. If you really want to
accept the truth, accept the fact
that I was his mother and father,
and the only thing you did was pay
the bills. You know how many nights
I laid in bed hoping you would come
home.

MORTON

Hey Peggie wait a minute I'm sorry
for coming at you like that. I was
just expecting to spend some time
with my son today, and I'm going
through some problems of my own. I
have been relieved from work until I
get cleared by a psychiatrist.

PEGGIE

What's wrong?

MORTON

I can't seem to put my finger on it.
I really don't know what it is. All
I know is, it comes and goes. At
times when I'm awake, and sometimes
in my dreams.

PEGGIE

You know that's HENRY'S line of work.
You want me to see if he has some
time available to see you?

MORTON

I would definitely appreciate that
Peggie. Give me a call and let me
know what he says. Good bye.

Morton walks out the door, and Peggie open the curtain, and
looks out at Morton with a look of concern, as he gets into
his car and drive away.

INT. BROWN'S RESTAURANT - DAY

Morton walks in, and takes a seat on a stool. A WAITRESS on
the other side of the counter walks over to Morton with a
pad in her hand. She grabs a pencil from behind her ear.

WAITRESS

Hi Morton. What are we having today?

Morton picks up a menu off the counter, and looks at it.

MORTON

I'll have the deluxe burger and fries,
with a large coke.

As Morton closes the menu, and sits it back on the counter. Mr.
Brown walks out of a back room behind the counter.

BROWN

What's up dock. How you been?

MORTON

Alright I guess, and you?

BROWN

I'm doing ok.

MORTON

Mr. Brown you mind if I ask you
something?

BROWN

No. Go right ahead.

MORTON

Why you call everybody dock?

The waitress laughs, as she sits a glass of water in front
of Morton, and turns and walks away. Mr. Brown leans on the
counter, and shakes his head with a slight grin on his face,
and looks over at Morton.

BROWN

When I opened this place about thirty years ago. I had trouble remembering the customers names that would come in often, and the ones I did remember, I would screw up pretty bad, and so to save myself from the embarrassment I just gave everybody the same name, and it worked out pretty well all these years.

Morton looks at Mr. Brown and smiles as the waitress puts the plate in front of him. While Morton is eating Ronnie taps him on the shoulder, and he turns to see who it is.

MORTON

Well I'll be dam Ronnie Long.

Morton gets up out his seat, shakes Ronnie hand, and embraces him.

RONNIE

Man, after all these years I thought you may have forgot about me.

Ronnie takes a seat next to Morton.

MORTON

How could I ever forget you, you saved my life. That is something I could never repay you for.

The waitress walks over to Ronnie.

MORTON (CONT'D)

Would you please give this man whatever he wants, and put it on my tab.

RONNIE

Why thank you Morton. I'll have the same thing his got. So, I hear you been locking up all the bad guys around here. Old Morton who would have thought you'd grow up and become police.

MORTON

You don't know how many times I done asked myself why did I end up with that occupation.

RONNIE

Why did you?

MORTON

Hell, I tried out. And got the job.

RONNIE

That dam sure is a good enough reason.

MORTON

But after all the years I been on the force, and the sacrifice I made in the line of duty that cost me my marriage, you would think that I would have something to show for it, but instead it seems that I have gained nothing, and to top that off I just been put on a leave of duty.

RONNIE

Welcome to the steep hills, and valleys my friend.

(He yells out)

Mr. B I see you got a help sign on the window out there. Morton might want to take you up on your offer.

Morton and Ronnie start to laugh, as Mr. Brown walks over to the counter where they are sitting.

BROWN

You know it's hard to find good help these days.

MORTON

Well I do have a little time off the job, and it would sure beat sitting around doing nothing.

BROWN

The pay isn't much, but I will surely keep you busy.

They laugh.

MORTON

When would you like me to start?

BROWN

Next week will be fine.

MORTON

Ok that's fine with me.

INT. HENRY OFFICE - DAY

Morton is sitting on a couch, and Henry is sitting at his desk.

HENRY

So, Morton explain to me exactly what's been happening. Start with the very first time it occurred, and go from there.

A speaker starts to buzz on Henry's desk. He reaches over and presses a button, and the voice of a lady comes through.

THE LADY

Mr., ruffing you have a call on line one.

HENRY

Would you please take a message, and do the same for any other calls at this time? I have a client I'm attending to.

THE LADY (O.S.)

Yes sir, will do.

Henry sits back in his chair.

INT. MORTON BEDROOM - NIGHT

Morton is lying in bed asleep. He starts to toss and turn, as the little girl's voice starts to echo inside his head. Scenes flash, in and out in his head of a woman and man lying in bed naked. The man is lying between the woman's legs. He hears the man and woman talking, and the little girl's voice starts to echo again. Morton wakes up in a cold sweat, breathing hard. He gets up out of bed, walks out the room.

INT. KITCHEN - NIGHT

Morton walks into the kitchen, and rushes over to a shelf up over the sink. He grabs a bottle of pills, opens the bottle, and pours two pills into his hand. Grabs a glass out of the cabinet, opens the refrigerator, and grabs a pitcher of water. He fills the glass with water, and quickly tosses the pills in his mouth, and drinks the water. He takes a deep breath as he puts the glass on the counter.

INT. DELICATESSEN - DAY

Jorge and her friend SHARON are sitting at a table by the window inside the deli. Mark walks past the window and makes eye contact with Jorge.

SHARON

Girl did you see the way he looked at you?

Jorce looks at Sharon, and smiles as the waitress sits the plates of sandwiches on the table in front of them. Jorce starts to pick half of her sandwich up, as Mark approaches the table.

MARK

Good afternoon ladies my name is Mark.

He looks at Jorce.

MARK (CONT'D)

And yours?

After a moment of silence Sharon looks at Jorce, and clears her throat. Moving her eyes in Marks direction.

JORCE

Jorce.

SHARON

I'm going to go to the lady's room.
Nice to meet you Mark. Excuse me.

Sharon gets up, and walks away, and returns a few minutes later. She sits down and looks at Jorce with a smile on her face.

SHARON (CONT'D)

So, what happen. Did he ask for a date?

JORCE

Yes, but I turn him Down.

SHARON

Why did you do that? It's not like you've got men in line kicking down your door.

JORCE

Does it look like I'm pressed to you?

SHARON

I'm not saying you are, but how do you expect to get to know someone if you don't take the time too.

JORCE

When the time is right I will do so.
Now eat your food, so we can get back to work.

INT. BROWN'S RESTAURANT - DAY

Morton walks into the kitchen carrying a tray of dirty dishes. He sits the tray down by the dishwasher. A scene flashes through his head of the woman and man having sex in bed, and hears the echo of the little girl crying out for help. He leans up against the dishwasher, as the sweat pours down his face. He stumbles across the room to a door with a sign written across the top that says rest room.

INT. REST ROOM - DAY

Morton opens the door, goes inside and takes a seat on the toilet. The same scene flashes through his head, but this time he sees Mr. Brown and the waitress standing up over him laughing as the room spins. He frantically snaps out of it. Gets up and walks out the rest room through the kitchen into the dining area.

INT. DINNING ROOM - DAY

Morton sits on a stool at the counter. Mr. Brown is standing on the other side of the counter. He walks over to Morton.

BROWN

Dock you alright? It looks like someone poured a bucket of water on you.

MORTON

I don't know what's happen to me. I keep seeing these peoples flashing through my head. It comes and goes some time during the day, and when I'm a sleep. It just hits me all of a sudden.

BROWN

What do you see when all of this is going on?

MORTON

I see a man and woman having sex in bed.

BROWN

Do you think maybe it could be the repercussion of some form of dramatic event that have occurred somewhere? in your pass, within the line of duty?

MORTON

It maybe, but right now it doesn't make sense. I can't get a clear vision of what I see, and the sound of this kid crying out keeps echoing in my head.

Morton lays his head on his hand, then shake his head as he lifts it up.

MORTON (CONT'D)

I can't understand what any of it means. Maybe I'm experiencing some form of a mental break down after so many years on the force. I don't know.

BROWN

You want to take the rest of the off?

MORTON

Naw, I think I'll be alright.

BROWN

If you change your mind let me know.

Mr. Brown walks away.

INT. HENRY OFFICE - DAY

Morton is sitting on the couch, and Henry is sitting in a chair across from him.

HENRY

So, Morton tell me have the medication I prescribed for you helped in any way.

MORTON

It has helped me sleep a little better, but I stopped taking it.

HENRY

And why is that?

MORTON

Because I didn't come to you to be treated like some kind of guinea pig, to have the problem suppressed to end up worse than I was before I came to see you.

HENRY

Wait a minute Morton you're not the first client I've dealt with. I prescribed the medication your taken to give you some relief until the problem is resolved.

MORTON

Oh yeah, and by that time I'll be an addict.

HENRY

When dealing with a mental problem it takes time to pin point exactly what's causing the problem, and then applying what's needed to resolve it.

MORTON

Henry can I ask you something?

HENRY

Go ahead.

MORTON

Were you fucking my wife before we broke up?

HENRY

Have you lost your fucking mind? What kind of question is that, and what difference does it make. You were not with her husband anymore.

MORTON

It does matter cause if you were fucking her, that would make you a dirty back stabbing son of a bitch.

HENRY

That's it. I've had enough. This session is over, and there will be no further sessions from this day forth.

Henry gets out of the chair. Walks over to the door, and opens it. He stands to the side waiting for Morton to leave. Morton gets up off the couch, and slowly walks to the door. When Morton get to the door he reaches out, and grabs Henry by the throat. Henry grabs Morton's wrist, as he gasps for air. Morton puts his mouth up close to Henry's ear.

MORTON

I asked you could, I ask you a question, and you agreed, and I really didn't find your answer amusing, and I don't give a sh-it about your acceptance of me as a client, so don't you ever fix your mouth to insult my intelligence again.

Morton lets go of Henry's throat, and Henry falls to the floor on his knees holding his throat gasping for breath. Morton starts to walk out the door, but turns, and look down at Henry.

MORTON (CONT'D)

Oh, and by the way, all you had to do was give me a simple yes, or no smart ass.

Morton walks out the door, and slams it behind him.

INT. MORTON LIVING ROOM - NIGHT

Morton picks up a bottle of Liquor off a glass table sitting up against the wall. He screws off the top, turns a glass over laying on the table face down, and half fills the glass with liquor. Takes a drink, and walks over to the window. He pulls back the curtains, looks out, and start to put the glass up to his mouth, but stops at the sound of a knock at the door. He walks over to the table, sits the glass down, walks over to the door and opens it. Peggie burst in.

PEGGIE

(Angry)

You have losted your fucking mind. What in the hells wrong with you. I don't believe you went up in Henry's office with that bull sh-it. You wait five years after our divorce to get jealous. You never once showed any concern about me messing around on you while we were married, so where did this sh-it come from Morton?

MORTON

I just asked him one simple question, and all he had to say was yes, or no.

PEGGIE

Don't you think that should have been a question you should have asked me?

MORTON
You weren't there at the time, so I
thought I'd take a shot at him.
(Laugh)

PEGGIE
Oh, so you think this sh-it is funny?

MORTON
Alright if you want me to apologize
I will.

PEGGIE
Here I stick my neck out to help
you, and you turn around, and kick
me up the ass, and you lucky I talked
him out of pressing charges.

Peggie turns, and starts to walk towards the door, and Morton
grabs her by the arm.

MORTON
What made you want to protect me?

PEGGIE
For goodness sake Morton you are my
son's father.

Morton pulls her close to him. She resists, as he attempts
to kiss her, and then give in to him.

INT. MORTON BEDROOM - LATER

Morton and Peggie are lying up under the covers. Morton picks
up a pack of cigarettes, takes one out, and lights it. He
takes a puff, and inhales, and exhales out of his nose.
Peggie take the cigarette out of Morton hand, take a puff,
and inhales then exhale.

PEGGIE
What the hell just happened.

MORTON
I don't know, but it felt just like
the first time. Do you think that
maybe me and you?

Peggie cuts Morton off.

PEGGIE
Man, you out of your rabbit as mind.

They burst into laughter, and Morton turns over on top of
her.

INT. JORCE OFFICE - DAY

Jorce is sitting at her desk working. Sharon is sitting at a desk across from here. Sharon clears her throat, and Jorce continues to work. Sharon clears her throat again, but louder, and Jorce looks over at her. Sharon rolls her eyes over towards the entree of the office. Jorce looks over to the entree, as a lady point at her. Mark is standing next to the lady with a bouquet of flowers in his hand. Mark walk over to Jorce desk.

MARK

How are you today?

JORCE

I was fine until now.

MARK

I know I caught you off guard.

JORCE

I wouldn't say that, but you dam show freaked me out. How did you know I worked here?

MARK

I followed you the day I saw you, and your friend at the deli.

JORCE

And I made it perfectly clear that I wasn't interested.

MARK

I thought with a little persistence. You might have a change of heart.

JORCE

I wouldn't call it persistence. To me it seems creepy, you know more like stalking.

MARK

I didn't mean any harm.

Mark turns, and walks away. Sharon looks over at Jorce, and shakes her head.

SHARON

For Christ sake Jorce do you have to be so mean.

JORCE

Excuse me did you want to go out on a date with him?

SHARON
I was just saying you

Jorce cuts Sharon off.

JORCE
Listen Sharon I don't recall asking
for your advice, and I think I'm
old enough to make my own decision.

SHARON
Well excuse me.

INT. BROWN'S RESTAURANT - DAY

Peggie walks in the door. Morton is sitting at the counter.
She walks over and takes a seat next to Morton.

PEGGIE
How are you today?

Morton looks at Peggie with a slight grin on his face.

MORTON
I'm fine. What brings you here today?

PEGGIE
Morton, I think we both know what we
did the other night, was clearly a
case of lust.

MORTON
And What make you think you can come
in here, and tell me how, or what I
feel?

PEGGIE
Well first of all you not in the
right state of mind to be in love
with anyone. Hell, you've been
having enough trouble dealing with
what's going on in that crazy head of
yours, and to be truthful I had got
excited when you did what you did in
Henry's office. It turned me on to
know
that I still sexually appealed to
you.

MORTON
That was not the impression I indented
to give.

PEGGIE
It show didn't seem that way.
(MORE)

PEGGIE (CONT'D)
The way you grabbed hold of me inside
your apartment the other night.

INT. MORTON BEDROOM - DAY

Morton and Peggie are lying in bed looking up at the ceiling. Peggie starts to get up, and Morton grabs her by the arm.

MORTON
Where are you going?

PEGGIE
I have to get out of here. I can't
do this anymore. It's just not right.

Morton attempts to pull Peggie close to him, and kiss her, but she turns her head, and pulls away.

PEGGIE (CONT'D)
The answer to your question is no.

MORTON
No to what?

PEGGIE
No, I wasn't intimate with anyone
while we were married, and I've come
to realize that Henry have grown to
become just like you were.

MORTON
And what you mean by that?

PEGGIE
He has for some time now been
neglecting his duties as a husband.
Being a provider as a husband doesn't
fulfill all there is to maintain a
marriage.

MORTON
So, what you going to do, divorce
him?

PEGGIE
Maybe, but for now we are separated.

Peggie get up out the bed, grabs her clothes off a chair, and walks into the bathroom.

EXT. STREET - DAY

Morton pulls up at a four-way intersection. He sees two cars collide into each other. One of the cars burst into flames.

A lady jumps out the car on fire, and attempts to open the back door. The back door is jammed, and there's a LITTLE GIRL inside.

LITTLE GIRL
(Yells out frantically)
Mommy, mommy, help me, help.

The little girl bangs on the window, as she cries out. Morton gets out of his car, and runs over to the burning car. He grabs the Lady, and moves her away from the burning car. He walks over to the window the little girl is banging on.

MORTON
Move back from the window sweetheart,
and cover your head. I'm going to
break the window.

The little girl moves away from the window, and presses her face down into the back seat. Morton kicks the window, and shatters the glass. He quickly reaches inside, and grabs the little girl out. As he turns to run the car explodes. Morton falls forward on the ground with the girl in his arms. He starts to see scene in his head of the lady and man in bed having sex. He sees the man jump up, and the lady attempt to cover herself, as the sound of a gun goes off. the gun as the trigger is being pulled. He sees the woman lying under the covers in bed with a bullet hole in her body, covered in blood, and the man's body face down in a puddle of blood on the floor. He comes to and rolls over on his back. A PARAMEDIC grabs the girl out of his arms, as another paramedic is standing up over him.

PARAMEDIC
Sir, Sir, can you hear me. Are you
alright?

MORTON
Yes, I'm fine.

Morton slowly gets up off the ground, as the lady rushes over to him in tears.

THE LADY
Thank you, sir, for saving my
baby. Oh, my goodness thank you.

The lady hugs Morton.

INT. BROWN'S RESTAURANT - DAY

Morton walks in the door, and everyone starts to applaud, and whistle. He waves his hand, and takes a seat on a stool. Mr. Brown walk's over and take a seat next to him.

BROWN

That was a mighty brave thing you did dock.

MORTON

Well Mr. Brown you got to do what you have to do when it comes to where there's a need of help in a life and death situation.

BROWN

Your right, and I know you have had to do that plenty of times in your line of work.

MORTON

It comes with the territory.

BROWN

Hey why do you take the rest of the day off. I got everything pretty much under control here.

MORTON

Thanks. I need to find another psychiatrist, so I can get back to work.

BROWN

What happen to the one you were seeing?

MORTON

I kind of pissed him off. In fact, I had another episode, right after I pulled the little girl out the car.

BROWN

Oh yeah.

MORTON

Yes. I didn't hear the little girl I heard before, but I see the man and woman that I seen before, but this time I could see them clearly. It appears to me, that they had been caught in the act, and whoever walked in on them, shot and killed them.

BROWN

Do you recall being on that crime scene somewhere during the time you've been on the force?

MORTON

No, because it would have come to mind when I seen them. I know for sure I never seen them before.

BROWN

That's strange.

MORTON

Yes, it is. Well I'm going to get up out of here. I'll see you tomorrow, and you have a nice day

BROWN

You to dock.

Morton walks out the door.

INT. POOL HALL - DAY

Morton walks in. He sees Ronnie shooting pool. He walks over as Ronnie aims to shoot.

MORTON

I bet you a beer you won't make it.

Ronnie looks over at Morton.

RONNIE

Bet.

Ronnie aims, and misses the shot. He walks over to the bar, reaches in his pocket, pulls out some money, and puts it on top of the counter.

LATER

Morton and Ronnie are sitting at a table.

RONNIE (CONT'D)

Well. Well. Well. My man Morton. Tell me how have the gig been going over at Mr. B's.

MORTON

It's been definitely keeping me occupied, but I'm ready to go back to work.

RONNIE

Oh yeah, well how is the therapy coming alone?

MORTON

That's another issue I'm dealing with. I kind of ticked dude off, and he closed up shop on me, so now I think I'm going to have to get the job to refer me to a therapist that deals with the officers on the job.

RONNIE

I got a good one if you decide you don't want to go that route.

MORTON

So, you done been there huh?

RONNIE

Oh yes, and it's nothing to be a shame of. In fact, it saved my life.

MORTON

It did.

RONNIE

Yes sir. After I finished college I got married, and we had two kids. A boy and girl. My son played football, and my daughter graduated at the top of her class in high school, and all of a sudden everything started to come tumbling down. I left home one afternoon, and went to the grocery store. When I got up to the register a kid rushed up to me, and told me my son had been killed in a motorcycle accident. I said to myself how could this be. My son doesn't even own a motorcycle, but when I returned home the police was there, and they told me my son stole the motorcycle, and was running from them. He flew off the bike after hitting a rail coming around a ramp. He went over the rail air born until he hit a tree, and died instantly. Five months later my wife died of a heart attack in the backyard. She couldn't deal with the fact that her son was dead.

As Ronnie talks the tears rolls down his face.

RONNIE (CONT'D)

My daughter just lost it, and we quickly grew apart, and I felt there was nothing to live for.

(MORE)

RONNIE (CONT'D)

I tried to kill myself, and they put me in a mental facility, and this therapist got me back on my feet. I still feel the pain of losing them but, she helped me learn how to deal with it. Give her a try.

INT. THERAPIST OFFICE - DAY

Morton walks into the office. DOCTOR MYERS a small frame lady wearing glasses, with the look of a librarian is sitting behind her desk on the phone. She hangs up the phone and stands up, as Morton approaches the desk.

DOCTOR MYERS

And how are you today Mr. Gains?

She extends her hand out and Morton shakes it.

MORTON

I'm find. You can call me Morton

DOCTOR MYERS

Morton it is. You can have a seat.

Morton takes a seat in a chair on the other side of the desk, Doctor Myers sits back in her chair, and crosses her leg.

DOCTOR MYERS (CONT'D)

And what is it, that I can do for you Morton?

MORTON

Well I'm dealing with a problem I don't exactly understand, but let me make this clear to you before we start. I don't need no medication.

DOCTOR MYERS

Do you have any suicidal tendencies?

MORTON

No.

DOCTOR MYERS

At any time have you attempted to harm or hurt yourself or anyone else.

MORTON

Not myself, but others only on duty during highly intense situations, and that's the reason I'm off duty until this problem is resolved.

DOCTOR MYERS

So as long as you are not subjected to highly intense situations this problem you have been experiencing, since you've been relieved of duty are something you are battling within yourself, inside your head.

MORTON

Yes, that is correct.

DOCTOR MYERS

Then I don't see any reason why you should be prescribed to take anything. Now that we have that out the way tell me what you are experiencing.

MORTON

I keep having these scenes flashing in my head. It comes sometimes when I'm a sleep, and sometimes when I'm awake. I see this man and woman having sex right before someone kills them, and I hear this little girl crying out for help.

Morton shake his head in a confusing manner.

DOCTOR MYERS

Do you recall seeing the man, or woman in your pass at any time, or anywhere in your life?

MORTON

No.

DOCTOR MYERS

Does the sound of the girl's voice resemble any voice you may have heard before?

MORTON

No.

DOCTOR MYERS

Is there any difference in what you see each time you experience these events?

MORTON

Yes, I see more and more each time it comes.

(MORE)

MORTON (CONT'D)

For instance, I only see a shadow of the little girl at times, and hear her voice repeating some words echoing for help. And the scene of the man and woman progresses as the events occur.

DOCTOR MYERS

You said someone kills them. Do you see the murder taking place?

MORTON

No. I don't see the murder actually taking place. I hear the man and woman right before, and see the gun as the trigger is being pulled.

DOCTOR MYERS

Is that it?

MORTON

No. I see the woman in bed after she's murdered covered in blood, and the man on the floor in a puddle of blood.

DOCTOR MYERS

Seeing as these events occur, and give you more and more information we can make an assessment that should give us some form of how these events connect to you that are occurring.

She opens a book, and runs her pen down to a line.

DOCTOR MYERS (CONT'D)

Will next Monday be a good day for you to return.

MAN

Yes.

DOCTOR MYERS

Ok fine. See you then.

EXT. STREET - EVENING

Jorce is driving down the street in traffic. She turns onto a street, drives halfway down the street, and makes a right turn into a parking lot.

INT. PARKING LOT - EVENING

Mark is sitting in a car outside the parking lot looking at Jorce as she parks, and get out of her car. She goes into her trunk, pulls out a bag of groceries, and walks over to the entree of the apartment building. She starts to put her key in the door, but a man opens the door for her from the inside.

INT. APARTMENT BUILDING - EVENING

JORCE

Thank you, sir.

THE MAN

Your welcome.

She gets her mail out of one the role of boxes in the lobby, and walks over to the elevator, where the man is standing with two people. The elevator door opens, and they go inside. The man is standing by the key pad. After everyone floor is selected the man looks over at Jorce.

JORCE

Four please. Thank you.

Jorce gets off the elevator, and heads towards her a apartment. The man gets off and walks in the opposite direction. Jorce gets to the door of her apartment. She sits her bag down, and unlocks the door, picks her bag up, and walks inside. The man is down the hall peaking at Jorce as she enters.

INT. MARK APARTMENT - EVENING

Mark is standing near the window, looking out the window through a telescope. He's looking across the street into the window of Jorce apartment. He watches Jorce as she comes out of her bedroom through the living room with a robe on, and a towel wrapped around her head. She picks up a cup off the dining room table, and walks back into the living room. She sits down on the couch, and takes a sip out of a cup. She sits the cup on the table, pick up a book, and starts to read. Mark hears a knock at the door. He walks over to the door, and looks through the peak hole. Opens the door, and the man that was following Jorce enters. He walks into Mark's kitchen and takes a seat at the table. Mark takes a seat across from him. Picks up a plastic bag, opens it, and pours some cocaine on the table. He divides it into lines, and snores it up the left and right nostril. He leans back in the chair, and sniffs as he wipes the cocaine from around the outer part of his nose. Mark looks at the man.

MARK

So, what happen?

THE MAN

I was able to follow her and get the location of her apartment without alarming her.

MARK

So, you watched her go in?

THE MAN

Yes, I got off when she did, and peak around a corner. What the fuck is this interrogation type of bull sh- it you on, with your paranoid ass.

MARK

If she had took the bait when I tried to come onto her I wouldn't need you.

THE MAN

Maybe she has a king sense of character to see that you like the same thing she like.

MARK

Oh, you got jokes now.

THE MAN

Do you think she know about her uncle's life style?

MARK

No, she doesn't, or I would have met her.

THE MAN

How did you find out about his niece?

MARK

He got drunk a few times, and show me some picture of her.

Mark pounds his fist on the table.

MARK (CONT'D)

Sh-it, we need to do what we got to do, so we can get that son of a bitch to cough up that money.

THE MAN

Yeah, I need my share bad, but if you don't come up with your share Wayne is going to send them goons to kill you.

MARK

Yeah man the last time I talked to him, he said if I don't have his money he was coming to see me.

THE MAN

Well that's what you get when you keep shoving that sh-it up your nose.

MARK

You just handle your business, and leave mine to me.

INT. JORCE KITCHEN - NIGHT - LATER DATE

Jorce takes the tea kettle off the stove, walks over to the sink, and fills it with water. She puts the kettle back on the stove, and turns on the pilot, takes a tea cup out the cabinet, sits it on the counter, reaches in a box on the counter, and grabs a tea bag out. She puts it in the cup, and walks out the kitchen through the living room into the bathroom.

INT. BATHROOM - NIGHT

Jorce turns on the shower, takes her clothes off, and steps inside the tub under the water.

EXT. JORCE APARTMENT - NIGHT

The man is standing outside Jorce door. He takes knife out his pocket, insert it between the crack of the door and the doorframe. Probe around until he pops it open, and slowly enters.

INT. JORCE APARTMENT - NIGHT

He looks around, walks into the kitchen, takes a pill bottle out his pocket, and pour a white powdered substance into the cup.

INT. BATHROOM - NIGHT

Jorce turns off the shower, steps out the tub, and dries off. She takes a towel off a rack, and wraps it around her body, wipes the steam from the heat off the mirror with a wash rag on the sink. She grabs another towel off the rack, dries her hair, and wraps the towel around her head, as the tea kettle starts to whistle. She pulls the towel off her body, and quickly grabs a robe off a hook on the door of the bathroom, rushes out the bathroom into the kitchen.

INT. JORCE KITCHEN - NIGHT

Jorce turns off the pilot, picks up the kettle, and pours the hot water into the cup. She puts the kettle on the stove, puts a few tea spoons of sugar in the cup, stirs it, picks it up and walks out the kitchen.

INT. LIVING ROOM - NIGHT

She takes a sip of tea from the cup, and sits it on a cocktail table in front of the couch, sits down, grabs a book off the table, and starts to read. She drinks the tea as she read, and slowly drifts off to sleep. After Jorce passes out the man comes out of a closet next to the entree of the apartment. He lays Jorce down on the couch, opens her robe, pulls out a camera, and starts to take pictures of her.

INT. MORTON LIVING ROOM - NIGHT

Morton is sitting on the couch watching t.v. He nods off to sleep, and scenes start to flash in his head of the woman lying in bed dead. He hears the man scream out in agony as the sound of the gun rings out. He hears the woman pleading for her life, and hears the little girl crying out for help. A scene flashes through his head of a shadow of the little girl with a light beaming behind her, while her hands are stretched out towards him.

The beam of light blinds him as he wakes up with sweat pouring down his face on to his shirt. He gets up off the couch, walks over to a table, and grabs a bottle of liquor. He pours a glass half full, drinks it, and sits back on the couch. A scene of the little girl flashes through his head. He sees that it is Jorce as she reaches out moving forward with tears in her eyes. The scene fades, as Morton lays his head back on the couch with a look of shock on his face.

INT. MARK LIVING ROOM - DAY

Mark is sitting in a chair facing the window. The man walks in, and sits on the couch.

THE MAN

Have you set up the time, and place?

MARK

Yes, tomorrow night. That old buzzer ain't no dummy. He said he want the photos, and the proofs.

THE MAN

Are you going to give them to him?
Mark looks at the man, and starts to laugh.

MARK

I'm going to trade him the photos
for the money, and when that's done
I'm going to give him another drop
off spot to pick up the proofs, but
I told him it would cost a little
more.

INT. NIGHT CLUB - NIGHT

Jorce is making her way through the crowd. She sees
Sharon on the floor dancing. She walks over
to Sharon.

JORCE

(shouts)
Hey girl happy birthday.

Jorce hugs Sharon.

SHARON

Thank you. Come on.

Sharon takes Jorce hand, and pulls her through the crowd to
a table full of people. Sharon puts a straw up to her mouth
that is in a large wine glass half full of liquor. The
waitress comes to the table.

JORCE

I would like a strawberry daiquiri,
and would you please give the birthday
girl a double of whatever she drinking
in her glass please.

Jorce takes some money out of her purse, and hands it to the
waitress.

EXT. MARK APARTMENT - NIGHT

A scene of the lower part of someone dressed in black pants,
and shoes walking down the hallway. As they approach Mark's
door, with black gloves on, they take out a sharp object,
and unlocks the door. A view of the black gloves moves
upward revealing a person dressed in a green trench coat, a
black turtle neck shirt, a black ski mask, and a green hat.
The person enters Mark apartment quietly.

INT. MARK KITCHEN - NIGHT

Mark and the man are sitting across the table from each
other talking. The person steps into the entree of the
kitchen with a gun in his hand. He points the gun at the
man, and shoots him twice in his chest. The man falls back
in the chair on the floor. Mark has a look of shock on
his face, as the gun off, and hits him in the center of his
forehead.

INT. MARK BEDROOM - NIGHT

The person walks into Mark's bedroom over to a desk, and searches through the drawers. He takes out a envelope, opens it, and looks insides. He grabs the proofs out of the drawer, puts them inside his pocket, and walks out.

INT. MARK LIVING ROOM - NIGHT

He walks through the living room towards the door, stops and looks back at the telescope. He walks over and takes the telescope apart, puts it in a case and walks out the apartment.

INT. NIGHT CLUB - NIGHT

Sharon and Jorce is sitting around a table full of people. The waitress comes to the table with a cake with candles on top. Everyone at the table starts to sing Happy birthday, and applauds Afterward. A man sitting next to Sharon whispers in her ear. She looks over at Jorce.

SHARON
Jorce this is BRAD, Brad this is
Jorce.

JORCE
Hi Brad nice to meet you.

BRAD
Hi Jorce would you like to dance?

JORCE
Yes why not.

Jorce looks at Sharon with a smile on her face, and her and Brad walks over to the dance floor, and starts to dance.

"LATER"

Jorce gets up from the table, and hugs Sharon.

JORCE (CONT'D)
(While embracing Sharon)
I'm going to get out of here. I'll
call you tomorrow.

Jorce make her way through the crowd. As she gets to the door she hears someone calling her. She looks back, and see Brad standing behind her.

BRAD
Hey would you mind if I walk you to
your car.

JORCE
No not at all.

EXT. NIGHT CLUB - NIGHT

Brad and Jorce walks out the club, down the sidewalk, through the parking lot to Jorce car.

JORCE
Well Brad it was nice meeting you,
and thank you for walking me to my
car.

BRAD
Your welcome, and by the way are you
seeing anyone?

JORCE
No, but at this time I'm not
interested in dating.

BRAD
Well if you have a change of mind,
here's my number.

He takes a card out of his pocket, and hands it to Jorce.
She puts it in her purse, opens her car door, gets in and
drives off.

INT. THERAPIST OFFICE - DAY

Doctor Myers is sitting behind her desk, and Morton is sitting
in a chair on the other side of the desk.

DOCTOR MYERS
So, Morton tell me have there been
any changes as far as what you were
experiencing since the last session?

MORTON
Yes, I was able to see the little
girl.

DOCTOR MYERS
Did you recognize her, or recall
ever seeing her before?

MORTON
Yes, when I was a little boy I would
go and see her. We would play until
it was time for her to go in.

DOCTOR MYERS
Do you remember her name?

MORTON

I think her name was Jorce. I had a big crush on her and then one day I went to see her, and she had moved.

DOCTOR MYERS

Well Morton less keep moving along, and I will see you in two weeks.

MORTON

How long do you think this is going to take? I really would like to get back to work.

DOCTOR MYERS

This isn't something we can put a time limit on. The good thing about it is, as these events occur you see more, and more. Which mean it may cease at the end of the tunnel. We may be working toward what it may take to resolve what it is you are experiencing.

INT. POLICE STATION - DAY

DETECTIVE KELLY walks through the station. As he gets close to the door of his office a lady is sitting at a desk a few feet away from his office.

THE LADY

Detective Kelly.

Detective Kelly looks at the Lady, and the Lady rolls her eyes over towards MISS TURNER an elderly woman sitting on a wooden bench against the wall outside Kelly's office. He nods his head at the Lady sitting at the desk, and walks over to Miss Turner.

DETECTIVE KELLY

Hi I'm Detective Kelly. Is there something I could help you with?

MISS TURNER

Maybe you can. My son was murdered a week ago in his apartment.

DETECTIVE KELLY

You talking about one of the two men on 25 Avenue?

MISS TURNER

Yes, that's the one.

DETECTIVE KELLY
Step into my office.

INT. DETECTIVE KELLY OFFICE - DAY

Miss Turner gets up off the bench, and follows Kelly into his office. Kelly walks into his office, and takes a seat behind the desk. He looks at Miss Turner, and extends his hand out with the palm facing up in the directing of a chair sitting on the other side of the desk. Miss Turner nods her head with a slight grin on her face, and takes a seat. Kelly leans back in his chair.

MISS TURNER
Mr. Kelly my son Mark wasn't a bad person. I don't know who, or why anyone would want to kill him. He didn't have a lot of friends. In fact, he was a quiet, and reserved type of person. He carried a heavy burden of guilt because he was gay. He kept it in the closet. I think he resented the fact that he was gay, and was a shame of it.

DETECTIVE KELLY
Did your son have any addictions that you know of?

MISS TURNER
He would gamble a lot, but I don't think he would get himself in deep owing someone without coming to me. He never had a problem coming to me if he needed money before.

DETECTIVE KELLY
Do you know any of the men he was involved with?

MISS TURNER
No, but there was this man he was staying with for a while. I never seen the man, but I dropped Mark off at his house one day.

DETECTIVE KELLY
Do you remember the address?

MISS TURNER
I don't know the house number, but I remember the name of the street.

(MORE)

MISS TURNER (CONT'D)

It was on Bagley road, midway down the street, and the color of the house was light gray with a dark gray trimming, and it had a fence around it.

Detective Kelly picks up a pen off his desk, and write down the information Miss Turner gives him.

INT. THERAPIST OFFICE - DAY

Doctor Myers is sitting at her desk, and Jorce is sitting in a chair on the other side of the desk.

DOCTOR MYERS

How have you been jorce?

JORCE

I've been doing pretty good

DOCTOR MYERS

And what brings you back to see me after such a long time?

JORCE

I've been mentally stable, and I thought I had it all together, but every time a man approaches me I tense up, and runs away.

DOCTOR MYERS

When was the last time you've been in a relationship, or have you ever been?

JORCE

Yes, I have, but it never last long. When things start to get serious I always find a reason to run away.

DOCTOR MYERS

Maybe your experiencing a dramatic event of paranoia in result of your pass. Having to face a tragic ordeal of losing your parents at such an early age in your life, could certainly cause you to have a certain fear when it comes to letting something, or someone close to you in your life. You loss the only real support you had in your life as a child, and that's a hard pill to shallow.

JORCE

Is there something I could do to resolve this?

DOCTOR MYERS

The only thing I could suggest for you to do is to start dating, and as you began to interact try to be aware of what you are feeling, and see if the person you choose will be receptive, to you opening up to anything that may get you to that point of turning away. What I'm trying to say is, if you are able to express the fear you are experiencing, then just maybe you will find the joy of sharing your life with someone. Do you understand what I'm saying?

JORCE

Yes, I do, but how could I tell if the person I choose is worthy of me opening up to them.

DOCTOR MYERS

Was there ever a time in your life where you felt a connection with anyone,

JORCE

There was a boy that would come, and play with me. He would bring me gifts, and we had a crush on each other. His name was Morton.

Doctor Myers looks at Jorce with a look of disbelief, as Jorce continues to speak.

JORCE (CONT'D)

When my parents were murdered I was over my aunt's house, and I never got the chance to go back home, so I never seen him again, but as I was growing up I would often fantasize about me and him being together in love as adults.

DOCTOR MYERS

And when you thought about that it made you feel good huh?

JORCE

It was the only good feeling I had to hold on too.

DOCTOR MYERS

So, as you start to date again open yourself to be receptive to receive the good that someone's giving you, and realize that this is not a world of fairy tales, and no one's perfect.

JORCE

Ok I will try that, and see how it goes.

DOCTOR MYERS

You'll be just fine.

Doctor Myers gets up, and walks Jorce to the door.

INT. DETECTIVE KELLY OFFICE - DAY

Kelly is sitting at his desk; Doctor Myers is sitting in a chair on the other side of the desk.

DETECTIVE KELLY

I had someone from the cold case unit pull everything they had dealing with the investigation from the murder of Jorce's parents. The case dates back over twenty something years, and when you look at how long that's been it would be a hard test to reopen the case, and solve it. May I ask why you would want a case pulled that occurred that long ago?

DOCTOR MYERS

It could be linked to a client I'm seeing.

DETECTIVE KELLY

What exactly are you looking for?

DOCTOR MYERS

Do you have the photo's that was taking at the crime scene?

DETECTIVE KELLY

Yes, I do.

DOCTOR MYERS

Can I take a look at them?

Kelly pulls a folder off the top of a stack of folder on his desk. He flips through the papers inside the folder, and pulls out the photos. He hands the Photos to Doctor Myers.

She looks at the first photo of Jorce mother lying on her back in bed covered in blood, with the bullet wound in her body. She flips the photo behind the other photos, and see Jorce father lying face down in a puddle of blood on the floor with his eyes wide open. She looks at the photos that was taken all over the room, she hands the photos back to Kelly, and he sits them on his desk.

DETECTIVE KELLY

You know when I got the files I noticed that the officer that conducted the investigation never bothered to dig into the background of the victims, and after all those years it's hard to reach those people. Some of them maybe dead and gone. I'm not saying it's impossible we might get lucky, and get a tip that may lead us to the killer, but there was one thing I did notice when I looked through the papers they confiscated at the crime scene. They had Jorce birth certificate, and I notice that the name of the father wasn't signed.

DOCTOR MYERS

So, what does that have to do with the murders?

DETECTIVE KELLY

It may, or may not directly have anything to do with the murders, but it could be a good lead.

DOCTOR MYERS

What do you mean by that?

DETECTIVE KELLY

Well by the birth certificate not being signed at the time of birth. It could be that the reason it wasn't signed by the husband, is because he may not have been the father, and that is something we may never find out. First the case would have to be reviewed to be reopened, and then would have to take a shot at getting Jorce D.N.A., and running it through the database in hope of getting a hit, and if we took that route it still may lead us nowhere.

DOCTOR MYERS

Well thank you for your time, and
consideration.

DETECTIVE KELLY

No Problem.

Doctor Myers Stands up, and shakes Kelly's hand.

INT. MORTON BEDROOM - EVENING

Morton is lying in bed looking at some picture of his early years. He holds a picture of him holding his son David in his arms in David Toddler years. Scene's starts to flash in his head. He sees the man as he raises up off the woman, and his reaction after the bullet enters his body. He hears their voices, and the sound of the gun. He sees the arm, pants, and boots of the killer, as he raises the gun. From the arm, and pants, he could see that the killer is dressed in a camouflage uniform. He sees Jorce with her arms stretched out crying, as he snaps out of it with sweat pouring down his face. He jumps up, and sits on the side of the bed.

EXT. STREET - NIGHT

Kelly drives down the street, and turns onto Bagley Road. He rides down the street until he sees the gray house. He parks his car in front of the house, gets out and walks up to the front door. He knocks on the door, but no one answers. He walks around to the back of the house. He jumps back, as a dog starts to bark inside a gate in the corner of the backyard. He Knocks on the back door. And the door cracks open.

DETECTIVE KELLY

Hello, hello, is anyone home.

Kelly slowly pushes the door open, and peaks in. It's dark inside the house. He pauses for a moment, pulls out a flash light, and slowly enters.

INT. GRAY HOUSE - EVENING

He walks down a hallway into the kitchen, flashing the light around as he walks through the kitchen into the living room. As he enters the living room he sees a double glass door leading to a room, with a dim light glowing from inside. He walks to the door, and looks inside. There a desk with an office light on top of it. He enters the room, and walks over to the desk scattered with papers, with an envelope on top of the papers. He starts to look at the papers, and works his way to the envelope. As he picks up the envelope he hears something, and stops to listen.

He starts to turn around, and the person in the black ski mask, and green trench coat hits, and strikes Kelly across the head with a heavy object. Kelly glasses flies off, as the blood splatters across the wall. He hits Kelly repeatedly as Kelly falls to the floor. He grabs Kelly by the heels of his shoes, and drags kelly out the room leaving a trail of blood behind.

INT. RESTAURANT - EVENING

Brad stands up as the waiter directs Jorce to the table. Brad walks around the table, and pulls the chair out. Jorce walks over and take a seat,

BRAD

My do you look lovely this evening.

JORCE

Why thank you, and I must say, you look quite handsome yourself.

BRAD

Thank you. What would like to drink?

A waiter walks over to the table, and stands by with a pen and pad.

EXT. JORCE APARTMENT - NIGHT

Jorce and Brad is standing by the door of the building.

JORCE

Thank you for the dinner, and the night out. You are truly a gentleman.

BRAD

It is a pleasure to be in the company of a beautiful lady.

Brad attempts to kiss Jorce, and she turns her head away. He tries again, and she pushes him back.

JORCE

Dam, you want some pussy? You move mighty fast. We haven't had much time to even get to know each other, or to talk about what our wants are in regards to the future. What was that for? Just trying your luck for a quick fuck huh. Here let me give you your funds for the dinner you spent.

She starts to go in her purse, but Brad stops her.

BRAD

Wait, wait, wait, my bag. I'm so sorry I was out of line. Please forgive me Jorce.

JORCE

It is not your forgiveness that is of impotence at this time. It's your action that shows your motives.

BRAD

What you mean?

JORCE

My intention was to go on a date for a reason that would lead to something worthwhile. You know like building some form of a relationship that may lead to marriage, but by the way your actions are you just looking for gratification. We all have needs, but let me give you some advice. Moving like that will sure get you what you want fast, but it could also give you what you don't want.

BRAD

I hadn't giving that much thought, and I must say you really just hit home with that one.

He shakes his head.

BRAD (CONT'D)

I'm speechless.

Jorce turns and starts to walk in the door.

BRAD (CONT'D)

Can we start over again. I promise to respect the way you feel, and conduct myself in a appropriate manner.

JORCE

No. I think it will best if we just move on.

BRAD

Whenever you call I'll be waiting.

Brad turns and walks away.

INT. BAR - DAY

Morton walks in the bar. The Chief is sitting on a bar stool with a drink in his hand. He turns the glass up, empty it, and sits it back on the counter. The bartender walks over, and pour the Chief another shot of liquor, as Morton walk up and takes a seat. The Chief looks over at Morton.

CHIEF

Morton what are you drinking?

MORTON

I'll have a beer. Thank you.

The bartender sits a bar in front of Morton.

CHIEF

Have you heard kelly been missing for a week?

MORTON

Oh yeah. Maybe he just got burned out, and took a vacation.

CHIEF

Bull sh-it I been knowing kelly for to long, he would never just up and leave without letting me know.

MORTON

What do you think happened to him?

CHIEF

I don't know, but I got to start looking in to it. By the way how is the therapy coming alone?

MORTON

Fine I quest.

CHIEF

Do you think you'll be returning back to work soon?

MORTON

I don't know. Why?

CHIEF

Well despite the problem your dealing with, you are one of the best officers I got.

Morton looks over at the Chief, and smiles.

MORTON
Yeah that's probably why my life is
so shrewd up now.

Morton drinks the rest of his beer, gets up and walks out.

EXT. EX-WIFE HOUSE - DAY

Morton drives up in front of the house. Peggie walks out the house and leans up against the banister.

INT. MORTON CAR - DAY

David is sitting in the passenger seat.

DAVID
Dad are we still going fishing next
week?

MORTON
Yes we are, and I will be picking
you up early in the morning.

DAVID
I'll see you next Saturday dad.
Love you.

MORTON
Ok. Love you too.

David opens the door, gets out of the car, and walks up the path leading to the porch. Morton starts to drive off, and hits the brakes when he see Henry drive up into the driveway. Morton gets out, and walks over to Henry, as Henry steps out the car.

MORTON (CONT'D)
Henry can I talk to you for a minute?

HENRY
What is it Morton?

MORTON
I just wanted to apologize to you
for what I did.

Morton extends his hand out, and Henry slowly extends his hand out, and shakes Morton's hand.

HENRY
(slight grin)
Apology accepted.

INT. MORTON LIVING ROOM - NIGHT

There's a knock at the door. Morton walks out of his bedroom to the door. He looks through the peak hole, and see Peggie standing there. He opens the door.

MORTON

What are you doing here?

Morton turns, and walks over, and looks out the window. Peggie walks in and shuts the door.

PEGGIE

You know what I'm here for, and if
you don't want my company just say
the word and I will leave.

Peggie takes off her coat, and unbuttons a tight fitted dress. The dress falls down to the floor. Morton turns, and looks at Peggie as she walks towards him with a pair of lace panties on, and some nylon stockings that comes up to her thighs. She wraps her arms around Morton's waist, and he starts to passionately kiss her. He picks her up, and carries her into the bedroom.

"LATER"

Morton walks into the Living room with a robe on. He walks over to the glass table with a bottle of liquor on it. He pours the liquor in a glass, and takes a drink. Peggie comes into the living room, pick her dress up off the floor, and puts it on.

MORTON

Listen Peggie we can't do this
anymore. The sex is good, but that's
all there is. I ruined what we had
along time a go, and I do accept the
fact that I neglected my duties as a
husband and a father. I take full
responsibility for that.

PEGGIE

Something inside of me is wanting
the damage you did to us fixed, and
this physical attraction I'm feeling
at this point is what I was yearning
for those nights I laid in bed alone
when we was married. It wasn't just
a fact of being married to you, or
being your wife. It was much deeper
than that,

MORTON

In what way?

PEGGIE

The way I felt. You was all I needed, and wanted in the beginning, and over time it was gone. Can't you see we wasn't communicating like this. You showed no feelings after David was born, you shut down, and from there we went through the motions until it was over.

MORTON

And that's something I have to live with for the rest of my life, knowing how I neglected and hurt you and my son, but I can't erase the pass, and my boy is growing up with each passing day.

Morton looks at Peggie with a concern look on his face.

MORTON (CONT'D)

I can't drop the ball in his life again Peggie, and it's to late to deprive ourself of any good that may come to us in the future. How could I want respect for what I have, when I'm disrespecting what belongs to another man.

PEGGIE

What man?

MORTON

Henry. I don't know what's going to happen with you and Henry, but if I want a honest and trusting relationship, I have to have respect for all relationships in the same manner.

Peggie walks over to Morton, and kisses him on the cheek.

PEGGIE

You show have grown to be much wiser, as a man.

She puts her coat on, and walks out the door.

INT. BROWN'S RESTAURANT - DAY

Morton is cleaning off a table. Scenes starts flashing in his head of the lady and man being murdered. It played out exactly how it occurred in his head up until it got to the killer's face. Morton view of the killer face is blurry.

The sound of Mr. Brown's voice Disrupts the scenes in Morton head, and he snaps out of it.

BROWN

Hey dock, dock, you alright?

Morton turns, and Mr. Brown is standing behind him.

MORTON

(stutter)

Yes, yes. Yes sir.

INT. THERAPIST OFFICE - DAY

Doctor Myers is sitting behind her desk, and Morton is sitting on the other side of the desk in a chair.

MORTON

The scenes that are in my head, I can see clearly, but I can't see the killer yet. I can see his body, but I can't see his face.

DOCTOR MYERS

Could you give me a description of the lady and man?

MORTON

The lady is nicely built with dark long hair. She a very attractive looking woman, and the man have a muscular physique, short dark hair, and a neatly trimmed mustache.

DOCTOR MYERS

What position are the bodies lying in afterward?

MORTON

The woman is lying on here back in the bed, and the man is lying face down on the floor.

"FLASHBACK"

The pictures Doctor Myers looked at in Kelly's office flashes through her head, as Morton describes what he saw.

DOCTOR MYERS

What was their reaction right before the shooting took place?

MORTON

The man had a look of surprise on his face as he rose up off the lady, and was shot in the chest. The impact from the bullet knocked him off the bed, and she didn't have time to do nothing, but bag for her life. He shot her right after he shot him.

DOCTOR MYERS

You say you remember going to see the little girl when you were a kid.

MORTON

Yes, I do.

DOCTOR MYERS

When you went to see her did you ever see her mother, or father?

MORTON

No. Every time I went to see her, she would be on the porch, or in the yard.

DOCTOR MYERS

Morton, I know this may sound strange to you, but I think that there has been something that have connected you to this girl, and the death of her parents. What it is that you are experiencing I can't exactly describe, but what I do know is, the homicide unraveling in your head resemble what happened to her parents.

MORTON

When did her parents die?

DOCTOR MYERS

They were murdered around the same time you were going to see her. It happened in that house.

MORTON

Whatever this is going on inside my head just started happening. Why now?

DOCTOR MYERS

I don't know, but the most important thing to do is to keep going until we can get you back to a normal life.

MORTON

Was the killer apprehended?

DOCTOR MYERS

No. The case went cold.

MORTON

So, if, or when I'm able to see this killer in my head, then what do I do?

DOCTOR MYERS

That's right within your line of work. I'm sure you'll figure it out. The girl is a client of mine. She started coming to see me in result of the pain, and suffering she was experiencing from the death of her mother, and father.

MORTON

I quest we just have to let it unfold, and go from there.

DOCTOR MYERS

That's all we can do.

INT. CHIEF OFFICE - DAY

Morton walks into the Chief's office. The Chief is sitting behind his desk.

CHIEF

Hey Morton. How you doing?

MORTON

I'm alright sir.

CHIEF

Come on in, and have a seat.

Morton takes a seat on the other side of the desk.

CHIEF (CONT'D)

Morton I was hoping by now you would have been reinstated, and I can't do nothing about it until I have a reinstatement letter from a psychiatrist. However, it's been a little over a month now, and I still haven't come up with what happen to Kelly.

(MORE)

CHIEF (CONT'D)

I have assigned other offices the duty of fining him, and we are working diligently in pursuit to gather any information that may lead us to him, and so far, we've come up with nothing.

The reason I called you in, was to see if you would do me a favor.

MORTON

And what is that?

CHIEF

All I want you to do is look around, and see what you can come up with, and if you do find out anything give me a call.

MORTON

Alright I'll do that.

Morton gets up, and starts to walk out.

CHIEF

Listen Morton this sh-it have been wrecking my brain, and the pressure have failed on me from his family, not to mention he is one of ours.

MORTON

Ok let me see what I can do.

The Chief nods his head with slight grin on his face, as Morton walks out.

INT. POLICE STATION - DAY

Morton walks through the station toward Kelly's office. The lady is sitting at her desk, a few feet away from Kelly's office. She looks up as Morton reaches her desk.

THE LADY

Hi Morton. How you doing?

MORTON

I'm fine, and you?

THE LADY

Oh, I'm alright.

Morton walks over to Kelly's door, and starts to enter.

THE LADY (CONT'D)

You know he's been out for over month now.

Morton stops, turns around, and walks over to the Lady desk.

MORTON

By the way was there anything that you might recall seeing, or hearing close to, or around the last time you seen him?

THE LADY

No I don't. Oh, wait a minute. There was this lady that came to see him. He wasn't here when she came, so I told her to leave a name, and contact number, but she insisted on waiting.

MORTON

When he came in did you hear anything that was said between the two?

THE LADY

I heard her say that her son had been murdered.

MORTON

Did you catch her name?

THE LADY

No, but she was here a few days ago, and I told her I didn't know when he was going to return, she said she had made several attempts to contact him, so she left her name, and number.

The lady goes in a top draw of the desk, pulls out a tablet, snatches a piece of paper off it, and gives it to Morton.

INT. MORTON LIVING ROOM - NIGHT

Morton is lying on the couch sleep. He starts moving his head from side to side. Sweat starts to roll down his face. He digs his fingers into the side of the couch, and starts to shake, as he hears the sound of the gun, as it goes off over, and over, while he's seeing the gun, as the triggers being pulled repeatedly. He starts to take deep breaths in and out until he slowly calms down. He jumps up, and sits on the couch with a horrifying expression on his face.

INT. JORCE LIVING ROOM - NIGHT

Jorce is sitting on the couch watching t.v. She hears a knock at the door. She gets up, opens the door, and Morton is standing there. She looks at Morton, and puts her hand over her mouth with a surprise look on her face.

MORTON
(pleasant smile)
Hi Jorce. Remember me, Morton.

JORCE
How could I forget you, and them
cupcakes?

She stands looking at Morton for a moment.

MORTON
Can I come in, and talk with you for
a moment.

She reacts as if she has snapped out of a trance.

JORCE
Oh, oh excuse me for being so rude.
Yes, Yes come on in.

She nervously, but quickly moves a side, and Morton enters.

INT. DETECTIVE KELLY OFFICE - DAY

The chief is sitting behind the desk. He looks around the desk at pictures of Kelly, and his family. He leans his head back in the chair, then forward placing his elbows on top of the desk, with his head resting down on his thumb, and index finger, while deep in thought. He lifts his head, and puts his thumbs up under his chin, and folds his fingers together with his index finger press up against his mouth, as his eyes move back, and forth across the desk.

He picks up a folder, and opens it. There's a photo of Mark, and the man's bodies at the scene of the crime. He looks at the photos, then he starts to look at the papers up under the photos, and see a piece of note pad paper stuck to the top of the paper, with gray house Bagley road written on it. He pulls it off the paper, and puts it inside his jacket.

INT. JORCE KITCHEN - NIGHT

Morton and Jorce is sitting across from each other at the table

MORTON
I know you are surprised to see me
after all these years. Just as I am
to see you. I had to get in contact
with you to see if you still had any
belongings of your parents.

JORCE
May I ask for what reason?

MORTON

I am a police officer, and your parents case was pulled from the cold case unit, and assigned to me to investigate the case.

JORCE

No offense to you Morton. I can see you're just doing your job, but what would make them want to open a case over twenty five years old.

MORTON

It has nothing to do with the case in particular. With the advancement of technology in the crime labs, such as D.N.A, and the way the investigations are being handled have upgraded to where a lot of case that couldn't be solved back then can be solved today,

JORCE

Oh. I see, hold on a minute.

Jorce gets up from the table, and returns with a suitcase. She puts it on top of table, and opens it in front of Morton. Morton starts to pull thing out of the suitcase. He see the teddy bear inside the accessory pocket of the suitcase. He pulls it out, and looks at Jorce.

MORTON

You kept it all this time?

JORCE

It was one of the thing I kept that was of sentimental value to me.

MORTON

You know I came back to see you, but you was gone.

Jorce looks at Morton, and smiles. Morton puts the teddy bear back inside the pocket. He pulls out a stack of envelopes. He looks at the outside, and opens them, and starts to read them. He stops, and looks at Jorce.

MORTON (CONT'D)

You are just as pretty as you were during the times I came to see you back then.

JORCE

Why thank you, and you have grown to be a handsome man yourself.

MORTON

May I ask Jorce. What is your occupation?

JORCE

I am a journalist for a news station.
I also write a column for a magazine.

MORTON

Jorce I know you was young when your parents died. Were you told how they died?

JORCE

When it happened my aunt just told me they had went away to heaven, and that was all I knew. I stayed with my aunt until she had failed apart after her divorce. She begin to drink heavy, and started to abuse me, and her kids, so family service step in, and I was sent to live in foster care. I don't think she ever got over the fact of my mother being gone. That was her only sister.

MORTON

So, when you got up in age did you find out what happened?

JORCE

No. Cause my foster parents never talked about it, and it never became an issue until I was a teenager, and then I started really missing her, my mom that is. Would you like something to drink?

MORTON

Yes, thank you.

Jorce gets up, goes in the refrigerator. Morton starts to read the letters. Jorce takes out a bottle of water. She shrews the top off, and sits the bottle in front of Morton. He folds the letter with a look of concern on his face, and drinks the bottle of water.

MORTON (CONT'D)

I'm going to have to go now. Can I hold on to some of these letter? I promise I will return them to you, as soon as I can.

JORCE

Go ahead, and take your time if it
will help you.

Morton starts to walk towards the door.

MORTON

Jorce it is good to see you, and I
will be in touch with you if I come
up with anything.

JORCE

It was good to see you to, and you
do that.

Morton walks out the door, and Jorce walks over to the
suitcase. She pulls the teddy bear out, and smiles.

EXT. GRAY HOUSE - NIGHT

The Chief drives up a few houses from the gray house. He
gets out of the car, and walks up to the front door, and
starts to knock, but steps back, and pulls out his gun when
he hears a noise. He knocks on the door, and no one answers
He looks through windows, and slowly walks around the side
of the house.

A cat jumps down off a trash can, and the Chief jumps back,
pulls out a flash light, and shine it at the cat. The cat
looks up at the Chief, and quickly runs off. The Chief walks
into the back yard flashing the light at the row of trash
cans. He looks over at a dog, as it jumps on the gate it's
lock in, and starts barking. He pulls the tops up off the
cans, and looks through them one by one. He shines the light
through the window of the garage, as he walks around to the
door. He pushes the door open, and shines the light inside.

INT. GARAGE - NIGHT

He slowly walks inside. He shines the light around the
garage, then over to a car with a tarp covering it. He walks
over, and lifts the tarp up, and shines the light under it.
He notices the police emblem sticker on the back windshield
of the car. He pulls the tarp completely off the car, and
walks over to the driver's door, shines his light through
the window, and see a silver badge lying on the seat. He
sits the flash light, on top of the car.

Puts his gun in his pocket, and starts to pull out his phone
until he hears something. He takes his gun back out his
pocket, and grabs the flash light. He moves the light around
the garage until he see the person in the green trench coat,
black ski mask, and hat, just as he's struck across the head
with a heavy object. The Chief falls back, and drops the
gun, and flash light on the ground.

The person swings the heavy object at the Chief again. The Chief grabs hold of it before it hit him. The man attempts to pull the heavy object away from the Chief. They both struggle to take it away from each other. The person grabs the object with both hands, and pushes it up to the Chief's neck. Pressing him up against the car. Blood is rolling down the Chief's head as he struggles to push the object off him. He knees the person in the groin, and the person falls back.

The person runs back towards the Chief swinging the object. The Chief side steps the person, and punches them in the face. The person falls back dropping the object. The Chief swings at the person, and miss. The person swings and punches the Chief. The Chief stumbles back, and shakes his head. He looks over at the person and see him reaching for the gun on the ground. The Chief moves towards the person, but the person gets the gun before the Chief could get to him. The Chief runs towards the garage door. The person fires at the Chief missing him, as he run out the door.

EXT. BACKYARD - NIGHT

The Chief run into the backyards. A K-9 runs towards him growling. He attempts to run, as the dog leaps up on him, and starts mauling him. The Chief falls to the ground, and grabs the K-9 by the throat. The Chief release one hand, and grabs a rock close to him, and hit the dog in the head. The dog let's out a loud sound in agony, and falls to the ground. The person runs from the doorway of the garage, and falls to his knees in front of the dog.

He lifts the dog up in his arms, as the Chief makes a run for it to the back fence of the yard. The person rubs the dog bleeding head, then lays the dog down. He fires, and shots the Chief in the back of his shoulder as he run out the fence into an alley.

EXT. ALLEY - NIGHT

The Chief falls to the ground, gets back up, and staggers down the alley. The person runs after him, and fires and misses, as the Chief runs into the back door of an apartment building. The Chief runs up a flight of stairs. The person walks in the apartment building, and starts running up the stairs after the Chief. He shoots at the Chief, as the Chief runs up several flights of stairs, and kicks the door open to the roof.

EXT. ROOF - NIGHT

The Chief runs out on the roof. There's a night light shining up over the door of the roof. The Chief slams the door behind him, looks around in search of something to pick up.

He runs behind the door of the roof, lean back up against the wall breathing hard, wincing in agony, as he opens his jacket looking at his wombs. He presses his hand against his womb, as the door of the roof swings open.

The person steps out of the building on the roof, and stands in the doorway with the gun in his hand. The Chief charges into the door ramming it into the person, knocking him to the ground, as the gun flies out of his hand, and slide forward on the ground. The Chief jumps on the person back, and grabs him around the neck. The person rolls around struggling to break free, as the Chief holds on tight.

The person breaks a loose, and lounges in the direction of the gun. The Chief attempts grabs hold of the person neck again, and the person pushes his hand away, reaches forward, and grabs the gun. The Chief reaches out, and grabs the top of the person's head. He snatches the ski mask off, just as the person knocks him unconscious with the butt of the gun. The person pushes the Chief off him, and aims to shoot, as a flash of light blinds his vision.

He turns and fires twice in the direction of the light, grabs his ski mask, and run back into the door of the roof. A homeless man walks up, and shines a flash light in the Chief's face. He kneels down, goes into the Chief pockets, pulls out some money, looks at it in his hand with a grin on his face until he notice the badge clamped to the side of the Chief's waist. He jumps back, and hurries off.

INT. HOSPITAL - NIGHT

Morton is standing in the hallway, as the Doctor walks out of the room.

MORTON

Hi, my name is Morton. I am a police office. Could you tell me the status of his condition?

DOCTOR

He's got a lot going on at this time. Whatever occurred left him with a great amount of injuries. He had a bullet that entered his body from the back, and he lost a lot of blood from that, and from the other wombs on his body it looks as if he was bitten by a dog in several different places, and he also suffered blunt force trauma to the head. From the looks of it, it looks like he was struck with a hard object.

MORTON

Is he going to make it?

DOCTOR

Right now, it's kind of hard to tell. At this time, we are about to take him to surgery to see if there's any bleeding, or swelling on the brain.

EXT. STREET - DAY

Morton drives up, and parks. He gets out of the car, and walks up the pathway of a neatly designed landscaped yard with two flower bed in front of the porch on each side. He walks up on the porch, and knocks on the door. Miss Turner looks out a window, and cracks the door open, as her dogs runs around barking.

MISS TURNER

Hold on a minute.

She closes the door, and open it after putting the dogs away.

MISS TURNER (CONT'D)

Come in, and have a seat.

Morton walks in, and take a seat on the couch. Miss Turner sits down in a rocking chair.

MORTON

Hi Miss Turner, my name is Morton. I am a police office, and I'm sorry for your loss.

MISS TURNER

Yes, I been quite lonely since my son passed. You know it very painful to lose a child, and being a mother is really hard causing no matter how old they get you never lose the sense to nurturer them.

My boy was the only child I had. He was my reason for living.

MORTON

I can't imagine your pain, but I have a son, and I couldn't even imagine the thought of him being gone.

MISS TURNER

So, what brings you here?

MORTON

At this time, we are trying locate Detective Kelly, and I was asked to see what I can come up with.

MISS TURNER

When I didn't hear from him I tried to contact him. Thinking he may have forgot. You know in two days world in order to get something done you have to pay for it.

MORTON

Miss Turner when they ask me to see if I could find Kelly I had to get in touch with whoever was in touch with him close to the time he went missing, and your name came up.

MISS TURNER

When it comes to one of your own your johnnie on the spot to get to the bottom of whatever you doing, but so far, my son's case is pushed back, or to the side. Mr. Morton excuse me, but I will have to ask you to leave.

MORTON

Miss Turner I was just.

She cuts Morton off while opening the door.

MISS TURNER

No, I really don't care to speak anymore. Good bye.

Morton walks out the door.

INT. MORTON LIVING ROOM - EVENING

Morton stands by the window with a glass in his hand drinking as he looks out the window. He sits the glass on the table, and lays down on the couch. Scenes of the murder starts to play out in Morton's head very clear in detail, and blurs out when the killer face comes into view. The sound of the phone snaps Morton out of it. He presses a button, and puts the phone up to his ear.

MORTON

This is Morton, may I help you.

There's moment of silence.

JORCE

Hi Morton, this is Jorce, I hope I didn't disturb you. You sound as if you were resting.

MORTON

No, it's ok.

JORCE

Since you told me you were on the case of solving my parents murder it's been heavy on my mind. Do you think you could stop by?

MORTON

Tonight?

JORCE

Yes, If you could.

MORTON

Ok.

Morton and Jorce is sitting on the couch.

JORCE

When you brought my parents up it took me back to the time of their death, and being a kid at the time made it that much harder to disgust. My mother meant the world to me, and she was so loving, and protective of me. She worked hard, and I didn't know her occupation at the time, but from what I was told she was a prominent attorney, and she worked for a big law firm.

MORTON

You never considered finding out what happened, and how it happened?

JORCE

It dramatized me so bad I didn't even care to, and till this day it is a very touchy subject. It felt like a dream that I never woke up from. If I had, had a sister, or brother, it might have been easier for me cope with.

MORTON

You say you went to live with my mother's sister, but was there support
(MORE)

MORTON (CONT'D)
from anybody else on either side of
your mother, or father.

JORCE
I never knew anyone one on my father
side of the family, and my mother's
mother died when she was two years
of age, so she never got to know her
mother. It was just her, her sister,
and brother, and they were raised by
their aunt.

MORTON
So, what happen to your mother's
brother?

JORCE
To be honest I knew nothing about
him until right before I got out of
high school, and that when he came
around.

MORTON
How did that make you feel?

JORCE
A lot better, cause for once in my
life I had some support, and it gave
me a feeling of some sort of
attachment to my mother.

MORTON
I came back to see you.

JORCE
I figured that.

MORTON
I went in the house.

JORCE
(curious look)
You did.

MORTON
I walked in, and looked around, and
walked up stair. I saw a yellow strip
across the door of a room at the end
of the hall.

JORCE
That was my mom, and dads' room.

The tea kettle starts to whistle in the kitchen, and Jorce get up.

EXT. STREET - DAY

Morton is parked across the street from a grocery store. He takes a bite of his sandwich, and sits it down, as Miss Turner comes out the store, and gets into her car. He follows behind her from a distance. She drives up a street, and makes a right turn onto Bagley road. She drives up in front of the gray house. Morton drives up, and parks a few cars away.

He watches her as she gets out of the car, and knocks on the front door to the gray house. Morton drives pass as the door open. (With a puzzled look on his face) He see Jorce in the doorway of the house. He pulls over, and looks at Miss Turner as she talks to Jorce, then turns, and walks back to her car, gets in, and drives off. Morton takes down the address, and drives off.

INT. JORCE KITCHEN - NIGHT

Morton is sitting at the table. He takes a bite of food, sits the fork down on the plate in front of him, pick up a napkin, and wipes his mouth.

MORTON

You are a good cook. Who taught you how to cook like that?

JORCE

My roommate in college was a good cook, and she taught me a few things

MORTON

Well it definitely paid off.

Jorce takes Morton's plate, and puts it in the dishwasher.

INT. JORCE LIVING ROOM - NIGHT

Jorce and Morton is sitting on the couch drinking a glass of wine.

MORTON

Jorce may I ask have you ever been married, considered getting marriage, or had any thoughts of having a family.

JORCE

Yes, I have, but I quest the time was never right, and so I just came to the point of, if it happens, it

(MORE)

JORCE (CONT'D)
happen, and if it doesn't it wasn't
mean to be, but to be honest I
couldn't get out the way of my own
issues.

MORTON
And what is that?

JORCE
The fear I quest.

MORTON
The fear.

JORCE
Yes, within myself, and of failure,
and what about you?

MORTON
I did it, and, messed it all up, but
the good thing I got out of it was a
son, and the experience to know if
the chance came again, not to repeat
the same thing.

JORCE
Well at lease your honest with
yourself.

MORTON
That don't matter after the damage
is done. Do you have any prospects"

JORCE
Wow your police skills are kicking
in. I feel this is turning into an
interrogation
(She laughs)

MORTON
All man my bag.

JORCE
No. You didn't do nothing wrong I
was just joking. The answer to your
question is no. It's just been hard
to let someone in.

EXT. SHORE - EVENING

Morton and Jorce is walking along the shore looking out at
the water, and watching the sun set.

EXT. PARK - DAY

Jorce is sitting on a bench, and Morton walks up with a box in his hand. He Takes a seat next to Jorce, and opens the box full of cupcakes. She smiles, and take one, and starts to eat it.

EXT. STREET - DAY

Morton and Jorce walks down the street in the rain under a umbrella. The wind blows hard blowing the umbrella up in the opposite direction. Morton struggles to fix it as the rain starts pouring down harder. He drops the umbrella, and they take off running.

EXT. RESTAURANT - NIGHT

A view from outside through a window of Morton and Jorce sitting at a table with a candle lit in the center, as they are eating, and talking.

EXT. PARK - DAY

Morton and Jorce is sitting on a blanket in the grass up under a tree, with a picnic basket eating sandwiches, talking, and laughing.

EXT. BROWN'S RESTAURANT - MORNING

Mr. Brown gets out of his car, looks around, and walks up to the front door of the restaurant. He puts the key in the lock, turns the knob, and enters. He walks over and flips on a switch, and the lights turns on. He starts to walk behind the counter, but stops at the sound of Morton's voice.

MORTON

Good morning Mr. Brown

Mr. Brown turns, and looks over at Morton sitting at a table leaned back with one arm folded across the other.

BROWN

Hey dock. How you get in here?

MORTON

I slide in from the back.

Mr. Brown looks at Morton with a Puzzled look on his face. There's a moment of silence, as Mr. Brown sits his keys on the counter.

MORTON (CONT'D)

You know I loved coming here, as a
kid, and you were all ways kind, and
(MORE)

MORTON (CONT'D)
generous. You know that man up on
the roof survived.

BROWN
I don't know what you talking about
dock.

MORTON
Let me refresh your memory. The man
you tried to kill that came to your
house. What you do with Detective
Kelly?

BROWN
I think you losing your mind dock.
I don't know what you're talking about.

MORTON
I got the address where you tried to
kill that man, that just so happened
to be the Chief of police, and the
address came back in your name, as
the owner. The same house that
Kelly came up missing at. What
happen, Kelly ran into something he
wasn't supposed to see huh.

Mr. Brown shakes his head, rubs his face, and looks at Morton.

MORTON (CONT'D)
What did Kelly stumble on. Did he
stumble on to something that had to
do with the murders that took place
over there on twenty fifth street?

Mr. Brown slides his hand in his pocket, pulls out a gun,
and fires at Morton. Morton falls to the floor, and fires
back at Mr. Brown. They shoot back, and forth at each other
until Morton makes his way to the back door of the restaurant.
Morton fire a few shots off, and runs out the back door.
Mr. Brown rushes out the back door after Morton.

He stops, and looks around, and spots Morton peeking out
from behind a dumpster. He fires a shot off at Morton, Morton
jumps back, and fires a shot back at Mr. Brown. Jorce walks
around the corner to the back of the restaurant.

JORCE
(She yells out)
Uncle Lou.

Brown looks at her, with the gun still pointed towards Morton.

BROWN
Jorce what are you doing here?

JORCE
What are you doing?

MORTON
Tell her Mr. Brown.

JORCE
Tell me what?

MORTON
Tell her you're not her uncle, your
her father.

BROWN
Shut up Morton.

MORTON
I seen you. It was you behind the
trigger in my head.

BROWN
Shut up Morton.

Mr. Brown fires another shot at Morton.

MORTON
Tell her how you killed her mother,
and stepfather, out of a Jealous
rage.

JORCE
Is it true?

Mr. Brown lower the gun, as the tears starts to roll down
his face. Jorce starts to walks towards him.

MORTON
Tell her how you took the life of
her mother for your own selfish
reasons. I read the letters Mr.
Brown.

He turns, and look into Jorce eyes.

BROWN
I never wanted to hurt you. She
told me she was through with him,
and she was going to let me back in
her life.

(MORE)

BROWN (CONT'D)

We were together before I went to the military, and she was pregnant when I left, and after a while the letter stop coming, and by the time I returned she was married to him.

Three patrol cars drives up, and the office gets out, and stands behind their car doors with their guns drawn. Mr. Brown walks over to Jorce, hugs her tight, and starts to cry. He backs up with a look of remorse on his face, and works around Jorce towards the patrol cars. As he gets close he raises the gun, and fires. The offices return fire shooting him several times. He falls to the ground.

"TWO MONTHS LATER"

INT. THERAPIST OFFICE - DAY

Morton sits on the other side of Doctor Myers desk.

DOCTOR MYERS

Well Morton it looks like the problem in that head of yours have been solved. I know the process was somewhat time consuming, but it had to take it's on course.

MORTON

It's strange how it came to play out in my head, Why me?

DOCTOR MYERS

The only thing I could come up with is, for some apparent reason there was some type of spiritual connection between you, and Jorce.

MORTON

So it decides to disrupt my life after all these years.

DOCTOR MYERS

That's something beyond us. I quest.

MORTON

Thank you for your time, and service.

Morton gets up, shakes Doctor Myers hand, and walks out.

INT. CHIEF OFFICE - DAY

Morton walks in, and the Chief stands up and shakes Morton hand. Morton takes a sit on the other side of the desk.

MORTON

It's good to see you back up, and moving.

CHIEF

Yes I'm still recovering, and I have somewhat of a way to go, but I'll get there. Kelly body was finally recovered.

MORTON

Oh it was. Where they find him?

CHIEF

Some old man was fishing at the lake, and thought he had a big one, and up came the plastic bags with kelly inside of it.

MORTON

At least his family could have some closure now that they have his remains.

CHIEF

Yes with the line of work we're in there's no guarantee we'll make it through the day.

MORTON

That's true.

The Chief pick up a envelope off his desk, and hands it to Morton. Morton takes the envelope, opens it, and pulls a card out with the front decelerated with flower. He opens the card.

MISS TURNER (V.O.)

I know this card was unexpected judging by the way I treated you during the time you came to my home. Please excuse my conduct, but my heart was so overwhelmed concerning my son. Thank you Miss Turner.

Morton looks up at the Chief.

CHIEF

They found the gun in the house that was used in the murders on twenty fifth street. Morton I can't put you back on duty until I receive the paper work. Do you have it?

MORTON

Yes I do, but I have no use for it now.

CHIEF

Why is that.

MORTON

Cause I'm resigning.

CHIEF

What brought you to that conclusion.

MORTON

The demands of the job causes a great amount of pressure on your life. In fact you don't have much of a life, and I messed up my marriage for the sake of my duties, as a officer, and now with a kid on the way, and a second chance to get it right. I can't mess it up.

Morton and the Chief stands up, and shake hands.

EXT. POLICE STATION - DAY

Morton walks out the building, walks over, and gets into a car. He looks over at Jorce, kisses her, and drive off.

FADE OUT

