

# **Naked And Afraid.**

by

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DETROIT, MICHIGAN.

It is a "MILLIONAIRE" house, big, sprawling, Michigan style, with clipped lawns and gardens, on a hill above the now abandoned car factory field which was the family's wealth.

THE HOME STUDY OFFICE OF "MICHIGAN CONGRESSMAN DENNIS MORGAN".

Large wood paneled office, book shelves line the entrance door side of the office, leather sofa, coffee table, small bar, hardwood floors.

Sounds. Soft music playing in the background.

Desk is dimly lit by a desk lamp.

We see "CONGRESSMAN DENNIS MORGAN" pour himself a stiff drink, "TWO" fingers on the rocks-

-he walks over to his leather bound top desk, and takes a seat behind it, he shuffles through his mail-

"IMAGES OF MAIL" Bills, ads, and "LARGE" envelope, etc.

-he picks up a "LARGE" envelope, and looks at it, then putting it to the side.

He takes a drink from his rock glass, leans back in his leather high back chair-

-places the cool glass on his forehead and begins rolling it across his head side to side.

He sets down the glass, picks up the "LARGE" envelope, looks at the address.

CU- "NO RETURN ADDRESS."

The "CONGRESSMAN" opens up the "LARGE" envelope-

-looks inside-

-then empties out the contents on to his desk, out drops a half folded "LETTER" and "FLASH DRIVE".

CU- OF "LETTER" AND "FLASH DRIVE".

CU- "CONGRESSMAN MORGAN" picks up the "FLASH DRIVE" and looks at it, then sets it down.

He picks up the "LETTER" and unfolds it.

He reads the "LETTER" that's written in "CUTOUT LETTERS".

CU- IMAGE OF "LETTER"

(CONTINUED)

1 CONTINUED:

1

We have your "DAUGHTER" on video with "THREE" other men. Call this number "248-555-5445" for instructions. "Do not contact the police, or we will kill her."

The "CONGRESSMAN" calls the "BLACK MAILERS", he is nervously dialing the phone.

BLACK MAILERS.(V.O)  
(in a garbled voice.)  
Congressman, you got my letter.

CONGRESSMAN MORGAN.  
Wheres my daughter? You son- of-  
bitch, if you hurt her.

BLACK MAILERS.(V.O)  
Now, now Congressman your not so  
little girl is safe, just calm  
down.

CONGRESSMAN MORGAN.  
(angry.)  
What do you want?

BLACK MAILERS.(V.O)  
The sun to shine, but sense it's  
raining out, 10 Million Dollars in  
bitcoins by friday next.

CONGRESSMAN MORGAN.  
10 Million in bitcoins? What the  
hell is that?

BLACK MAILERS.(V.O)  
The new money asshole, I'll contact  
you on friday, with where to send  
the coins. And remember, no police  
or I'll upload the video for the  
world to see.

CONGRESSMAN MORGAN.  
Let me talk to daughter!

The phone hangs up-

"CLICK!"

The "CONGRESSMAN" puts the "FLASH DRIVE" into his laptop, and plays the "FLASH DRIVE." Video.

"IMAGE OF VIDEO ON SCREEN."

WE see "THREE" men all naked, with "PIG MASKS" on, raping his "DAUGHTER", she is screaming and fighting them, she's punched in the face by one of the "THREE"-

"POP!"

(CONTINUED)

1 CONTINUED: (2)

1

-sending her in a daze-

-they are all "LAUGHING" as they take turns raping her.

"One" of the "MEN" stops, and gets off of her and puts his big face into the camera.

GUY IN PIG MASK.  
 (in a chipmunk voice.)  
 And the little piggy went we, we,  
 we.

CUT TO:

STILL IMAGE OF "CONGRESSMAN'S" FACE IN HORROR.

And the screen transforms into...

"TITLE MUSIC VIDEO, NAKED AND AFRAID."

DISSOLVE TO:

2 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY.

2

"AFTERNOON OUTER OFFICE."

Small office with a desk, file cabinets, chairs. Clean warm office, name on the door glass like you would see in old movies.

"TOM MARLOWE PRIVATE EYE".

He's the Great, Great Grandson of "PHILIP MARLOWE"

His secretary, "SANDY" is working at her desk on her desktop pc.

In walks the "CONGRESSMAN". He hasn't slept and is disheveled looking.

CONGRESSMAN MORGAN.  
 (nervous.)  
 Is Mr. Marlowe in?

SECRETARY SANDY.  
 (looks up at him.)  
 Do you have an appointment?

CONGRESSMAN MORGAN.  
 No I don't, tell him it's  
 Congressman Morgan please.

SECRETARY SANDY.  
 Oh, just one minute Congressman.

Secretary "SANDY" picks up the phone and calls "TOM MARLOWE".

(CONTINUED)

2 CONTINUED:

2

SECRETARY SANDY.

Sir, I have Congressman Morgan here, he'd like to see you.

TOM MORROW. (V.O.)

Send him in Sandy, send him in.

SECRETARY SANDY.

Go right in Sir.

CUT TO:

3 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY.

3

The office is in a classic 1940s style. It's a "BIG, BIG" office with Walnut paneled walls.

Over by the "BAR" is a large painting of his Great, Great, Grandfather, "PHILIP MARLOWE", the famous "PRIVATE EYE."

A very large Walnut desk with a leather bound top sits in between the "TWO" large bay windows. The desk chair is a high backed matching leather chair. 2-matching leather chairs sit in the front of the desk.

On the desk is a "BLACK COMPUTER MONITOR", a 1940s style lamp, a framed photo of "TOM MARLOWE" and fellow "C.I.A. Pals".

On the wall behind the desk is a set of framed photo's on each side of the "LARGE BAY WINDOWS" of "TOM MARLOWE" in his days with the "C.I.A.", photo's of "TOM MARLOWE" with "PRESIDENTS" and other friends of the like.

Off to the right of the desk is a "Bar" (like the ones seen in old 1940s movies.) To the left of the room is a large "BLACK" leather sofa and coffee table.

"TOM MARLOWE" stands and comes from around his desk as the "CONGRESSMAN" enters.

He puts out his hand to shake it.

TOM MARLOWE.

Congressman please come in, have a seat.

The "TWO" shake hands.

CONGRESSMAN MORGAN.

Hello Mr. Marlowe, thank you for seeing me on such short notice.

"TOM MARLOWE" returns to his desk and sits down.

(CONTINUED)

3 CONTINUED:

3

TOM MARLOWE.

So Congressman, what can I do for you?

The "CONGRESSMAN" sits back in his chair and takes a deep breath. He's nervous and shaken.

CONGRESSMAN MORGAN.

I'd like to hire you Mr. Marlowe...  
I-- need your help.

The "CONGRESSMAN" opens his briefcase and pulls out the envelope and lays it on "TOM MARLOWE'S" desk.

"TOM MARLOWE" picks up the envelope and opens it.

TOM MARLOWE.

Whats this?

CONGRESSMAN MORGAN.

It was sent to me in the mail.

"TOM MARLOWE" reads the letter, and looks up at the "CONGRESSMAN".

TOM MARLOWE.

Did you contact them?

The "CONGRESSMAN" shakes his head, yes.

CONGRESSMAN MORGAN.

Yes, they want 10- million dollars  
in bitcoins by friday next.

TOM MARLOWE.

And the flash drive? Whats on it?

CONGRESSMAN MORGAN.

It's a video of my daughter.

TOM MARLOWE.

Did you watch it?

The "CONGRESSMAN" hangs his head and starts to cry.

We hear the sound of crying.

CONGRESSMAN MORGAN.

Yes, it's sickening,  
(looks up at Tom.)  
Tom I'll pay you what ever you  
want, just find them and my  
daughter.

The "CONGRESSMAN" is still crying... "TOM MARLOWE" looks up at him and gets up from his desk, and walks to the "BAR" and pours him a drink and hands it to him.

(CONTINUED)

3 CONTINUED: (2)

3

TOM MARLOWE.  
 Congressman have you told anyone  
 else about this?

The "CONGRESSMAN" shaking, takes the drink from "TOM  
 MARLOWE".

CONGRESSMAN MORGAN.  
 No, no, not even my wife.

The "CONGRESSMAN" shaking looks at the drink, tips it back,  
 and "SLAMS" it in one gulp.

"TOM MARLOWE" returns back to his desk and sits down.

TOM MARLOWE.  
 Good.

CONGRESSMAN MORGAN.  
 (crying, in anger.)  
 Tom, just find them, please for my  
 wife's sake, please!

"TOM MARLOWE" gets up from his desk and walks over to the  
 "CONGRESSMAN".

TOM MARLOWE.  
 Congressman, go home, get some rest  
 and leave it up to me okay.

The "CONGRESSMAN" stands up and "TOM MARLOWE" shows him the  
 door.

"TOM MARLOWE" standing in the doorway looks at his  
 "SECRETARY."

TOM MARLOWE.  
 Sandy, please hold my calls.

SECRETARY SANDY.  
 Yes sir.

DISSOLVE TO:

4 INT.- BLACK MAILERS HOUSE.- DAY.

4

A seedy unkept dirty house, paint peeling from the ceiling  
 and walls, the smell of cigarette smoke and weed fills the  
 air, along with the smell of old beer and piss.

"FOUR" men are in the living room, "TWO" are sitting on a  
 broken and worn out sofa, and "ONE" is sitting on a milk  
 crate, "ONE" sitting on a old green piss stained "LAZY BOY"  
 chair.

The "TWO" on the sofa are playing a video game, and the  
 other "TWO" are drinking "40-oz MICKEY" beers.

(CONTINUED)

4 CONTINUED:

4

We hear the sounds from the video game.

"KIDNAPPER-#1". Tall mid 30s-buzz-cut hair, gang tattoos on his neck, arms and chest "MS-13".

"KIDNAPPER-#2". Short, mid 30s-short style hair, dirty blond, "MS-13" gang tattoos all over his body.

"KIDNAPPER-#3". Tall 30s- long hair, brown, small tattoo on his cheek of a "CROW FLYING".

"KIDNAPPER-#4". Average height, late 40s-, grayed goatee, short kept hair, scar under his left eye, gang tattoos over whole body.

KIDNAPPER #1.  
(playing video game.)  
Die motherfucker.

ANGLE ON TV "VIDEO GAME."

KIDNAPPER #2.  
(playing video game.)  
Motherfucker stop killing my  
zombies.

ANGLE ON- "KIDNAPPER-#4" as he picks up his "40-oz MICKEY" beer, tips it back and takes a good swig-

-some of the beer spills from his mouth and dribbles on his chin and jacket, he wipes the beer from his chin, sets down the beer.

"KIDNAPPER-#4" POV- looking at "KIDNAPPER-#3", he kicks his leg out-

KIDNAPPER #4.  
(he points the bottle.)  
Hey dumb fuck-- You want a drink?

KIDNAPPER #3.  
(smoking a joint.)  
Yeah.

"KIDNAPPER-#3" gets up and leans over and in front of the "TV SET", and reaches for the beer bottle.

KIDNAPPER #1.  
Come on motherfucker get outta the  
way.

CUT TO:

5 INT.- BLACK MAILERS HOUSE.- CONTINUOUS.

5

"BACK BED ROOM."

(CONTINUED)



5 CONTINUED:

5

We see the "CONGRESSMAN'S" daughter, "JILL MORGAN" laying on a mattress on the floor, half dressed in only a blouse and blood stained panties, she's drugged out.

Her long brown hair, greasy and has old semen and blood dried in it, her makeup smeared on her face and a swollen right eye that's turned black, blue, yellow and green.

Her lip bloody and swollen.

There's a blood stain on the mattress and dried blood on her crotch and butt.

Off in the corner is a "WEB CAMERA" nailed to the wall with falling plaster on the floor.

CU- on "WEB CAMERA"

The windows are nailed shut and blacked out and covered with a blue tarp.

The smell is sickening in the room, mixed with urine and vomit, beer and weed.

FADE TO BLACK.

6 INT.- TOM MARLOWE'S PRIVATE OFFICE.- NIGHT.

6

"LATE 11:00 PM. SAME DAY."

We see "TOM MARLOWE" at his desk, glass of "Whiskey", no ice in his hand.

The room is dimly lit with only his desk lamp and computer monitor on.

"TOM" takes a drink from his glass, sets it down on the desk...

He picks up the "FLASH DRIVE" and looks at it.

Puts into his computer and loads the video.

CU- "PC MONITOR" of video loading and playing.

"TOM MARLOWE'S" POV- as he watches the raping of the "CONGRESSMAN'S" daughter.

Sound of girl being raped, "KIDNAPPERS" laughing.

LOUD RAP MUSIC PLAYING IN THE BACKGROUND.

He pauses the video-

CU- Paused Video on one of the "KIDNAPPERS"-

(CONTINUED)

6 CONTINUED:

6

- "TOM" zooms in on his body tattoo of the "MOTHER MARY" and a "MS-13" tattoo on his chest.

CU- of body tattoo.

He presses "PRINT", printing out the captured image.

CU- of keyboard-

ANGLE ON PRINTER spitting out photo.

"TOM MARLOWE'S" POV- he restarts the video-

-turns his head as she is punched in the face-

"POP!"

TOM MARLOWE.

Damn!

He pauses the video on the close up of the "KIDNAPPER" in the "PIG MASK".

A Beat...

TOM MARLOWE. CONT'D

(angered.)

You die last.

FADE OUT.

7 EXT.- DOWNTOWN DETROIT.- DAY.

7

Jefferson Ave, light rain.

Sound of the city traffic.

We see a "DETROIT UNDER-COVER POLICE OFFICER" ("OFFICER RON") in line at a food truck.

"TOM MARLOWE'S" POV- of the "POLICE OFFICER" in line.

"TOM MARLOWE" walks up to him.

TOM MARLOWE.

Hey Ron.

OFFICER RON.

(turns around.)

Hey Tom how you been? What brings you here in the rain?

"OFFICER RON" moves up to the opened window.

FOOD TRUCK OWNER.

(looks at Tom.)

And what can I get you?

(CONTINUED)

7 CONTINUED:

7

TOM MARLOWE.  
Nothing for me.

OFFICER RON.  
Let me get one of those bear claws  
and a black coffee wit extra sugar.  
(turns to Tom.)  
You want anything? I'm buying.

TOM MARLOWE. CONT'D  
No, no thanks, I'm good.

ANGLE ON "OFFICER RON" as he pays for his order, and they  
both walk away and down the sidewalk.

OFFICER RON. CONT'D  
(he bites his bear claw.)  
So Tom, what can I do for you?

TOM MARLOWE. CONT'D  
I need your help on a case I'm  
working on.

OFFICER RON. CONT'D  
(eating his bear claw.)  
Okay. Who's the vic?

They both stop, "OFFICER RON" wipes his face from glaze-

TOM MARLOWE. CONT'D  
Just a guy.

OFFICER RON. CONT'D  
(sips his coffee.)  
Just a guy? Okay.

-walks over to a trash can, throws his paper in the trash.

OFFICER RON. CONT'D  
So how can I help?

"TOM MARLOWE" pulls out the photo of the "TATTOO" he printed  
out.

TOM MARLOWE. CONT'D  
You know anyone with this kinda  
artwork?

"OFFICER RON" takes the photo, and looks at it, pause for a  
beat-, looks up at "TOM".

OFFICER RON. CONT'D  
(sips his coffee.)  
MS-13, bad dudes-- What you into  
Tom? These fucks kill for the fun  
of it.

(CONTINUED)

7 CONTINUED: (2)

7

TOM MARLOWE. CONT'D  
Where can I find them?

They both walk a little more.

ANGLE ON "OFFICER RON".

OFFICER RON. CONT'D  
They hang out on the southwest  
side-- Over by Green and Army. We  
pick them up all of the time,  
mostly for drugs and shit.

TOM MARLOWE. CONT'D  
What clubs they frequent?

OFFICER RON. CONT'D  
Mostly underground shit.

They both walk some more.

ANGLE ON "TOM MARLOWE" as he stops in his tracks, "OFFICER  
RON" stops.

TOM MARLOWE. CONT'D  
What underground clubs?

OFFICER RON. CONT'D  
In the warehouse district.  
(sips his coffee.)  
There's a place in an old food  
warehouse-- They turned the  
basement into an after hours club.  
All kinda sick fucks hang out  
there-- Mostly MS-13, we bust it  
about 3-4 times a month.

Then suddenly-

TOM MARLOWE. CONT'D  
Thanks Ron.  
(takes off walking,  
turns.)  
I OWE YOU ONE!

OFFICER RON. CONT'D  
(surprised look on his  
face.)  
YOU OWE ME MORE THEN ONE!  
(under his breath.)  
Shit head.

CUT TO:

8 INT.- BLACK MAILERS HOUSE.- NIGHT.

8

"MID WEEK"

(CONTINUED)

8 CONTINUED:

8

We see a group of "MEN" in the house, some are standing and some are sitting.

THE SOUNDS OF AD-LIBS IN THE ROOM.

ANGLE ON KIDNAPPER-#4, he's collecting money from them-  
-each "FIFTY-DOLLARS" for a turn at the "CONGRESSMAN'S" daughter.

We see a "TRAIN" of men lined up and down the hallway leading to the bed room where the "CONGRESSMAN'S" daughter "JILL MORGAN" is kept.

CUT TO:

9 INT.- BLACK MAILERS HOUSE.- CONTINUOUS.

9

"BACK BED ROOM"

A "MAN" is raping the "DAUGHTER" of the "CONGRESSMAN".

She's doped up and feeling no pain, as she just lays there.

She's fully naked, her eye's roll back and fourth, her legs pulled up to her chest as the "MAN" rapes her.

A SERIES OF SHOTS OF MEN RAPING HER.

CUT TO:

10 INT.- BLACK MAILERS HOUSE.- CONTINUOUS.

10

"BACK INTO LIVING ROOM"

A skinny "WHITE MAN" with short "RED and GREEN" hair walks into the house-

ANGLE ON "SKINNY WHITE MAN"

He's dressed in black pants, over-sized tee-shirt with a sports logo on it. Black and red shoes, puffy blue coat.

He walks up to "ONE" of the "KIDNAPPERS".

SKINNY WHITE MAN.

How much is that pussy? I gotsta get me some before it's blowed out.

KIDNAPPER #1.

Fiddy bucks motherfucker.

SKINNY WHITE MAN.

Fiddy bucks? Do I get to fuck her in her ass?

(CONTINUED)

10 CONTINUED:

10

KIDNAPPER #1.

I don't give a fuck what you do  
motherfucker, it's fiddy bucks ese.

The skinny "WHITE MAN" pays him the money.

We follow him to the "BACK BED ROOM" he's next in line.

DISSOLVE TO:

11 INT.- BLACK MAILERS HOUSE.- CONTINUOUS.

11

"BACK BED ROOM"

"SKINNY "WHITE MANS" POV- on the "CONGRESSMAN'S" daughter  
"JILL MORGAN", she looks half dead, her hair covers her face  
and there blood on her thighs and semen on her stomach and  
face.

SKINNY WHITE MAN.

Damn baby you already!

He drops his pants, falls to his knees, and spreads her legs  
wide-

He wipes away some of the semen from between her legs.

SKINNY WHITE MAN.

That don't hurt it none.

SKINNY WHITE MAN.

Ooooooh your pussy looks nice!

Excited, he begins to molest her-

SKINNY WHITE MAN.

(he's breathing hard.)

You like that don't you?

(THEN.)

Suddenly he jumps on her like a cat on a bird, and rapes  
her.

"VIOLENTLY"

FADE TO BLACK.

FADE IN:

12 EXT.- A SERVICE ROAD.- DAY.

12

A black "SUV" slowly drives the "DETROIT CITY" streets in  
"SOUTHWEST DETROIT".

CUT TO:

- 13 INT.- BLACK SUV.- DAY. 13
- We see "TOM MARLOWE" driving.
- "TOM MARLOWE'S" POV- on a house with "FOUR" gang bangers sitting on the porch.
- He drives past the house to the "STOP SIGN", he stops-  
-and turns left and back around the block and back to the house and parks "SIX-CARS" away.
- "TOM MARLOWE'S" POV- he's watching the "FOUR" gang bangers-
- CUT TO:
- 14 EXT.- GANG BANGERS HOUSE.- DAY. 14
- The "GANG BANGERS" are drinking "40-oz-beers" in brown-paper bags, smoking dope.
- Rap music is playing, and every now and then they rap out a lyric.
- CUT TO:
- 15 INT.- BLACK SUV.- CONTINUOUS. 15
- "TOM MARLOWE" waits for "ONE" of them to leave.
- 20-minutes goes by.
- "TOM MARLOWE'S" POV- as "ONE" of the "GANG BANGERS" leaves.
- He starts his engine, and slowly pulls out and follows the "GANG BANGER"
- CUT TO:
- ANGLE ON "TOM MARLOWE" and the "GANG BANGER" as we follow them.
- The "GANG BANGER" walks up to a house, and goes in.
- CUT TO:
- 16 INT.- BLACK SUV.- CONTINUOUS. 16
- ANGLE ON "TOM MARLOWE'S" POV- of "GANG BANGER" going into the house.
- CUT TO:
- 17 EXT.- A SERVICE ROAD.- CONTINUOUS. 17
- "TOM MARLOWE" parks his "SUV"-
- CUT TO:

18 INT.- BLACK SUV.- CONTINUOUS. 18

-he reaches into his glovebox-

CU- on "GLOVE-BOX" as he pulls out a "9mm.-Pistol."

He checks the clip-

"CHECK!"

Pulls the slide back and releases it-

-locked and loaded.

He puts it in his shoulder holster under his jacket-

-opens the door-

CUT TO:

19 EXT.- A SERVICE ROAD.- CONTINUOUS. 19

-and gets out, he shuts the door and walks around to the front of the house-

-and up to the front door, looks both ways and "KNOCKS!"

"KNOCK!", "KNOCK!", "KNOCK!"

The door opens-

"TOM MARLOWE'S" POV- at the "GANG BANGER"

ANGLE ON "GANG BANGER"

"GANG BANGERS" POV- he looks at "TOM MARLOWE" like who the fuck are you!

GANG BANGER-#1.  
(eating a sandwich.)  
Sup!

TOM MARLOWE.  
I'm looking for Pig!

GANG BANGER-#1.  
Who the fuck is Pig?

"TOM MARLOWE" looks back and forth-

"THEN SUDDENLY"

Grabs him by the shirt-

TOM MARLOWE. CONT'D  
You are punk!

-and pulls him out of the house-

(CONTINUED)



19 CONTINUED:

19

GANG BANGER-#1.

HEY!

-and throws him down the stairs, and to the ground.

TOM MARLOWE. CONT'D

Your coming with me.

"TOM MARLOWE" grabs him by the back of his shirt-

The "GANG BANGER" stumbles and falls, he's scared.

-and quickly drags him to his "SUV".

"TOM MARLOWE" opens the passengers side door-

-and pushes the "GANG BANGER" into the "SUV".

"TOM MARLOWE" walks around to the drivers side and opens the door-

-and slides in.

CUT TO:

20 INT.- BLACK SUV.- CONTINUOUS.

20

"TOM MARLOWE" puts his key into the ignition, and starts the engine.

ANGLE ON "GANG BANGER", his eye's are wide, he has a scared look on his face-

GANG BANGER-#1.

Who the fuck are you? What do you want?

TOM MARLOWE.

(gun in hand.)

Shut the fuck up and put your seatbelt on!

The "GANG BANGER" puts the seatbelt on-

ANGLE ON "TOM MARLOWE" as he drives off.

CUT TO:

21 EXT.- A SERVICE ROAD.- CONTINUOUS.

21

ANGLE ON "SUV" driving off and into.

CROSSFADE:

22 INT.- OLD BASEMENT.- DAY.

22

The "OLD BASEMENT" is damp and dimly lighted.

(CONTINUED)

22 CONTINUED:

22

The sound of a dripping faucet is heard, the windows are blacked out and a flickering lone light hangs above the "GANG BANGER" who is tied up in a metal chair.

ANGLE ON "GANG BANGER" he's scared out of his wits.

GANG BANGER-#1.  
Man what you want with me?

ANGLE ON "TOM MARLOWE" in the shadows, his back is turned to the "GANG BANGER"

TOM MARLOWE.  
(calmly.)  
I'm looking for someone.

GANG BANGER-#1.  
Who, you looking for?

TOM MARLOWE.  
A girl?

GANG BANGER-#1.  
Man if you want some pussy, I can get you that. Just untie me bra.

"TOM MARLOWE'S" POV- as he turns around and looks at him.

The light flickers, only showing a glimpse of "TOM MARLOWE'S" face.

CU- on "TOM MARLOWE'S" face.

He's stone faced, his eye's peer through the "GANG BANGER".

TOM MARLOWE.  
(stern.)  
Do I look like I want some pussy?

GANG BANGER-#1.  
Then what the fuck do you want motherfucker?

TOM MARLOWE.  
I told you, I'm looking for a girl.

GANG BANGER-#1.  
What fucking girl? I don't know about any fucking girl?

TOM MARLOWE.  
I'm gonna ask you one more time. Where is the girl?

GANG BANGER-#1.  
Fuck you!

(CONTINUED)

22 CONTINUED: (2)

22

"THEN"

Outta no-where "TOM MARLOWE" slams his fist into the "GANG BANGERS" face-

"POW!"

He hits him so hard, blood, spit and teeth fly out of his mouth-

-and rocks him back and forth in his seat.

ANGLE ON THE "GANG BANGERS" face as his head droops with a mix of spit and blood coming from his mouth, pooling on his shirt and lap.

He's dazed from the punch-

TOM MARLOWE.

Do I have your attention now? Where is the girl?

GANG BANGER-#1.

(spitting blood.)

I DON'T KNOW ANYTHING ABOUT A GIRL!!

CU- ON "TOM MARLOWE'S" FIST as he pulls back-

-then letting it go into the face of the "GANG BANGER" with a force of a wrecking ball hitting a wall-

ANGLE ON "GANG BANGER" as he flies back in his seat and onto the floor with a force so hard it breaks his hands that are tied behind him. Blood gushes from his nose and mouth.

GANG BANGER-#1.

(screaming in pain.)

AAAAAAAAAAAAH!

(crying in pain.)

Stop man! Stop!

"TOM MARLOWE" walks over to him and sets him up right.

TOM MARLOWE.

(pats him on his shoulder.)

You alright? Wheres the girl at?

GANG BANGER-#1.

(crying.)

Man I don't know what your talking about, I swear man!

"TOM MARLOWE" walks over to the sink, and runs the water until it gets hot-

(CONTINUED)

22 CONTINUED: (3)

22

We see steam coming up from the sink filling the space around the sink.

"TOM MARLOWE" gets a bucket from under the sink, and fills it with the hot water.

He shuts off the faucet and walks over to the "GANG BANGER"

A moment.

"THEN!"

We see "TOM MARLOWE" pour the hot water over the "GANG BANGERS" head-

-sending him screaming in pain-

GANG BANGER-#1.

AAAAAAAHH!!

Blood and hot water pool on the floor at the feet of the "GANG BANGER" as he screams in pain.

"TOM MARLOWE" walks back over to the sink and runs the cold water until it's so cold it hurts.

He fills the bucket again-

And pours it over the "GANG BANGER"

WE SEE A SERIES OF SHOTS OF HOT, COLD, HOT, COLD WATER BEING Poured OVER THE "GANG BANGER"

ANGLE ON "GANG BANGER" who is wet and scared, he's pissed himself-

His head droops as "TOM MARLOWE" gives him a break.

TOM MARLOWE.

You ready to talk now?

GANG BANGER-#1.

Man I don't know anything about a girl man!

TOM MARLOWE.

You sure? She was kidnaped by some MS-13 a few days ago.

GANG BANGER-#1.

Fuck you! I don't know!  
(and spits at Tom.)

"TOM MARLOWE'S" POV- at his feet with spit and blood at the toe of them.

(CONTINUED)

22 CONTINUED: (4)

22

TOM MARLOWE.

Okay! Have it your way asshole.

We see "TOM MARLOWE" walk over to a workbench and gets a set of "CAR JUMPER CABLES"-

-he connects them "ONE to the balls of the "GANG BANGER" and the other to his nipple-

GANG BANGER-#1.

(screams.)

AAAAAH!

ANGLE ON "TOM MARLOWE'S" POV- as he strips an "ELECTRIC CORD" to bare wire-

-and connects the "CAR JUMPER CABLES" to each wire.

CU- on "TOM MARLOWE'S" hand as he plugs the "ELECTRIC CORD" into the plug-

ANGLE ON "GANG BANGER" being "ELECTROCUTED".

"TOM MARLOWE" unplugs the "CORD"-

TOM MARLOWE.

You were saying?

ANGLE ON "GANG BANGER" he's still shaking a bit.

GANG BANGER-#1.

FUCK YOU MOTHERFUCKER!!!

TOM MARLOWE.

(calmly.)

This is gonna hurt!

And plugs the "ELECTRIC CORD" back in the plug.

We see the "GANG BANGER" stiffen up and shake up and down as he's being "ELECTROCUTED"

FADE TO BLACK.

23 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY.

23

We see "TOM MARLOWE" enter his office, "SANDY" his Secretary is working on her "COMPUTER".

"TOM MARLOWE" stops at her desk-

TOM MARLOWE.

Sandy, find everything you can on the Congressman for me. I want his whole life history, his dealings as a Congressman, his family, everything!

(CONTINUED)

23 CONTINUED:

23

SECRETARY SANDY.

I might have to-  
(facial expression.)

TOM MARLOWE. CONT'D

What ever it takes Sandy, just  
close all the doors when you leave.

SECRETARY SANDY.

Yes sir.

"TOM MARLOWE" enters his private office.

CROSSFADE:

24 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY.

24

He removes his coat and hangs it on the coatrack, and  
loosens his tie.

Walking to his desk, he rolls up his shirt sleeves and takes  
a seat at his desk.

He removes his gun, and puts it in his desk drawer.

We hear the sound of his phone ring.

"RING!", "RING!", "RING!"

He picks it up-

TOM MARLOWE.

Yeah! Put him on. Ron! What can I  
do for you? No! No I've been here  
all day. Okay hows about 3:00  
O'clock! Okay I'll see you then.  
(hangs up the phone.)

DISSOLVE TO:

25 EXT.- BELLE ISLE PARK.- DAY.

25

We see "OFFICER RON" sitting on a stone bench in front of  
the "Fountain" sipping on a coffee.

ANGLE ON "TOM MARLOWE" as he walks up to "OFFICER RON" and  
takes a seat next to him.

TOM MARLOWE.

So Ron why the meet?  
(looks down at his cup.)  
Wheres my coffee?

OFFICER RON.

(pissed.)  
What the fuck are you into Tom?  
(sips his coffee.)

(CONTINUED)

TOM MARLOWE. CONT'D  
What are you talking about?

OFFICER RON. CONT'D  
Don't fuck with me okay! The other day you asked me about some MS-13 guys and today we find one of them dead in an old basement.

(looks at him hard.)  
So what the fucks going on Tom?

TOM MARLOWE. CONT'D  
Now you know I can't tell you that Ron.

OFFICER RON. CONT'D  
(pissed.)  
Look motherfucker. We been friends along time, my ass is gonna be out there if you don't tell me what you got going on! So whats going on?

TOM MARLOWE. CONT'D  
Okay look! This guy asked me to look into some guys that's been fucking with his daughter, that's all.

OFFICER RON. CONT'D  
Some guys? Fucking with his daughter?  
(stands up.)  
Do you think I'm stupid motherfucker? That motherfucker has your name written all over it! Fuck Tom!!

TOM MARLOWE. CONT'D  
Hey, hey calm down Ron.

OFFICER RON. CONT'D  
CALM DOWN! You fried the guy to the fucking chair! FUCK!

TOM MARLOWE. CONT'D  
Sit down Ron, people are looking.

ANGLE ON PARK GOERS LOOKING AT THE "TWO"

TOM MARLOWE. CONT'D  
This is a high profile guy I'm working for. But what I can tell you is MS-13 is involved in it. I don't know what all this guys involved in with them, but when I do, I'll call you. I gotta go. Are we cool?

(CONTINUED)

25 CONTINUED: (2)

25

OFFICER RON. CONT'D  
Yeah were cool.

TOM MARLOWE. CONT'D  
I'll call you when I find out  
something.  
(and walks away.)

OFFICER RON. CONT'D  
That motherfuckers gonna get me  
fired or killed.

CUT TO:

26 EXT.- MANOOGIAN MANSION - DETROIT.- NIGHT.

26

"FUNDRAISING EVENT"

"FRIDAY NIGHT"

The Manoogian Mansion is the official residence of the Mayor of Detroit, Michigan. It is located at 9240 Dwight Street in the Berry Subdivision Historic District, on the city's east side, backing up to the Detroit River.

*Note*

ARCHITECTURAL STYLES: MEDITERRANEAN REVIVAL  
ARCHITECTURE, SPANISH COLONIAL REVIVAL ARCHITECTURE.

With its spectacular views of the manicured grounds and the Detroit River, it's Detroit's favorite host for events and foreign dignitaries.

We see "CARS, and SUV'S" line the driveway and service road to the "MANSION".

Armed "SECURITY GUARDS" dressed in "BLACK SUITS" and earbuds stand at the front entrance to the "MANSION".

A "BLACK SUV" drives up to the door and stops, and "TOM MARLOWE" gets out.

A parking valet runs up to the "BLACK SUV", and takes the keys from "TOM MARLOWE" and pulls off.

"TOM MARLOWE" a self-confident man, well-dressed but not flashy. Walks up to the front entrance and is greeted by an armed "SECURITY GUARD" with a "TABLET" in his hand.

FRONT DOOR GUARD.  
(in a deep voice.)  
Your name sir?

TOM MARLOWE.  
Tom, Tom Marlowe.

The "SECURITY GUARD" checks his name on the "TABLET".

(CONTINUED)



26 CONTINUED:

26

FRONT DOOR GUARD. CONT'D  
Go right in Mr. Marlowe.

TOM MARLOWE. CONT'D  
Thank you.

DISSOLVE TO:

27 INT.-MANOOGIAN MANSION.- NIGHT.

27

The physical layout of the house is dominated by walls of windows - bowed windows, arched windows, leaded windows - that let light stream in and open onto views of the grounds and the Detroit River.

The downstairs contains three sunrooms facing south and the river.

There are 15 rooms in all, including a large living room, library, kitchen and two dining rooms: a formal room and a more casual one that looks toward the river. It has four bedrooms, plus two small bedrooms for servants.

There are three full baths, a servants bath and two half-baths.

The "WHO'S WHO" of the most impactful people of "DETROIT" all gather for a "FUNDRAISER" for the homeless.

We see "TOM MARLOWE", standing by the large "FIREPLACE" in the living room, looking at the large portrait of a "LAKE" hanging over it.

He's staring at the portrait when he hears a soft sexy voice speak to him-

"PATTY KRYSTAL PARKER" 30, dressed in a Long Black Lace Mermaid Evening Party Formal Dress, shes beautiful without even trying, with her long flowing Brunette color hair and her hourglass shape that catches the eye of men and sometimes women.

*Note*

"PATTY PARKER" PRIVILEGED. SHE IS HER OWN PERSON WITH HER OWN BELIEFS AND OWN THOUGHTS. THE HEIRESS TO THE LARGEST MORTGAGE LENDING HOUSE "LENDING CHEEP". WHO'S WORTH AN ESTIMATED \$9 BILLION.

There's something sullen and hot about her.

She stops about "FIVE" feet from him and stares at him biting the thumb of her right hand, looking him up and down like he's her new play thing-

-as she stands behind "TOM MARLOWE".

PATTY PARKER.  
I haven't seen you here before?

(CONTINUED)

"TOM MARLOWE" turns around to see who's talking to him-

TOM MARLOWE.

That's because I've never been here before.

PATTY PARKER.

Your cute, but you probably know that.

TOM MARLOWE.

I've been told, thank you.

He goes to the other side of the room, to a chair and sits down.

When he looks up he sees "PATTY PARKER" approaching him, still staring at him.

PATTY PARKER.

(approaching.)

What's your name?

TOM MARLOWE.

Wayne-- Bruce Wayne.

PATTY PARKER.

(beside the chair.)

That's funny. Are you a super hero Bruce Wayne?

TOM MARLOWE.

No. I'm a hawkshaw.

PATTY PARKER.

A what?

TOM MARLOWE.

A private investigator.

PATTY PARKER.

Oh how cute.

TOM MARLOWE.

So whats your name?

PATTY PARKER.

Patty-- Patty Parker. You wanna go upstairs and talk?

TOM MARLOWE.

(curious expression.)

Talk?

PATTY PARKER.

Don't worry I won't bite, to hard.

(CONTINUED)

TOM MARLOWE.

It's not the biting I'm worried  
about, it's the conversation baby.

She stares surprised and then angrily at him-

-as "TOM MARLOWE" leaves her for the next room.

"TOM MARLOWE'S" POV- as he sees the "CONGRESSMAN" standing  
and talking to the "CITY OF DETROIT'S MAYOR".

He walks over to them-

TOM MARLOWE.

Mr. Mayor-- How are you?

DETROIT'S MAYOR.

Tom you S-O-B. How you doing? You  
know the Congressman don't you?

TOM MARLOWE.

Ah! No, no we've never met.

(puts his hand out.)

How do you do sir.

(the two shake hands.)

It's nice to meet you.

CONGRESSMAN MORGAN.

Same here.

(looks at his drink.)

Excuse me, I need a refill.

(and leaves the two.)

DETROIT'S MAYOR.

So Tom, hows the P.I. Work?

TOM MARLOWE.

Good, good Mr. Mayor.

Just then, the "CHIEF OF POLICE" (RALPH JOHNSON) walks up to  
the "TWO" men.

TOM MARLOWE.

(sticks out his hand.)

Chief Johnson.

CHIEF JOHNSON.

(shaking his hand.)

Hey Tom, it's good to see you, how  
you been?

DETROIT'S MAYOR.

Well I'll leave you two, I need to  
find my wife.

(the Mayor leaves.)

(CONTINUED)

27 CONTINUED: (3)

27

CHIEF JOHNSON.

I know what you've been up to Tom.

TOM MARLOWE.

An-d what is that?

CHIEF JOHNSON.

MS-13 gang members Tom. I know it was you.

TOM MARLOWE.

Ralph, I'm a P.I. Why would I be messing MS-13 gang members?

CHIEF JOHNSON.

I know your working on something. And you ain't gonna do that shit in my city, you got it? Not here Tom, not here!

(and walks away.)

ANGLE ON "PATTY PARKER" as she walks up to "TOM".

PATTY PARKER.

He looks mad. What did you do Bruce Wayne?

"TOM MARLOWE'S POV- on "PATTY"

TOM MARLOWE.

Do you like pizza?

PATTY PARKER.

I like hotdog more, but pizza's fine.

TOM MARLOWE.

Come-on, lets get outta here.

PATTY PARKER.

Let me get my coat.

CUT TO:

28 EXT.- MANOOGIAN MANSION - DETROIT.- CONTINUOUS.

28

We see "TOM MARLOWE" and "PATTY" coming out of the front entrance.

The "PARKING VALET" walks up to "TOM"

PARKING VALET.

Your car sir?

TOM MARLOWE.

Black SUV.

(CONTINUED)

28 CONTINUED:

28

PARKING VALET.

Yes sir.

The "PARKING VALET" leaves to get "TOMS" SUV.

PATTY PARKER.

So-- do you really want to go and  
get pizza, or just get me into bed?

"TOM MARLOWE'S" POV- on "PATTY" as he looks her up and down.

TOM MARLOWE.

Pizza, I'm hungry.

PATTY PARKER.

Well don't you think I'm a little  
over dressed for pizza?

TOM MARLOWE.

It all depends on the style of  
pizza.

We see the "PARKING VALET" pull up in "TOMS" SUV.

He gets out, leaves the "SUV" running and walks up to "TOM".

"TOM MARLOWE" hands him a crisp new "FIFTY" dollar bill.

PARKING VALET.

Thank you sir!

The "PARKING VALET" opens the passenger side door for  
"PATTY" as "TOM" walks over to the drivers side and gets in,  
and shuts the door.

29 INT.- BLACK SUV.- NIGHT.

29

"PATTY" puts on her seatbelt, as does "TOM"

PATTY PARKER.

(looks over at Tom.)

Take me home so I can change into  
something more-- more night-life.

TOM MARLOWE.

Okay-- where do you live?

PATTY PARKER.

Just drive, I'll tell where to  
turn.

"TOM" smiles at her, and drives off.

DISSOLVE TO:

30 EXT.- A SERVICE ROAD.- NIGHT.

30

70-W. Boston Blvd. Detroit, MI 48202

We see the "BLACK SUV" driving up to the gate of a large Mansion.

SHOT OF THE FRONT OF THE MANSION.

TOM MARLOWE.

You live here? The old Kresge mansion?

PATTY PARKER.

Yes, I call it home.

We see "PATTY" press the seatbelt release-

PATTY PARKER.

Lower your window.

-she un-belts herself and leans over "TOM" out of the window and presses the gate code to open the gate.

"TOM MARLOWE'S" POV- on "PATTY'S" perfect ass as she hangs out of the window.

He makes a "BITING MOTION" with his teeth as to take a bite of her ass.

31 EXT.- PATTY PARKER MANSION.- NIGHT.

31

ANGLE ON THE FRONT GATE AS IT OPENS UP.

The "BLACK SUV" drives through the gate, and up the drive.

The sheer size of the home is imposing: over 20,000 square feet, 14 bedrooms, 10 fireplaces, garage space for nine cars, six full bathrooms, two carriage houses with their own apartments, all on an almost four acre property that takes up two-thirds of the block.

*Note*

*BUILT IN THE MEDITERRANEAN REVIVAL STYLE IN 1914 FOR THE DEPARTMENT STORE MAGNATE, THERE ARE HUNDREDS OF INCREDIBLE ARCHITECTURAL DETAILS THAT MAKE IT MUCH MORE THAN JUST LARGE--ITS OPULENCE AND CRAFTSMANSHIP ARE PERHAPS UNMATCHED IN ANY OTHER DETROIT HOME.*

And pulls up to the front entrance.

"TOM" slides out of the "SUV" and walks over to the passengers side, and opens the door for "PATTY PARKER".

He helps her out of the "SUV" and shuts the door.

The pair walk up to the door and the "BUTLER" a older white haired man opens the door-

ANGLE ON DOOR OPENING, with the "BUTLER" standing there.

(CONTINUED)

31 CONTINUED:

31

BUTLER.  
 Welcome home Miss.  
 (looks at Tom.)  
 Sir.

32 INT.- GRAND ENTRANCE.

32

Along the lengthy front hallway there's a living room, music room, grand entrance, dining room, breakfast room, and solarium.

*Note*

*YOU'LL FIND ROOMS NOT COMMON IN OTHER HOMES: A WALK-IN BANK VAULT, CONSERVATORY, AND BILLIARDS ROOM.*

The "BUTLER" takes "PATTY'S" coat from her-  
 "TOM" is standing impressed with the size of the home.

TOM MARLOWE.  
 (whistles.)  
 Where do you keep the mop?

PATTY PARKER.  
 Funny.

She kisses him on the cheek-

PATTY PARKER.  
 I'll be right down, make yourself  
 right at home. Jessie will get you  
 a drink if you want.

We see "PATTY PARKER" dash up the long stairs.

ANGLE ON THE "BUTLER" (Jessie).

BUTLER.  
 What kind of drink shall you have  
 sir?

TOM MARLOWE.  
 Scotch-- two fingers neat.

BUTLER.  
 Yes sir.

The "BUTLER" leaves the hallway.

"TOM MARLOWE" walks into the-

"LIVING ROOM"

An extravagant room with a fireplace and mantel, coffered ceilings, pergolas, and countless ceiling medallions, moldings, and stained woodwork--

(CONTINUED)

32 CONTINUED:

32

-the "TWO large sofas face each other in the center of the room. With a long coffee table in the center, and a lamp in the center of the coffee table.

Soft light, lights the room with floor lamps, and with the ceiling hanging lamp it gives it a homie mood to the room.

"TOM MARLOWE'S" POV- on the room.

TOM MARLOWE.

Put a stove and fridge in here, it could be my house!

ANGLE ON THE LIVING ROOM ENTRANCE-

-as the "BUTLER" carrying a tray with "TOMS" drink on it.

He walks in the room-

BUTLER.

Your drink sir.

"TOM" turns around, and takes the drink from the tray.

TOM MARLOWE.

Thanks.

BUTLER.

Will that be all sir?

TOM MARLOWE.

Yes, thank you.

The "BUTLER" leaves the room.

"TOM" takes a seat on one of the sofa's and enjoys his drink.

ANGLE ON LIVING ROOM ENTRANCE as "PATTY" returns.

She's dress in very fitted blue jeans, a tie-died tee-shirt and sneakers, and carrying a white perse, her hair is down long and falling over her shoulders.

PATTY PARKER.

Hey you, ready?

"TOM" turns half around in his seat and sees her-

"TOM MARLOWE'S" POV- on "PATTY"

TOM MARLOWE.

WOW!

He gets up from his seat and walks over to her-

-he looks down at how he is dressed.

(CONTINUED)



32 CONTINUED: (2)

32

TOM MARLOWE.  
Now I'm over dressed!

PATTY PARKER.  
(takes him by the hand.)  
Come on silly, lets go.

She pulls him out of the room and to the front door.

CUT TO:

33 INT.- DETROIT PIZZERIA.- NIGHT.

33

The "PIZZERIA" is crowded with patrons as waitress dress in jeans and logoed tee-shirts serving assorted drinks and their famous "PIZZA".

We see "TOM MARLOWE" and "PATTY PARKER" sitting at a booth, a "WAITRESS" walks up to them-

PIZZA WAITRESS.  
Ready to order?

TOM MARLOWE.  
Yes, we would like one very large pepperoni and cheese, mushroom pizza. And two beers in the bottles.

PIZZA WAITRESS.  
We'll that be all?

TOM MARLOWE.  
Yes thank you.

PATTY PARKER.  
Wheres your bathroom?

PIZZA WAITRESS.  
In the back and over to the right.

PATTY PARKER.  
Thank you.

ANGLE ON "PATTY PARKER" as she slides out of the booth.

We follow her to the back of the "PIZZERIA"-

"TOM MARLOWE'S" POV- as he leans over to watch her walk, her walk is like a fine motion of art rocking side to side.

TOM MARLOWE.  
Son-of-a-bitch! MMMM!

CROSSFADE:

"MOMENTS LATER"

(CONTINUED)

33 CONTINUED:

33

We see "PATTY PARKER" return from the bathroom, she slides in the booth across from "TOM".

The "WAITRESS" brings them their bottled beers, she smiles.

PIZZA WAITRESS.

Your pizza will be ready in a moment.

TOM MARLOWE.

Thank you.

"PATTY" takes a sip of her beer, in the most sexiest way-  
-that others take notice of her.

TOM MARLOWE.

You doing that for me, or is the beer that good?

PATTY PARKER.

(grins.)

Oh, just thinking how you might taste in my mouth too.

The "WAITRESS" walks up carrying their pizza on a large tray, along with forks and plates.

She sets the pizza on the table, then the plates and forks.

PIZZA WAITRESS.

If you need any thing else, just let me know. Enjoy!

The "WAITRESS" walks away.

A SERIES OF SHOTS OF "TOM AND PATTY" ENJOYING THEIR PIZZA AND TALKING.

FADE TO BLACK.

34 INT.- NORTHERN MICHIGAN HOUSE.- DAY.

34

Traverse City, Grand Traverse County, MI.

"SATURDAY"

The atmosphere is cordial.

"ROBERT AARDMAN" is with "CYNTHIA PARKER". We see them as shadowy figures from a distance across the wide room, or near a veranda with a porch and plenty of light.

"AARDMAN", his back to us, talks in a loud, thick British accent (mostly muted) and smoking a cigar.

(CONTINUED)

34 CONTINUED:

34

We see "FOUR" other figures sitting around enjoying drinks and smoking fat cigars.

Then a tall "SHADOWY FIGURE" well dressed "MAN" appears in the room-

Something about his manner speaks of authority, knowledge, and above all, "POWER!"

ANGLE ON "CYNTHIA" as she turns around to see who is walking in.

"CYNTHIA PARKER'S" POV- on the "SHADOWY FIGURE" (WILLIAM.)

We see only his shadowy body from the waist down.

CYNTHIA PARKER.

William! So good of you to come.  
(she kisses him on the  
cheek.)

SHADOWY FIGURE.(WILLIAM.)

(in a deep strong voice.)

Cynthia.

CYNTHIA PARKER.

Please come in, would you like a  
drink?

SHADOWY FIGURE.(WILLIAM.)

Whiskey, neat.

The "SHADOWY FIGURE" takes a seat in the darkest part of the room.

He turns away to light a cigarette, he doesn't want the usual conversation.

"CYNTHIA" walks over to the small bar and pours him a rock-glass of "WHISKEY" neat!.

She walks over to him and hands him his drink.

SHADOWY FIGURE.(WILLIAM.)

So-- bring me up to speed on the  
Border bill-- Is the Congressman  
going to be on board with it?

We hear vague ad-lib mutterings on the soundtrack indicating a friendly atmosphere.

CYNTHIA PARKER.

Were working on him as we speak  
Will.

(CONTINUED)

34 CONTINUED: (2)

34

SHADOWY FIGURE.(WILLIAM.)  
 WORKING ON HIM? What the fuck does  
 that mean?

ROBERT AARDMAN.  
 He's holding back on voting for it.  
 The asshole wants more studies done  
 first.

ANGLE ON "SHADOWY FIGURE" He's pissed.

SHADOWY FIGURE.(WILLIAM.)  
 (very stern.)  
 Look you!-- You get that fucking  
 bill passed.-- There's a lot of  
 money riding on it. I don't want to  
 hear about no-more studies, you  
 hear! Just get the fucking thing  
 passed.  
 (he slams down his  
 glass.)

The "SHADOWY FIGURE" gets up and leaves the room-

We see an outdoor shot of a "DEER" eating in the yard.

CUT TO:

35 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY.

35

"MONDAY MORNING"

We see "TOM MARLOWE" enter his office, he stops at his  
 Secretary's "SANDY" desk.

TOM MARLOWE.  
 You find out anything yet?

SECRETARY SANDY.  
 (looks up at him.)  
 It's all on your desk.

TOM MARLOWE.  
 Is-- it anything good? Did you  
 close all the doors?

SECRETARY SANDY.  
 He's in with some bad, bad people  
 Tom. And we're good on the doors.

TOM MARLOWE.  
 That's my girl, thanks.

CROSSFADE:

36 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY.

36

We follow "TOM MARLOWE" to his desk, he takes off his coat and hangs it on the back of his chair, pulls out the chair and takes a seat-

"TOM MARLOWE'S" POV- on an envelope sitting on his desk-  
-picks it up, looks inside, and dumps out a "FLASH DRIVE" that his Secretary "SANDY" left for him.

"TOM" inserts the "FLASH DRIVE" into his computer.

A SHOT OF THE COMPUTER MONITOR AS THE FILE LOADS UP AND SHOWN ON THE SCREEN.

WE SEE A SERIES IF FILES AND PHOTOS LOAD ONE ON TOP OF THE OTHER.

CU- on a file folder titled MI-BILL "HIGHLIGHTED FILE."

He opens the file folder-

"HIGHLIGHTED FILE".

-and we see a file titled "Senate Bill 228", that includes harmful boilerplate language ordering Michigan Department of Transportation to ignore facts, ignore communities, and have the department rely on an eight-year-old rejected draft study from the last time Michigan considering allowing certain hazardous material to go across the antiquated, 91-year-old Ambassador Bridge.

Additionally, the language included in this bill violates federal law regarding hazmat transport and the process criteria identified within that law.

*Note*

THERE IS SUCH A BILL BEING LOOKED AT IN MICHIGAN.  
SENATE BILL 748.

"TOM" clicks a letter "OPPOSING THE BILL".

It reads-

"Dear Members of the Michigan Legislature,

This is to inform you that I cannot support the "Senate Bill 228" on the grounds it violates federal law regarding hazmat transport from foreign countries.

The said bill needs more studies done to ensure the safety of Michigan communities.

Therefore I must oppose the bill as of this date until all studies are complete.

Sincerely Congressman Dennis Morgen.

(CONTINUED)

TOM MARLOWE.

Now I know the why, the kidnapping  
of his daughter.

He opens another folder titled "BG", the file loads a  
"SERIES" of old photographs, birth records, and family  
history on the "CONGRESSMAN", one on top of the other.

He opens another file folder titled "JILL MORGAN"

The folder opens to a "SERIES" of photographs, birth  
records, school history, and a "SERIES" of "JILL MORGAN'S"  
friends, past boyfriends and text messages and photographs.

Some of the "PHOTOS" are very suggestive in nature.

And some of the "TEXT MESSAGES" are graphic in nature.

He clicks on a "PHOTOGRAPH" taken in the summer time of  
"JILL MORGAN" at a lake-

-and a what looks like an "EX-BOYFRIEND."

He's dressed in a watchman's cap, and has tattoos  
symbolizing his membership in the MS-13-

-including a skull on his left hand and "THREE DOTS" on his  
left wrist, which, in sum and substance-

CU- on "LEFT WRIST"

-symbolize the cemetery, prison and hospital-

-the three places MS-13 members will end up.

He's wearing blue and white clothing, which is another  
symbol of MS-13 membership.

*Note*

"MS-13 COLORS ARE GENERALLY BLUE AND WHITE, SOMETIMES  
WITH THE NUMBER "13"; MS-13 MEMBERS AND ASSOCIATES ARE  
NOT PERMITTED TO WEAR THE COLOR RED, THE COLOR OF  
MS-13'S CHIEF RIVAL, THE 18TH STREET GANG. MS-13  
MEMBERS OFTEN WEAR NIKE CORTEZ SNEAKERS, IN WHITE OR  
BLUE, TO SIGNIFY THEIR MS-13 MEMBERSHIP."

*Note*

"MEMBERS ALSO SIGNIFIED THEIR MEMBERSHIP THROUGH  
TATTOOS OF DEVIL HORNS IN VARIOUS PLACES ON THEIR  
BODIES. MEMBERS AND ASSOCIATES SOMETIMES AVOIDED  
CONSPICUOUS MS-13 TATTOOS, INSTEAD WEARING DISCREET  
ONES SUCH AS "503," SPIDER WEBS, THREE DOTS IN A  
TRIANGLE FORMATION SIGNIFYING "MI VIDA LOCA," OR CLOWN  
FACES WITH PHRASES SUCH AS "LAUGH NOW, CRY LATER."

*Note*

"THE GANG COLORS OF MS-13 WERE BLUE, BLACK, AND WHITE,  
AND MEMBERS OFTEN WORE CLOTHING, PARTICULARLY SPORTS  
JERSEYS, WITH THE NUMBER " 13," OR WITH NUMBERS THAT,  
WHEN ADDED TOGETHER, TOTALED 13, SUCH AS "76."

(CONTINUED)

Note

"AS WITH TATTOOS, SOME MS-13 MEMBERS AND ASSOCIATES HAVE SELECTED MORE DISCREET WAYS OF DRESSING IN ORDER TO SIGNIFY THEIR MEMBERSHIP AND AT THE SAME TIME, AVOID DETECTION BY LAW ENFORCEMENT."

"TOM" gets up and goes to the "BAR" and pours himself a drink-

-and sits back down.

"TOM MARLOWE" zooms in on the photograph, and clicks on the face of the "EX-BOYFRIEND."

A file opens up on the "EX-BOYFRIEND."

CU- on file opening up, showing the name of the guy, his birth record and history with law enforcement.

Name: Alexander Enrique, Amaya.

Age: 30 years of age. 9/July/1090

Years active: 2008-present. Territory: Central America (El Salvador, Guatemala, Honduras), Mexico, United States, Canada.

Ethnicity: Salvadoran. Mother: USA Citizen Mexican. Father: Salvadoran.

Activities: Trafficking (drugs, arms, human), racketeering, murder, money laundering, extortion, "KIDNAPPING" (Highlight), robbery, illegal immigration, battery.

Allies: Los Zetas, Mexican Mafia. Sureños and affiliated gangs,

Rivals: 18th Street Gang, Norteños and affiliated gangs.

TOM MARLOWE.

Looks like she was a target from the get-go.

We see "TOM" as he clicks "PRINT" on his keyboard, and prints out the "PHOTO" of the "EX-BOYFRIEND."

ANGLE ON PRINTER PRINTING OUT PHOTOGRAPH.

"TOM" click another file folder titled "BAD GUY'S".

The folder opens up with "PHOTOGRAPHS", history, land holdings, business, offshore accounts and trade secrets of the most powerful men and women in and out of the the United States.

Politician, political involvements, political parties, political methods, opinions, and political affairs.

(CONTINUED)

36 CONTINUED: (3)

36

"TOM" studies the "FILES"

We see a folder "BLINKING" in "RED" titled, "STORM".

"TOM" clicks the folder-

The folder opens to a dossier, outlining the over-throwing of the "REPUBLICAN PARTY".

Objective: "STORM"

#1a.- To over throw the Republican Parties credibility using social media, by means of Facebook, Twitter, Google, News media outlets.

#1b.- The use of "PANDEMICS" (COVID-19) to shut down small business, and to remove people from their homes who live in "PRIME LOCATIONS" of the United States by way of the "DOJ and the FBI" and the "SHUT DOWNS" of the pandemic...

#2a.- To insight riots with the help of "ANTIFA", and other organizations of the like, using "FREE SPEECH" and the "U.S. CONSTITUTION", by the use of "PROPAGANDA" to influence an audience and further an agenda, which may not be objective and may be selectively presenting facts in order to encourage a particular synthesis or perception, or using loaded language and "IMAGES" in order to produce an emotional rather than a rational response to the information that is being presented.

#3a.- To be funded secretly by the donors of the Democratic Party, by means of "Hollywood and Big Tech" companies without their knowledge of doing so. "OFF THE BOOKS FUNDING".

#4a.- To regain power over the land as a "ONE PARTY", and insuring their place and power in and on the worlds stage by "VOTER" fraud.

#5a.- To "NOT" to be tied to any of these by way of paper, text, or email trails. But to shift the blame on the "REPUBLICAN PARTY" and underlings in the government.

#6a.- To "FOOL THE PEOPLE" into believing to give up their freedoms for the greater good.

We see "FOOL THE PEOPLE" Highlighted and "BLINKING".

TOM MARLOWE.

(speaking of Sandy.)

Where the fuck does she find this  
shit? These fucks are crazy as  
hell.

He takes a sip of his drink.

DISSOLVE TO:

(CONTINUED)



36 CONTINUED: (4)

36

"LATER THAT SAME NIGHT"

We see another file folder titled "MARKS" highlighted in green "BLINKING"

He clicks on the folder- it contains "BLACKMAIL"

We see it open with a series of "VIDEO'S, PHOTOGRAPHS, LETTERS and FINANCIAL RECORDS" of the most powerful Men and Women in the "REPUBLICAN and DEMOCRATIC PARTIES".

All flooding the screen of the monitor, overwhelming the eye.

"TOM MARLOWE'S" POV- on a "VIDEO" he clicks it-

-it's a video of the "MICHIGAN GOVERNOR" (FEMALE) have sex with "THREE" men and "TWO" women.

FLASH IMAGES OF THE SEX ACTS.

"TOM" clicks again and a "SERIES" of "TEXT MESSAGES" pops up.

He reads the "TEXT MESSAGES"

It's a "CONGRESSMAN" chatting with a "UNDER AGED BOY" for sex.

A SERIES OF FLASH SHOTS OF TEXT, VIDEO'S, HAND OFFS OF MONEY, ETC. That "TOM" clicks through in the file.

"IT'S LATE INTO THE NIGHT"

We see "TOM" pick up his desk phone-

-he dials a number-

We over hear the ring of the phone.

"RING!", "RING!", "RING!"

VOICE ON PHONE. (O.S.)  
(a female voice.)

Hello-

TOM MARLOWE.  
I need to see you.

VOICE ON PHONE. (O.S.)  
When?

TOM MARLOWE.  
Now.

VOICE ON PHONE. (O.S.)  
Now? It's 3-am Tom!

(CONTINUED)

36 CONTINUED: (5)

36

TOM MARLOWE.  
 Yeah I know, so brush your teeth.  
 (looks at his watch.)  
 See you in an hour.

VOICE ON PHONE. (O.S.)  
 Where?

TOM MARLOWE.  
 Under the A-B bridge.

"TOM" hangs up the phone.

FADE OUT.

FADE IN:

37 EXT.- AMBASSADOR BRIDGE.- NIGHT.

37

The Ambassador Bridge is a tolled suspension bridge crossing the Detroit River that connects Detroit, Michigan, United States, with Windsor, Ontario, Canada.

Constructed by McClintic-Marshall Company. Construction started August 16, 1927 and Construction end November 6, 1929. Opened November 15, 1929 (91 years ago).

*Note*

THE BRIDGE IS ONE OF THE FEW PRIVATELY OWNED US-CANADA CROSSINGS.

The night is dark with an overcast of clouds.

"EARLY MORNING"

The sounds of traffic are heard from the "BRIDGE".

We see a lone "MIDNIGHT BLUE" car parked in a shadowy spot of the parking lot, facing the entrance.

A shadowy figure is behind the wheel-

ANGLE ON ENTRANCE of the parking lot.

"TOM MARLOWE'S "BLACK SUV" pulls in and drives up next to the "CAR" and parks.

The "SHADOWY FIGURE" gets out of their car-

Their dressed in a short coat, charcoal in color, hair is long and dark, shes wearing heels.

-and walks over to the "BLACK SUV", opens the passengers side door-

CUT TO:

38 INT.- BLACK SUV.- NIGHT.

38

-slides in-

-and shuts the door.

"TOM MARLOWE'S" POV- on the shadowy figure.

"TOM" hands her a cup of hot coffee.

The "SHADOWY FIGURE" (YVETTE C. BROWN.)

"Personal details"

Born: Yvette Cheri Kocks, October 22, 1975 (age 46),  
Ashland, Kentucky, U.S.

Spouse(s): Jeff Ray Brown (divorced).

Education: University of Kentucky, University of Louisville  
(BA) Awards.

"Early CIA Career"

"YVETTE BROWN" joined the CIA in January 2005 as a reports officer. She held several undercover overseas positions, for many of which she was station chief.

Her first field assignment was from 2010-2015 in Ethiopia, Central Eurasia, Turkey, followed by several assignments in Europe and Central Eurasia from 2012 to 2017.

From 2015 to 2019, "YVETTE BROWN" served as station chief in Baku, Azerbaijan.

From 2019 to 2020, her position was listed as Deputy Group Chief, Counter-terrorism Center.

Between October and December 2016, "YVETTE BROWN" was assigned to oversee a secret CIA prison in Thailand Detention Site "BLUE", code-named "BIRD CAGE", which housed persons suspected of involvement in Al-Qaeda.

The prison was part of the US government's "extraordinary rendition" program after the September 11 attacks, and used torture techniques such as waterboarding.

ANGLE ON "YVETTE BROWN" as she takes the coffee-

YVETTE BROWN.

(takes the lid off and  
blows on it.)

Thanks. So whats so urgent at 3 in  
the morning Tom?

(sips the coffee.)

TOM MARLOWE.

What do you know about a black  
ops. Titled Storm?

(CONTINUED)

YVETTE BROWN.  
(sipping her coffee.)  
Where did you hear that?

TOM MARLOWE.  
Look-- don't bullshit me. What do  
you know?

YVETTE BROWN.  
(lying.)  
I've never heard of it! What is it?

"TOM" knows she's lying.

TOM MARLOWE.  
Yvette-- we've been friends along  
time.  
(a pause.)  
But if you keep lying to me--  
(pulls his gun out.)  
I'm gonna put a hole in that nice  
coat.

"YVETTE BROWN'S" POV- on the gun.

CU- on "TOM" pointing a his gun at her.

YVETTE BROWN.  
(surprised.)  
Hey Tom, no need for that-- now put  
it away okay!

TOM MARLOWE.  
No! It's doesn't work that way. Now  
tell me what I want to know.

YVETTE BROWN.  
(hesitant.)  
Okay, okay-- there is a ops. going  
on but not by us. It's an off the  
books section of the C.I.A. It's  
run by some rouge agents and staff  
members.

TOM MARLOWE.  
Who?

YVETTE BROWN.  
Really high up people, the ones  
no-one knows about.

TOM MARLOWE.  
What does it have to do with this  
fucking bridge overhead?

(CONTINUED)

YVETTE BROWN.

(sips her coffee.)

They want to bring hazardous material waist in the country from Canada. And store it in underground salt mines under the city.

TOM MARLOWE.

Who?

YVETTE BROWN.

Well one name stands out-- CYNTHIA PARKER.

(sips her coffee.)

TOM MARLOWE.

Thee CYNTHIA PARKER?

YVETTE BROWN.

Yeah.-- She's going broke, and-- this little scheme will set her and her family up for life if the Senate Bill 228 go's through. But Congressman Morgan is blocking it.

A moment.

YVETTE BROWN.

Tom, why do you want to know about all of this stuff?

(a pause.)

Are you working on this? Because if you are. You need to back off and I mean now. These people have a lot of fucking power in the government.

TOM MARLOWE.

(looks at her hard.)

They have the Congressman's daughter.

YVETTE BROWN.

Who? TOM! WHO? Who has the Congressman's daughter?

TOM MARLOWE.

MS-13. They hired them to kidnap her a few days ago. And I was hired to find her.

YVETTE BROWN.

Tom, what the fuck are you all into? Theses motherfuckers are some sick fucks. Is she still alive?

(CONTINUED)

TOM MARLOWE.

I don't know Yvette, but I got  
until friday to find her.

YVETTE BROWN.

(her tone changes.)

Yeah, will today is tuesday and the  
clock is ticking!

Suddenly "TOM'S" eye's widened and he quickly leans in on  
"YVETTE" and sticks his gun to the side of her head.

TOM MARLOWE.

(strongly.)

What the fuck does that mean  
Yvette?

CU- on "YVETTE'S" face, her eyes are very wide and she's  
scared.

TOM MARLOWE.

Your fucking one of them aren't  
you?

YVETTE BROWN.

No Tom!

TOM MARLOWE.

You better start talking bitch  
before I mess up my truck.

YVETTE BROWN.

Tom, calm down.  
(THEN.)

In a quick move "YVETTE" grabs "TOM'S" gun and they struggle  
over it.

"TOM" slams his fist into her face-

"POP!"

-braking her nose and squirting blood on the doors window  
and the windshield.

YVETTE BROWN.

(she screams.)

AAAH!

"TOM" grabs her by the back of her head and slams her face  
into the dashboard-

"THUMP!", "THUMP!", "THUMP!"

-breaking the dashboard, and filling her face with blood.

Knocking her out.

(CONTINUED)

38 CONTINUED: (4)

38

TOM MARLOWE.  
 (out of breath.)  
 You crazy bitch.

"TOM" starts his engine, puts it in reverse and quickly backs up-

-then putting it into drive, he slams on the gas and leaves the parking lot.

CUT TO:

39 INT.- A RESTAURANT.- DAY.

39

"NEXT DAY: MORNING."

Tom is buying himself a cup of coffee and over hears on the TV-

NEWS CASTER.  
 We're here live with the Detroit dive team, they just recovered a woman's body from the Detroit river, and sources say she looks to be a victim of car jacking and kidnapping. Her car was found a mile down the road in a parking lot striped and on fire. Back to you John.

The girl behind the counter brings "TOM" his coffee-

-he pays for his coffee-

COFFEE COUNTER GIRL.  
 Poor woman.

TOM MARLOWE.  
 She should have stayed at home.

And he leaves.

CUT TO:

40 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY.

40

We see "SANDY" at her desk working-

ANGLE ON THE DOOR, as "TOM MARLOWE" walks in.

He stops at "SANDY'S" desk, she looks up at him.

CU- on "SANDY'S" face as she looks at "TOM" with a look of "It's Trouble" in your office.

She nods her head towards the door-

(CONTINUED)

40 CONTINUED:

40

TOM MARLOWE.

Cops?

"SANDY" nods her head yes.

TOM MARLOWE.

Thanks.

"TOM" opens his office door-

CUT TO:

41 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY.

41

We see "TWO" men sitting, "ONE" in front of his desk and the other "MAN", on the leather sofa.

Both dressed in off the "RACK SUITS", one is dark blue, the other is dressed in gray.

-and he goes in.

TOM MARLOWE.

(walks to his desk.)

Gentlemen-- What can I do for you today?

The "DETECTIVE" (MARSHALL) sitting in front of "TOMS" desk.

DETECTIVE MARSHALL.

(stands up.)

Hi Mr. Marlowe, I'm detective Marshal,

(points to partner.)

and this is detective Jennings.

TOM MARLOWE.

(nods to both.)

How do you do. So how can I help you?

"TOM" takes a seat behind his desk.

DETECTIVE MARSHAL.

Do you know a Yvette Brown.

The "DETECTIVE" shows "TOM" a photograph of her in the morgue.

TOM MARLOWE.

(looks at the photo.)

Why yes--, yes I do. What happened to her?

(CONTINUED)



41 CONTINUED:

41

DETECTIVE JENNINGS.

(gets up from his seat.)

We fished her out of the Detroit river this morning--. You wouldn't know anything about that would you?

TOM MARLOWE.

Now why would I know anything about that?

DETECTIVE JENNINGS.

(in a smart ass way.)

You were friends right?

TOM MARLOWE.

(pissed.)

Look you, if you got something to say, say it!

DETECTIVE MARSHAL.

I think what my partner means is-- when was the last time you seen or spoke with her?

TOM MARLOWE.

We very rarely speak to each other, just mostly small talk-- about old times, you know.

"DETECTIVE MARSHAL" hands "TOM" his card-

DETECTIVE MARSHAL.

If you hear or find out anything give me a call okay.

TOM MARLOWE.

Yeah sure.

DETECTIVE MARSHAL.

Thank you for your time.

The "TWO" "DETECTIVES" leave-

"TOM" stands with a look of deep thought-

He quickly walks over to the door and leaves his office-

CROSSFADE:

42 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY.

42

-and without a word, walks past "SANDY" and leaves-

SECRETARY SANDY.

Well bye!

CUT TO:

43 EXT.- HOME OF CONGRESSMEN DENNIS MORGAN.- DAY.

43

The day is sunny and warm, "TOM" in his sunglasses, removes his suit jacket, and throws it over his shoulder.

"TOM" stands at the front entrance of the mansion.

He rings the bell-

CU- "TOM'S" hand pushing the doorbell button.

"MUSIC PLAYS:"

"TOM" turns his back to the door and looks out over the front lawn.

ANGLE ON THE FRONT DOOR, as it opens and a very tall slender woman opens the door-

She's sexy, an older woman mid 50s, long blonde hair pulled back in a ponytail, dressed in blue leggings with a yellow strip down the legs, and a oversized yellow tee-shirt.

She's holding a towel and wiping the sweat from her face.

HILLARY MORGAN.

(out of breath.)

Yes may I help you?

"TOM" turns around.

"TOM MARLOWE'S" POV- he pulls down his sunglasses and looks at the woman.

He can feel the cool air spilling out of the house.

TOM MARLOWE.

Hello-- my name is Tom-- Tom Marlowe, I work for the Congressman. He sent me to pick up an envelope from his office. May I come in?

HILLARY MORGAN.

Yes, yes please.

TOM MARLOWE.

Wow does that air feel good!  
(he looks around the room.)

You have a very nice home Mrs. Morgan.

HILLARY MORGAN.

Thank you, his office is this way.

"TOM MARLOWE'S" POV- on her ass-

(CONTINUED)

TOM MARLOWE.  
 (under his breath.)  
 Damn shes hot.

-as he follows her to the "CONGRESSMAN'S" office.

HILLARY MORGAN.  
 Here you go. Can you see yourself  
 out?

TOM MARLOWE.  
 Thank you yes.

She leaves the room-

"TOM" lays his suit jacket on the chair, walks behind the  
 "CONGRESSMAN'S" desk and opens the center drawer-

-and looks through it, he checks all the drawers in the  
 desk, but "ONE" is locked.

"TOM" pulls out his pocket knife-

CU- on pocket knife.

-and jimmy's the lock, and opens the desk drawer.

He looks through the files and finds "ONE" titled "SALT  
 MINES"-

-he opens the file and reads it.

"THE DETROIT SALT MINE"

Address: Its access point is at 12841 Sanders St, Detroit,  
 MI 48217, near Melvindale and River Rouge.

Owned by: the "PARKER HOLDINGS COMPANY"

"CYNTHIA PARKER" holds 75% intrust in the company, with 25%  
 intrust held by her daughter "PATTY K. PARKER" with the  
 other 25% intrust held by billionaire "WILLIAM SANDERS" the  
 owner of "ARROW SUPPORT".

*Note*

*THE DETROIT SALT MINE IS A SALT MINE LOCATED 1,100 FT  
 BELOW DETROIT, MICHIGAN. THE MINE OPENED IN 1910 AND  
 COVERS 1,500 ACRES UNDERGROUND. IN THE BEGINNING, THE  
 LEATHER AND FOOD INDUSTRIES WERE THE PRIMARY CUSTOMERS.  
 TODAY, ROAD DEICING SALT IS THE PRIMARY PRODUCT.*

"TOM" pulls out his smart-phone and takes a picture of the  
 document-

He flips it over to another "DOCUMENT"

It's an assment letter on "CYNTHIA PARKER"

(CONTINUED)

43 CONTINUED: (2)

43

It reads-

Dear Congressman Morgan,

The \$2- billion dollar "HOLDING FIRM", "PARKER HOLDINGS" is in debt to "ARROW SUPPORT" for \$1.2- billion dollars on loans made to "LENDING CHEEP MORTGAGE" because of the housing crash of 2008.

"CYNTHIA PARKER" has been "Siphoning" off money from her daughters "TRUST FUND" to keep herself afloat. Putting her daughter at risk for default.

Leaving her broke if the loan is called in by "ARROW SUPPORT".

Sincerely Brian Dunn.

A SERIES OF SHOTS OF "TOM MARLOWE" TAKING PHOTOGRAPHS OF ALL OF THE FILES.

"TOM" returns the file to the drawer, and relocks it with his knife.

He takes his suit jacket and puts it on-  
-and leaves the office.

"FRONT ENTRANCE"

"TOM" is headed towards the front door-

TOM MARLOWE.  
THANK YOU MRS. MORGAN!

HILLARY MORGAN.(O.S.)  
GOODBYE!

And he leaves the home.

CUT TO:

44 EST.- SHOT - EXT.- CASINO MGM DETROIT. - NIGHT.

44

"LATER THAT NIGHT:"

Elegant, upscale "CASINO HOTEL" in Downtown Detroit.

45 INT.- CASINO MGM DETROIT. - NIGHT.

45

"TOM MARLOWE" in evening dress in the upscale casino.

"PATTY PARKER"... more vibrant than we have ever seen her, living up to her name.

She is impossibly glamorous in a sparkling dress that fits like second skin.

(CONTINUED)

45 CONTINUED:

45

Her hair is full and tumbling, her eyes are fiery and wild. She walks up to "TOM MARLOWE", who is playing "BLACKJACK" He's sitting with a group of wannabe high rollers. "PATTY" pulls out a seat and sits next to him-  
-she gestures to the Dealer-  
CU- of her hand counting "TEN"  
-who pushes "TEN" towering stacks of "CHIPS" toward her.  
A WAITRESS is right there to take her order.

PATTY PARKER.  
Something fruity please.

TOM MARLOWE.  
And I'll have a beer.

CASINO WAITRESS.  
Tap or bottled?

TOM MARLOWE.  
What ever you have on tap is fine  
hun.

CASINO WAITRESS.  
Yes sir.

He leans in, smiling his charming smile as he says:

TOM MARLOWE.  
What the hell are you doing here?

PATTY PARKER.  
Needed a night out. What are you  
doing here, don't you have a case  
to work?

She pushes half her chips back onto the table, letting them stand on her bet.

The whole table exhales.

Then, it starts:

Bets are placed, gamblers energized by her arrival.

"TOM" watches as, THE DEALER DEALS FROM THE SHOE.

"PATTY" with a black king showing. A seven beneath.

And with a smile she scratches her cards on the table for a hit.

(CONTINUED)

45 CONTINUED: (2)

45

The Dealer gives her an eight. She reveals her cards.

DEALER.

Bust.

He rakes in her chips.

The whole table awes.

"TOM" puts his hand on her arm-

TOM MARLOWE.

It's time to quit.

PATTY PARKER.

But I still have chips to play!

TOM MARLOWE.

Not today you don't, lets get out  
of here.

"PATTY" looks at "TOM" with a look of willingness.

PATTY PARKER.

(looks at the dealer.)

Can you get these credited for me?  
(and slips him 3-chips.)

DEALER.

Yes Miss. And thank you.

"TOM" and "PATTY" head for the bar.

"CASINO BAR:"

The "BARTENDER" leans over the bar-

BARTENDER.

What'll you have.

TOM MARLOWE.

Bud in a bottle.  
(looks over at Patty.)

PATTY PARKER.

That's fine.

TOM MARLOWE.

Two buds.

The "BARTENDER" opens "TWO" bottles of bud beer, and servers them.

"TOM" pay the for the beers.

PATTY PARKER.

So-- now what?

(CONTINUED)

45 CONTINUED: (3)

45

TOM MARLOWE.

I know this after hours club not far from here.

PATTY PARKER.

I thought you'd never ask.

"PATTY" slams down her beer like a pro.

PATTY PARKER.

(sets the bottle on the bar.)

Lets go!

CUT TO:

46 INT.- MS-13 WAREHOUSE DISTRICT.- NIGHT.

46

"MS-13'S AFTER HOURS CLUB."

The club is a dance-till-you-drop "RAVERS CLUB".

We see young and older people packed in the underground "WAREHOUSE."

The music is deafening as strobe lights flood the eye.

It's a dark-and-deep club in the rough-and-tumble "WAREHOUSE" district, young club-goers make the bathroom their first stop.

Scoring and snorting speed is their mission, "The more you do, the more you stay up, the more you dance."

The make-shift bar is built out of old cinder blocks and plywood.

"MS-13" gang members, thugs and new drugs invaded the all-night rave club.

Naked and half naked young and older people press up against each other in a drug fueled dance scene.

ANGLE ON "TOM AND PATTY" as they enter the club from the stairwell, that is packed with "RAVERS"

"PATTY" begins to dance like she a pro in the "RAVE SCENE."

"TOM MARLOWE'S" POV- as he scopes out the club for "MS-13" members who have the same tattoo's as the "PIG MASKED" man.

"PATTY" grinds and twerks to the sound of the music and every now and then wraps her arms around "TOM'S" neck.

But "TOM" is focused on the a "MS-13" member standing by the exit stairwell.

(CONTINUED)

46 CONTINUED:

46

CU- ON "MS-13" member at stairwell, he's got the same tattoo as the "PIG MASKED" man.

"PATTY" who's now got her arms around "TOM'S" neck, plants a kiss on his lips-

PATTY PARKER.  
I'm horny, lets go fuck!

"TOM" still focused on the "MS-13" gang member.

PATTY PARKER.  
Come on, lets go. I'm horny!

TOM MARLOWE.  
(looks at her.)  
Huh? Yeah sure.

And the "TWO" leaves the club.

CUT TO:

47 INT.- TOM MARLOWE'S PRIVATE OFFICE.- NIGHT.

47

The office is dimly lit-

The "TWO" fall into "TOM'S" office as "PATTY" kisses him, she can't control herself and starts to take her cloths off-  
-first she unzips her dress, it drops to the floor-

She looks up at him, into his eyes; they are so close.

"TOM" steps back some and gets a good look at her in just her white bra and panties, she's beautiful, toned hard body.

CU- ON "PATTY'S" face, she's has a devilish grin on her face as she bites her lip-

"TOM" stands in awe of her-

PATTY PARKER.  
Well just don't stand there  
staring-- you gonna tap this or  
not?

"TOM" like a boy with his first girl, he starts dropping his pants and pulling off his shirt.

He moves in on her, all's she has to do is tilt her mouth upward... she kisses him. His hands come up across her back, pressing her toward him, her body melting into his, and then...

SHOTS OF THE TWO MAKING LOVE.

DISSOLVE TO:



48 EXT.- MS-13 RAVE CLUB.- DAY. 48

"IT'S RAINING"

"ALLEY BEHIND MS-13 RAVE CLUB"

CUT TO:

49 INT.- BLACK SUV.- DAY. 49

"TOM MARLOWE" is dressed in blue jeans and polo shirt, and a black leather jacket, and black shoes.

"TOM MARLOWE'S" POV- on the "ALLEY ENTRANCE DOOR".

We hear the sound of lite rain hitting the "BLACK SUV", and the "WINDSHIELD WIPERS" clearing the "WINDSHIELD".

The door opens, out walks "THREE MS-13 GANG MEMBERS".

They walk up to a "MINI VAN" green in color, with the front end drivers side fender smashed, and the "WINDSHIELD" cracked.

"TOM" watches as the "MINI VAN" pulls out and drives off.

"TOM" puts his "SUV" in drive and follows them.

CUT TO:

50 EXT.- MS-13 RAVE CLUB.- DAY. 50

WIDE ANGLE ON THE "MINI VAN" AND "TOM'S SUV" DRIVING OFF.

CUT TO:

51 INT.- BLACK SUV.- CONTINUOUS. 51

"TOM MARLOWE" follows the "MINI VAN" south down "FORT STREET" to "DRAGOON STREET" and on to "ARMY STREET". And stops at a house.

"TWO" of the "GANG MEMBERS" get out and walks up to the house, and the "MINI VAN" drives off.

"TOM" follows him down "ARMY STREET" then to "LIVernoISE STREET" where he makes a "RIGHT" onto "LIVernoISE STREET" and down to "VERNOR HWY", where he makes a "RIGHT" onto "VERNOR HWY" and down to "FERDINAND STREET" where he turns "RIGHT" and to an "TWO-STORY" house. He parks the "MINI VAN"-

CUT TO:

52 INT.- MINI VAN.- DAY. 52

The "MS-13" gang member checks his "CELL PHONE" for text messages-

(CONTINUED)

52 CONTINUED:

52

"THEN!"

Suddenly the passengers side door opens-

ANGLE ON "MS-13 GANG MEMBER", jumping in his seat, he's surprised-

"TOM MARLOWE" hops into the "MINI VAN" with his "9.mm" in his hand, and shuts the door.

TOM MARLOWE.

Don't say a word, or I'll put a fucking big hole in you.

"TOM'S" POV- on the gang member.

TOM MARLOWE.

Put the phone down. Now drive.

MS-13 GANG MEMBER.#1

Okay, where?

TOM MARLOWE.

Just drive, I'll tell you where to turn.

CUT TO:

53 EXT.- A SERVICE ROAD.- DAY.

53

"THE RAIN HAS STOPPED"

We follow the "MINI VAN" to an old burned out building on the "NORTHWEST SIDE" of "DETROIT".

CUT TO:

54 INT.- OLD BURNED OUT BUILDING.- DAY.

54

"TOM MARLOWE" walks behind the "MS-13" gang member.

The building is full of trash, rats, and dead animals, and birds. The smell is sickening, mixed with the smell of fire and trash and dead animals.

It's dark and shadowy in places, with light coming in through the broken windows and doors and burned out roof.

"TOM" walks the "GANG MEMBER" to a large room. It's dimly lighted with a "CHAIN AND HOOK" hanging from the ceiling.

The "MS-13" gang member is scared, but defiant towards "TOM"

TOM MARLOWE.

Stop walking and turn around.

The "GANG MEMBER" turns around.

(CONTINUED)

54 CONTINUED:

54

We see "TOM" throw him a set of "HANDCUFFS"

TOM MARLOWE.

Put them on.

MS-13 GANG MEMBER.#1

Fuck you, I ain't putting no cuffs on.

TOM MARLOWE.

Put them on!

He throws the "CUFFS" on the floor.

MS-13 GANG MEMBER.#1

No!

TOM MARLOWE.

I'm gonna tell you one more time.  
Pick up the cuffs and put them on!

MS-13 GANG MEMBER.#1

Fuck you holmes!  
(and spits at Tom.)

Without a word "TOM" shoots him in the "FOOT"-

"PFFFT!"

-dropping him to his knees, filling his "FOOT" with blood,  
and sending him in screaming pain.

MS-13 GANG MEMBER.#1

AAAAAH! FUCK!!

TOM MARLOWE.

(calmly.)

Now put the cuffs on.

The "MS-13" gang member reaches for the "HANDCUFFS", he's  
shaking in pain, as he puts them on.

MS-13 GANG MEMBER.#1

What the fuck do you want vato?

TOM MARLOWE.

Stand up.

He stands up, and is hunched over a bit because of his  
"FOOT".

"TOM" walks over and grabs a "CHAIR", he carries it over to  
him-

TOM MARLOWE.

Stand on it.

(CONTINUED)

54 CONTINUED: (2)

54

MS-13 GANG MEMBER.#1

What?

TOM MARLOWE.

I said stand on it.

He stands on the "CHAIR".

TOM MARLOWE.

Grab the hook and hook yourself.

He hooks himself-

TOM MARLOWE.

I thought you guys were supposed to be these thought guys. You a pussy!

"TOM" suddenly kicks the "CHAIR" out from under him.

The "MS-13" gang member is hanging by the "HANDCUFFS".

"TOM" puts his gun in it's holster under his left arm.

Then "TOM" walks over to the "MS-13" gang member and undoes his pants, and pulls them off of him.

MS-13 GANG MEMBER.#1

You gonna suck my dick now ese?

TOM MARLOWE.

No. You are!

"TOM" pulls a "KNIFE" out from his pocket, opens it and puts the "KNIFE BLADE" under his "BALLS".

CU- On "GANG MEMBERS" face, his eye's are wide, his mouth is opened wide, he tries to scream, but nothing comes out.

TOM MARLOWE.

Where is the Congressman's daughter?

MS-13 GANG MEMBER.#1

Who? I don't know who your talking about.

"TOM" slowly slides the "KNIFE BLADE" across the underside of his "BALLS"-

MS-13 GANG MEMBER.#1

(he screams.)

AAAAAAAAAAH!!

-blood drips down to the floor, pooling and mixing with the blood from his "FOOT".

(CONTINUED)

TOM MARLOWE.

What was that you were saying? Now  
where's the girl at?

MS-13 GANG MEMBER.#1

Fuck you! FUCK YOU MOTHERFUCKER!!

"TOM" draws the "KNIFE BLADE" towards him, up the center of  
his "BALLS".

MS-13 GANG MEMBER.#1

AAAAAAAAAAAAAH!!

The pain is unbearable for him to handle, he's crying as  
blood drips from his "BALLS" and "FOOT".

MS-13 GANG MEMBER.#1

Okay, okay-- I'll tell you...

TOM MARLOWE.

Where is she?

MS-13 GANG MEMBER.#1

Manny's crib.

TOM MARLOWE.

Where is Manny's crib?

MS-13 GANG MEMBER.#1

On green street.

TOM MARLOWE.

Where on green street?

MS-13 GANG MEMBER.#1

Big house, middle of the block,  
southwest side.

TOM MARLOWE.

How will I know it's his?

MS-13 GANG MEMBER.#1

Bars on the windows and doors. It's  
the only one. Are you gonna kill  
me?

TOM MARLOWE.

(calmly.)

Yes.

"TOM" pulls out his "9.mm" from under his arm and puts the  
barrel to the underside of his "CHIN"-

"THEN!"

"PFFFT!"

(CONTINUED)

54 CONTINUED: (4)

54

We see the "GANG MEMBERS" head fly back, then hangs down with blood, teeth, and brains dripping to the floor.

"TOM" returns his gun to it's holster, then cuts off his "DICK"-

TOM MARLOWE.

Here suck on this.

-and puts it in his mouth.

DISSOLVE TO:

55 EXT.- BLACK MAILERS HOUSE.- NIGHT.

55

"THAT NIGHT"

"MANNY'S CRIB".

The streets are quiet, a flicker from a window of the house.

"TOM", still dressed in his jeans and polo shirt and black leather jacket, drives his "SUV" past the house and slowly parks about "3-4 HOUSES" away.

CUT TO:

56 INT.- BLACK SUV.- NIGHT.

56

"TOM" shuts off his engine, removes his seat belt and opens his "GLOVE BOX" and pulls out a "BLACK SILENCER".

He removes his "9.mm" from under his jacket and screws on the "SILENCER", drops the clip and checks it, he taps it on the dashboard and shoves it back in the "9.mm", pulls the slide back, releases it, locked and loaded.

He puts on a ball cap backwards.

"TOM MARLOWE'S" POV- as he looks out around all sides of the "SUV'S" windows.

"ALL'S CLEAR!"

He gets out of the "SUV" and puts the "9.mm" under his arm, and quietly shuts the door-

-he casually approaches the house, walks up the steps and knocks on the front "BARRED GATE" door.

"KNOCK!", "KNOCK!", "KNOCK!".

The door opens-

KIDNAPPER #1.

Yeah. What you want?

(CONTINUED)

56 CONTINUED:

56

TOM MARLOWE.

I was told you got some rich pussy  
for sale.

KIDNAPPER #1.

I don't know what your talking  
about ese

TOM MARLOWE.

Carlos said you got some fine pussy  
for sale bra.

KIDNAPPER #1.

Carlos sent you?

TOM MARLOWE.

Yeah said I better hit it before  
it's blowed out.

ANGLE ON "KIDNAPPER #1" as he pauses, then opens the "BARRED  
GATE".

TOM MARLOWE.

Coo.

DISSOLVE TO:

57 INT.- BLACK MAILERS HOUSE.- CONTINUOUS.

57

The house is dark, with only the TV-flickering in the other  
room.

KIDNAPPER #1.

It's fiddy ese'

TOM MARLOWE.

Fifty bucks?

KIDNAPPER #1.

You want it or not?

TOM MARLOWE.

Yeah I want it.

"TOM" reaches into his front pocket and pulls out a large  
bank roll-

"KIDNAPPER #1" POV- on the large bank roll.

-he peals off a "\$ 50.00 DOLLAR BILL" and hands it to him.

TOM MARLOWE.

Here you go, \$ 50.00 dollars.  
Where's she at?

The "KIDNAPPER #1", takes him to the back room-

(CONTINUED)

57 CONTINUED:

57

-he opens the bedroom door-

"THEN"

"PFFFT"

His brains paints the wall and door-

-as he drops to the floor.

Without missing a beat, "TOM" turns around and walks into the living room-

"TOM MARLOWE'S" POV- on the other "THREE KIDNAPPERS" who are playing a video game and drink beers.

He shoots "TWO" well-placed shots into "TWO" of the "KIDNAPPERS" heads-

"PFFT!", "PFFT!", "PFFT!", "PFFT!".

-killing them in their seats painting the "TV SCREEN" with brains.

ANGLE ON THE "THIRD KIDNAPPER", who's shocked and scared at the sight.

ANGLE ON "TOM" as he places a shot in the "KIDNAPPER #3" shoulder-

"PFFFT!"

-dropping him to the floor where he stands.

"TOM" walks over to the "KIDNAPPER" and looks down at him.

"TOM'S" POV- the "KIDNAPPER #3" as he tries to crawl away from "TOM", his eye's are big and full of fear.

TOM MARLOWE.

(calmly.)

Where you going?

"TOM" walks over to him and steps on his shoulder he just shot him in-

KIDNAPPER #3.

(screams.)

AAAAAH!

Blood squirts from his shoulder as "TOM" mashes down on him, sending him in frantic of pain.

TOM MARLOWE.

Wheres Manny?

(CONTINUED)



57 CONTINUED: (2)

57

KIDNAPPER #3.  
AAAAAAH FUCK YOU!!

"TOM" shoots him in his right knee- "PFFFT!"

KIDNAPPER #3.  
AAAAAAH!

TOM MARLOWE.  
One more time. Wheres Manny?

KIDNAPPER #3.  
At the club.

TOM MARLOWE.  
What club? Where?

KIDNAPPER #3.  
Warehouse, MAN!

TOM MARLOWE.  
Now was that so hard?  
(THEN.)

"PFFFT!"

A well placed shot to the head, blood pools on the floor.

"TOM" puts his "9.mm" under his arm and walks to the back bedroom-

-he pushes open the door-

"BACK BEDROOM"

"TOM'S" POV- on the "CONGRESSMAN'S" daughter.

She's drugged out, curled up in a dirty, blood stained blanket on an old dirty mattress.

"TOM" steps over the dead "MS-13" gang members body.

ANGLE ON "TOM" as his heart goes out to her, he kneels and wraps her up in the blanket and carries her out to his "SUV".

CUT TO:

58 INT.- THE HOUSE OF DR. JOHNSON.- NIGHT.

58

"DR. PAMELA DENISE JOHNSON", tall blonde older woman in her 50s, shes dressed in sweat pants and a sweat shirt, gray in color with slippers and a house coat.

She's an old trusted friend.

(CONTINUED)

58 CONTINUED: 58

We see the "CONGRESSMAN'S" daughter laying on the bed, she's cleaned up and sleeping.

CUT TO:

59 INT.- THE HOUSE OF DR. JOHNSON.- CONTINUOUS. 59

"KITCHEN"

A large "KITCHEN", very clean, everything in it's place.

DR. JOHNSON.

Tom-- she needs to be in a hospital.

TOM MARLOWE.

She can't go to a hospital Pam-- They'll find her and kill her.

DR. JOHNSON.

Who Tom?

TOM MARLOWE.

Just keep her here, I'll call you in the morning.

DR. JOHNSON.

Tom-- find who ever did this to her and kill'em!

TOM MARLOWE.

I intend too.

He leaves out of the "KITCHENS" back door.

CUT TO:

60 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY. 60

"TOM MARLOWE" full of anger, speedily walks over to his "BAR" takes off his jacket and sets it on the "BAR", and walks behind it-

-he moves "TWO" bottles of "SCOTCH WHISKEY" over and lightly pushes in the "BAR MIRROR"-

CU- On "BAR MIRROR" opening-

-revealing a number of PISTOLS, SILENCERS, a SUBMACHINE GUN, and AMMUNITION. Intimidating hardware.

He unlocks a drawer below him, pulls it open-

CU- on drawer revealing a "BLACK BULLET-PROOF VEST"

He takes off his shoulder holster and weapon, and puts on the vest-

(CONTINUED)

60 CONTINUED:

60

"TOM" grabs the "SUBMACHINE GUN", takes a "SILENCER" and screws it onto the barrel of the "SUBMACHINE GUN"-

-he pulls back the slide, studies the weapon with a keen eye, releases it, carefully loads a clip with bullets, and slides it into the weapon: "LOCKED AND LOADED."

He sets the hardware on the "BAR" behind him.

"TOM" grabs "SIX- 9.mm CLIPS" and puts them in his "VESTS" pockets.

And puts his shoulder holster and weapon back on and then his jacket.

He picks up the "SUBMACHINE GUN", and heads for the door-  
-and leaves.

CUT TO:

61 EXT.- GARAGE PARKING LOT.- DAY.

61

"TOM" walks up to his "SUV" and walks around to the back end-

-opens the back hatch and puts the "SUBMACHINE GUN", under a blanket.

He closes the back hatch, opens the front door-

62 INT.- BLACK SUV.

62

-slides inside, starts the engine-

63 EXT.- GARAGE PARKING LOT.- CONTINUOUS.

63

-and drives off.

CUT TO:

64 EXT.- MS-13 RAVE CLUB.- DAY.

64

"ALLEY"

"TOM" pulls up behind an over-flowing "DUMPSTER"-

-and parks.

65 INT.- BLACK SUV.

65

-he shuts off the engine, exits the "SUV"

66 EXT.- MS-13 RAVE CLUB.- CONTINUOUS.

66

Opens the back hatch and removes the "SUBMACHINE GUN" from under the blanket.

(CONTINUED)

66 CONTINUED:

66

He closes the back hatch-

-and walks towards the clubs "ALLEY" entrance.

CROSSFADE:

67 INT.- MS-13 RAVE CLUB.- DAY.

67

He enters the clubs first floor, the docks bay doors are locked, it's dimly lighted as "TOM" slowly weaves himself through the "WAREHOUSE" floor, being careful to stay in the "SHADOWS"-

-his "SUBMACHINE GUN", at the ready as he reaches the "STAIRWELL" down to the "RAVE CLUB".

"TOM'S" POV- as he slowly moves down the dark "STAIRWELL"-

-he's calm and alert, breath steady.

-he takes "ONE" step at a time, checking behind him and in front of him.

He looks over the railing, down to the floor below.

"TOM'S" POV- on "TWO" gang members passing a joint back and forth.

He shoots the "TWO" standing smoking the joint, "TWO" shots each-

"PFFFT!", "PFFFT!", "PFFFT!", "PFFFT!"

"TWO" shots in the back, "ONE" in the head dropping them where they stand.

"TOM" continues down the "STAIR CASE", calm and alert.

He walks past the "TWO" dead "GANG MEMBERS" to a support beam off to the right, he stands behind it and takes aim-

"TOM'S" POV- at "GANG MEMBER" talking on his cell phone.

He fires "TWO" shots-

"PFFFT!", "PFFFT!"

-dropping him to the floor.

We hear the sound of someone speaking from the cell phone.

VOICE ON PHONE. (O.S.)

(a females voice.)

Hello, hello. Are you there?

"TOM" picks up the phone-

(CONTINUED)

67 CONTINUED:

67

TOM MARLOWE.  
He'll call you back.

VOICE ON PHONE. (O.S.)  
Who is this?

"TOM" drops the cell phone and stomps on it.

"STOMP!", "CRACK!"

Without missing a beat "TOM" then turns to his "CENTER" and shoots the on coming "GANG MEMBER", "TWO" shots-

"PFFFT!", "PFFFT!"

-dropping him in his tracks.

"TOM" walks towards an "OFFICE ROOM" he's careful with his steps as he gets closer-

CUT TO:

68 INT.- MS-13 RAVE CLUB.- DAY.

68

"OFFICE ROOM"

We see "TWO" gang members and a female "HOOD RAT" she's bent over naked.

The "TWO" gang members are tag teaming the "GIRL"-

"ONE" is fucking her from behind and the other is in front of her getting head.

GANG BANGER-#2.  
Yeah chika suck harder.

CROSSFADE:

"BACK ON TOM".

As he walks closer and closer to the "OFFICE ROOM"

We hear the sounds of the "TWO" having sex with the "GIRL".

CROSSFADE:

"OFFICE ROOM"

The "GIRL" now on her back on a table, her legs in the air as "ONE" of the "GANG MEMBERS" is fucking her-

-her head is turned to the side as she sucks off the other "GANG MEMBER"

CUT TO:

(CONTINUED)

68 CONTINUED:

68

"TOM'S" POV- as he stands in the doorway-

Without hesitation he fires "TWO" shots in each "GANG MEMBER".

"PFFFT!", "PFFFT!", "PFFFT!", "PFFFT!"

Killing the "GANG MEMBER" fucking the "GIRL" and dropping the other to the floor.

The "HOOD RAT" is startled as she sits up with blood and brains on her stomach and face-

-she tries to scream-

"THEN!"

"PFFFT!"

A well placed shot to her forehead, laying her back down on the table.

"TOM" walks over to the other "GANG MEMBER" on the floor-

screaming in agonizing pain, blood gushing from his leg and side.

"TOM" standing over him, gun pointed at his head.

TOM MARLOWE.

Wheres Manny"

GANG BANGER-#3.

(coughs.)

FUCK YOU!

"TOM" kneels over next to him, and sticks his finger into the wounded right leg, sending him into a screaming frenzy, blood squirting out.

GANG BANGER-#3.

(screaming.)

AAAAAAAHAH!

TOM MARLOWE.

(calm.)

Where did you say he was?

And pushes his finger deeper in his wound.

He screams like a little girl.

GANG BANGER-#3.

AAAAAAAHAH! Please stop!

TOM MARLOWE.

Wheres Manny?

(CONTINUED)

68 CONTINUED: (2)

68

GANG BANGER-#3.  
 (in pain.)  
 He's meeting some rich old bitch in  
 the park.

TOM MARLOWE.  
 What park?

GANG BANGER-#3.  
 Hines park-- Off Ford road.

TOM MARLOWE.  
 I know where the fucks it at, where  
 in the park dumbass?

GANG BANGER-#3.  
 On Hines drive, by Inkster road  
 somewhere.

"TOM" places a shot between his eyes.

"PFFFT!"

FADE TO BLACK.

69 EXT - HINES PARK. - DAY.

69

"DEARBORN MICHIGAN, INKSTER."

*Note*

*SINCE THE EARLY 1900'S, HINES PARK HAS BEEN A RECREATIONAL GEM ALONG HINES DRIVE IN WAYNE COUNTY. THE BEAUTIFUL PARK SPANS SEVERAL CITIES IN WAYNE COUNTY, INCLUDING NORTHVILLE, PLYMOUTH, LIVONIA, WESTLAND, GARDEN CITY, AND DEARBORN HEIGHTS. IT'S COMPRISED OF 20 PARK SEGMENTS, AND THE PARK HAS MANY SOCCER FIELDS, BASEBALL DIAMONDS, PLAYGROUNDS, PICNIC AREAS, AND MUCH MORE.*

WIDE SHOT OF THE PARK.

Cars passing each other down "HINES DRIVE" it's a "TWO LANE HWY".

We see "TWO" vehicles parked side by side. "ONE" a "WHITE CADILLAC SUV" and the other a "CHEVY MONTE CARLO LOWRIDER".

CUT TO:

70 EXT.- A SERVICE ROAD.- DAY.

70

"HINES PARK".

WIDE ANGLE ON "TOM MARLOWE'S" "BLACK SUV" that is parked on the over pass bridge.

CUT TO:

- 71 INT.- BLACK SUV.- DAY. 71  
 "TOM'S" POV- as he watches the "TWO" vehicles through binoculars-
- CUT TO:
- 72 INT.- WHITE CADILLAC SUV. 72  
 We see "MANNY MS-13 GANG MEMBER" talking to "CYNTHIA PARKER".  
 We hear vague ad-lib mutterings from the "TWO"
- CUT TO:
- 73 INT.- BLACK SUV.- CONTINUOUS. 73  
 We hear "TOM'S" cell phone ring.  
 "MUSIC PLAYS"
- TOM MARLOWE.  
 Yeah!
- CUT TO:
- 74 INT.- BLACK MAILERS HOUSE.- DAY. 74  
 The house is full of "COPS, with "OFFICERS" coming and going in and out of the house.  
 BEGIN INTERCUTS BETWEEN "TOM MARLOWE AND OFFICER RON"  
 "OFFICER RON" walks off to another room of the house by himself.
- OFFICER RON.  
 (in a low pissed voice.)  
 I'm in a MS-13 house in Detroit,  
 and it looks like someone was very  
 pissed off at them. Was it you Tom?
- 75 INT.- BLACK SUV.- CONTINUOUS. 75  
 TOM MARLOWE.  
 Yeah it was me Ron.
- 76 INT.- BLACK MAILERS HOUSE.- CONTINUOUS. 76  
 OFFICER RON.  
 Fuck Tom! There's dead  
 motherfuckers everywhere! What the  
 fuck are you into? Shit! Do you  
 know how much shit your in?
- 77 INT.- BLACK SUV.- CONTINUOUS. 77  
 Looking through the binoculars-

(CONTINUED)



77 CONTINUED:

77

TOM MARLOWE.  
Yeah, I'll talk to you later I  
gotta go.  
(and hangs up the phone.)

"END INTERCUTS"

CUT TO:

78 EXT - HINES PARK. - CONTINUOUS.

78

We see "MANNY" get out of the "WHITE CADILLAC SUV" and he gets into his car.

The "WHITE CADILLAC SUV" backs up and pulls out onto the "SERVICE ROAD" and leaves-

"MANNY" starts his car, backs up and pulls out onto the "SERVICE ROAD"

CUT TO:

79 INT.- BLACK SUV.- CONTINUOUS.

79

"TOM" starts his engine, puts it in drive and follows "MANNY"

BEGIN INTERCUTS BETWEEN INTERIORS AND EXTERIORS OF THE VEHICLES.

80 EXT.- A SERVICE ROAD.- CONTINUOUS.

80

"TOM" drives up behind "MANNY'S LOWRIDER" he on his ass close as close can be-

81 INT.- MANNYS LOWRIDER.- DAY.

81

"MANNY" looks into his review mirror-

"MANNY'S" POV- on "TOM'S SUV" riding his ass end, alls he sees is "SUV" front grill-

MANNY.  
Get off my ass ese'

82 EXT.- A SERVICE ROAD.- CONTINUOUS.

82

"THEN!

"BAM!"

"TOM" rams the "LOWRIDER", pushing him 6-7 feet forward-

83 INT.- MANNY'S LOWRIDER.- CONTINUOUS.

83

-jerking him forward in his seat.

(CONTINUED)

83 CONTINUED: 83

MANNY.  
What the fuck cabrón!

"MANNY" then crushes the gas pedal underfoot-

84 EXT.- A SERVICE ROAD.- CONTINUOUS. 84

Pushing his speed up to "85-mph", the sound of his big block engine roars as he speeds off-

85 INT.- BLACK SUV.- DAY. 85

"TOM" smashes on his gas pedal-

86 EXT.- A SERVICE ROAD.- CONTINUOUS. 86

-as the distance between them grows smaller, in this game of bumper cars-

"TOM" closes in on the "LOWRIDER"-

"TOM" hard on his ass, picks up speed-

87 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 87

"MANNY" braces himself with a "WHITE KNUCKLE" grip, his eye's are getting bigger and bigger, eyes wide with horror...

-and then-

88 EXT.- A SERVICE ROAD.- CONTINUOUS. 88

"TAG!"

"TOM'S SUV"

-hits the "LOWRIDER" with a force to send him swerving left and right and out of control-

89 INT.- MANNYS LOWRIDER.- CONTINUOUS. 89

"MANNY'S" eyes wide, he wants to scream but nothing comes out-

CU- on "MANNY'S" face in horror.

"MANNY" violently twists the steering wheel-

-but loses control of the vehicle-

90 EXT.- A SERVICE ROAD.- CONTINUOUS. 90

-sending it toppling end over end, cart-wheeling amidst a cloud of debris, before landing upside down-

91 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 91  
 "MANNY" hanging from his seat, his belt keeping him in place, stunned and bleeding-  
 -from his forehead and arm, and a cut above his right eye.

92 EXT.- MANNYS LOWRIDER. 92  
 Smoke and the smell of gas fills the air-  
 CUT TO:

93 INT.- MANNY'S LOWRIDER TRUNK. 93  
 CU- of "GAS" pouring into The "LOWRIDER'S" trunk.  
 CUT TO:

94 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 94  
 "MANNY" struggles to get out, blood running down his face, the dashboard crushed on his lap, he's trapped-  
 -his breathing is heavy and his heart-rate is racing-  
 We hear the sounds of footsteps coming up to the car-  
 MANNY.  
 HELP!, HELP!

"MANNY'S" POV- sees the leg of a man.

95 EXT.- MANNY'S LOWRIDER. 95  
 The foot of the man "TAPS" the door-  
 "TAP!", "TAP!"

96 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 96  
 MANNY.  
 Help me man!

"MANNY'S" POV- as the man drops to one knee.

97 EXT.- MANNY'S LOWRIDER. 97  
 "TOM'S" POV- bends down and looks in the "LOWRIDER" at "MANNY'S" face.  
 CUT TO:  
 The underside of the "LOWRIDER"  
 ANGLE ON THE GAS POURING OUT OF THE TRUNK OF THE CAR.  
 The gas runs onto the ground and pools around it-  
 (CONTINUED)

97 CONTINUED: 97

ANGLE ON "TOM MARLOWE'S" face, he's smiling like a kid in a candy store.

TOM MARLOWE.  
(calmly.)  
Hi Manny. You don't know me but the  
Congressman says hi.

98 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 98

CU- on "MANNY'S" face, his face full of blood and a look of surprise on it.

MANNY.  
Who the fuck are you?

TOM MARLOWE.  
I'm the guy that killed you, bye!

MANNY.  
FUCK YOU ESE'!

99 EXT.- MANNY'S LOWRIDER. 99

Then "TOM" stands up and walks away from the car.

ANGLE ON THE POOL OF GAS ON THE GROUND.

the car smoking, wheels spinning-

We hear a "ZIPPO LIGHTER" click open-

"CLICK!"

-then "POOF!"-

-a spark, then a flame-

ANGLE ON "TOM" as he walks away from the burning car-

ANGLE ON THE "LOWRIDER" as fire fully engulfs the car in fire-

100 INT.- MANNY'S LOWRIDER.- CONTINUOUS. 100

Flames sweep from the back of the car to front and cover "MANNY'S" body in a blanket of flames.

101 EXT.- A SERVICE ROAD.- CONTINUOUS. 101

We can hear the screams of "MANNY" as he's burned alive-

"THEN"

-and explodes-

"BOOM!"

(CONTINUED)

101 CONTINUED: 101

ANGLE ON "TOM'S SUV" as he drives off slowly-  
-past the burning "LOWRIDER".

102 INT.- BLACK SUV.- CONTINUOUS. 102

"TOM'S" POV- on the burning "LOWRIDER"

TOM MARLOWE.  
(smiles.)  
See ya Manny!

"END INTERCUTS"

103 EXT.- A SERVICE ROAD.- CONTINUOUS. 103

We see "TOM'S SUV" drive off and out of sight.

CUT TO:

104 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY. 104

"TOM MARLOWE" is at his desk, he is backing up the "FLASH DRIVE" on the "CONSPIRATORS" that are "BLACKMAILING" the "CONGRESSMAN" onto another "FLASH DRIVE" for safe keeping.

CU- on computer monitor screen with a pop-up window showing a progress bar backing up the "FLASH DRIVE".

"TOM" picks up the phone and calls "OFFICER RON"

TOM MARLOWE.  
Yeah it's me. Meet me at my office  
(looks at his watch.)  
in 3-hours. I'll explain  
everything then.  
(hangs up the phone.)

He dials another number (cell phone)-

TOM MARLOWE.  
Congressman. Tom Marlowe, you home?  
Stay there. No I'll come to you.  
Right.  
(hangs up the phone.)

He dials another number (cell phone)-

TOM MARLOWE.  
Patty! Meet me at your house. Oh  
your home. Stay there I'll be right  
there. Yeah see ya kid.

"TOM" pulls the "FLASH DRIVES" out from his computer, puts "ONE" in his pocket and the "OTHER ONE" he puts in his "FLOOR SAFE" under his desk.

(CONTINUED)

104 CONTINUED:

104

ANGLE ON FLOOR SAFE UNDER HIS DESK.

CU- on "TOM'S" hand tapping in the safe codes-

"BEEP!"

-it opens up-

He puts the "FLASH DRIVE" in the safe and closes it.

"BEEP!"

"TOM" walks up behind his "BAR" and pours himself a "STIFF DRINK"

He slams it down in "ONE" gulp, sets the glass on the "BAR"

Walks over to the door, opens it-

-and leaves.

CUT TO:

105 EXT.- PATTY PARKER MANSION.- DAY.

105

"TOM" is standing at the front door, he rings the bell.

The door opens and it's the "BUTLER"-

BUTLER.

Yes Mr. Marlowe, please come in.

"TOM" goes in-

DISSOLVE TO:

106 INT.- PATTY PARKER MANSION.

106

"TOM" stands in the vestibule-

BUTLER.

Miss Parker is just dressing,  
she'll be right down. Would you  
like a drink sir?

TOM MARLOWE.

Yes that'll be nice, whiskey,  
scotch if you have it.

BUTLER.

Yes sir.

"TOM" walks into the "LIVING ROOM"-

"LIVING ROOM"

(CONTINUED)

He takes a seat on the sofa, his mood is uneasy as he thinks how he's gonna tell "PATTY" about her mothers doings.

ANGLE ON THE "BUTLER" as he brings in "TOM'S" drink on a silver tray.

BUTLER.  
Your drink sir.

TOM MARLOWE.  
(takes the drink.)  
Oh, thanks.

"TOM" takes a sip from the glass-  
-the drink is strong, but smooth going down.

ANGLE ON ENTRANCE OF LIVING ROOM, as "PATTY" walks in.

She's dressed in jeans, and a tee-shirt and sneakers. Her hair is pulled back in a ponytail, shes a sight for sore eyes.

PATTY PARKER.  
Hi Tom!

"TOM" stands up and turns around-

"TOM'S" POV- on "PATTY"

TOM MARLOWE.  
WOW! You look great!!

PATTY PARKER.  
(smiles.)  
Thank you.

She walks over and gives him a kiss and a hug, she leaves "PINK" lipstick on his mouth-

PATTY PARKER.  
(giggles.)  
Ha, ha.

-and wipes it off with her thumb.

TOM MARLOWE.  
Thanks.

PATTY PARKER.  
So-- what we gonna do today?

TOM MARLOWE.  
(soberly.)  
Do you have a laptop close by?

He pulls out the "FLASH DRIVE" from his jacket pocket.

(CONTINUED)

PATTY PARKER.

Yeah sure, it's in my room, let me go get it.

"PATTY" runs off like a 16-year old girl on her first date.

"TOM" is nervous, he doesn't want to hurt her with the information he's about to tell her.

He picks up his drink-- looks at it, and slams it down.

ANGLE ON THE ENTRANCE as "PATTY" returns with the laptop in hand.

She walks over to the sofa where "TOM" is sitting and sets the laptop on the coffee table-

She smiles at him, and opens the laptop up.

PATTY PARKER.

Here you go sweetie.

TOM MARLOWE.

(shakes his head.)

Sweetie? Okay.

"TOM" inserts the "FLASH DRIVE" into the laptop-

CU- ON THE LAPTOP SCREEN AS IT LOADS THE FILES ONE ON TOP OF THE OTHER.

"TOM" turns the laptop away from "PATTY'S" view.

A beat.

She looks at him, with her big beautiful brown eye's.

TOM MARLOWE.

How much do you know about your mothers business doings?

PATTY PARKER.

Not much, why?

TOM MARLOWE.

(hesitant.)

Patty-- what I have to show you-- well your mother--

PATTY PARKER.

My mother what Tom?

TOM MARLOWE.

(takes a deep breath.)

I found some dealings your mother is involved in on a case I'm working on.

(CONTINUED)



PATTY PARKER.

What case? And what's she doing?

TOM MARLOWE.

She's been draining your trust fund.

PATTY PARKER.

WHAT?

TOM MARLOWE.

Here look.

"TOM" opens the laptop and shows her the files.

"PATTY'S" POV- on the laptop screen, shes horrified at what she sees.

PATTY PARKER.

(pissed.)

How long has she been doing this?  
That bitch!

(she cries.)

TOM MARLOWE.

It's been going on for some time  
Patty.

"TOM" puts his arms around her and consoles her-

-he lifts her head up, her makeup is a mess-

"TOM'S" POV- on "PATTY'S" face, he wipes the tears from her eye's with his thumb.

TOM MARLOWE.

It's gonna be alright Patty. I put a stop to it and I have taken your mother off your trust, your the only one who can touch it. You and you alone, okay.

PATTY PARKER.

(sad face.)

Okay. But why did she do it Tom?

TOM MARLOWE.

She fell in with some really bad people, sweetie.

"PATTY" suddenly pulls back and looks at "TOM".

PATTY PARKER.

Sweetie?

They both laugh-

(CONTINUED)

106 CONTINUED: (4)

106

TOM MARLOWE.

Go fix your face, I gotta meet  
someone in an hour.

"PATTY" kisses "TOM", and runs up to her bed room to wash  
her face and fix her makeup.

CUT TO:

107 INT.- HOME OF CONGRESSMAN DENNIS MORGAN.-DAY.

107

"PATTY and TOM" are standing in the "CONGRESSMAN'S" living  
room.

ANGLE ON THE ENTRANCE DOOR AS THE "CONGRESSMAN" ENTERS.

The "CONGRESSMAN" walks in with his hand out as to shake  
"TOM'S" hand.

CONGRESSMAN MORGAN.

Tom.

TOM MARLOWE.

Congressman. I'd like you to meet  
Patty Parker, I believe you know  
her mother Cynthia Parker.

CONGRESSMAN MORGAN.

(looks at Tom.)

Yes, yes I do know you mother. It's  
nice to meet you Patty.

PATTY PARKER.

(shakes his hand.)

It's nice to meet you Congressman.

CONGRESSMAN MORGAN.

So Tom. What can I do for you?

TOM MARLOWE.

Drop the act Congressman, you can  
speak freely with her in the room.

The "CONGRESSMAN" smiles at the "TWO" and shows them a seat.

CONGRESSMAN MORGAN.

Please have a seat. Can I get you  
anything, a drink, coffee?

TOM MARLOWE.

No. But you might need one.  
Congressman I found your daughter  
Jill. She's fine, I have her in  
good hands. But she's gonna need  
some help, they really abused her a  
lot.

(CONTINUED)

107 CONTINUED:

107

CONGRESSMAN MORGAN.

How bad?

TOM MARLOWE.

Lets just say a lot, for right now.

CONGRESSMAN MORGAN.

Well can I see her, where is she?

TOM MARLOWE.

Like I said I have her in good hands.

CONGRESSMAN MORGAN.

What-- what about the kidnappers?

TOM MARLOWE.

They won't be bothering you no-more.

"TOM" pulls out the "FLASH DRIVE"-

TOM MARLOWE.

You need to see this.

CONGRESSMAN MORGAN.

What is it?

TOM MARLOWE.

It's why they kidnapped your daughter.

"TOM" stands up, as does "PATTY"-

TOM MARLOWE.

I'll be seeing you Congressman.

-and walks to the door.

"TOM" turns around-

TOM MARLOWE.

Oh, you can send my payment to my office-- I hope it all works out for you sir.

-and leaves the room.

CUT TO:

108 EXT.- HOME OF CONGRESSMAN DENNIS MORGAN.

108

"PATTY and TOM" are coming out of the house-

- "TOM" shuts the door behind him and they walk over to his "SUV". "TOM" opens the passenger side door for "PATTY", and she gets in.

(CONTINUED)

108 CONTINUED: 108

He walks around to the drives side door and opens it-

109 INT.- BLACK SUV. 109

-and gets in-

"PATTY" leans over to "TOM" and kisses him.

TOM MARLOWE.

(stunned.)

What was that for?

PATTY PARKER.

No reason, just wanted to kiss you.

TOM MARLOWE.

You-- just wanted to kiss me?

PATTY PARKER.

Yes. Now drive silly.

"TOM" shakes his head, like she's crazy, and starts the engine-

-and the "TWO" drive off.

CUT TO:

110 INT.- TOM MARLOWE'S PRIVATE OFFICE.- DAY. 110

"TOM" is behind his "OFFICE BAR" making drinks for him and "PATTY" who is seated at the "BAR."

Shes looking at him, with a look of "I'm in love with you" in her eyes.

TOM MARLOWE.

So what'll you have?

PATTY PARKER.

A cosmopolitan.

TOM MARLOWE.

A cosmopolitan? I don't serve girlie drinks. Hows about a martini?

PATTY PARKER.

What kind?

TOM MARLOWE.

Hows about a vodka martini?

PATTY PARKER.

You mean like James Bond? No! I'll have a gin martini.

(CONTINUED)

Note

THE "MARTINI" IS A COCKTAIL MADE WITH GIN AND VERMOUTH, AND GARNISHED WITH AN OLIVE OR A LEMON TWIST. OVER THE YEARS, THE MARTINI HAS BECOME ONE OF THE BEST-KNOWN MIXED ALCOHOLIC BEVERAGES.

Note

MAIN ALCOHOL: GIN, INGREDIENTS: 1/2 OZ (1 PART) DRY VERMOUTH, 3 OZ (6 PARTS) GIN. PREPARATION: STRAIGHT: POUR ALL INGREDIENTS INTO MIXING GLASS WITH ICE CUBES. STIR WELL. STRAIN IN CHILLED MARTINI COCKTAIL GLASS. SQUEEZE OIL FROM LEMON PEEL ONTO THE DRINK, OR GARNISH WITH OLIVE. // SERVED: STRAIGHT (OR ON THE ROCKS). STANDARD GARNISH: LEMON TWIST, OLIVE. DRINKWARE: COCKTAIL GLASS.

TOM MARLOWE.

Coming right up.

"TOM" is mixing "PATTY'S" drink for her when the door opens-  
"ANGLE ON DOOR OPENING."

In walks "TOM'S" Secretary "SANDY" with "OFFICER RON" and the "TWO", "DETECTIVES" "MARSHAL and JENNINGS"

"TOM'S" POV- on the "THREE" men.

SECRETARY SANDY.

Gentlemen.

And she leaves the office, closing the door behind her.

TOM MARLOWE.

Hey, look who's here, officer Ron  
and frick and frack. Would you like  
a drink?

ANGLE ON "DETECTIVE JENNINGS", he's pissed and quickly walks  
behind the "BAR"-

DETECTIVE JENNINGS.

(with cuffs in hand.)

Your under arrest hot shot.

(puts the cuffs on him.)

Your coming with me.

PATTY PARKER.

Hey!

TOM MARLOWE.

It's okay baby, I'll see you later  
tonight.

DETECTIVE JENNINGS.

Oh you think so, I'm gonna put you  
so far under the jail you'll think  
your in a Chinese prison. Come on.

(CONTINUED)

110 CONTINUED: (2) 110

"DETECTIVE MARSHAL" opens the door-

The "DETECTIVE" force's "TOM" out of his office-

CUT TO:

111 INT.- TOM MARLOWE'S P.I. OFFICE.- DAY. 111

Secretary "SANDY" is surprised at the arrest.

SECRETARY SANDY.

Do you want me to call your lawyer?

TOM MARLOWE.

No just a cab.

*Note*

*JUST A "CAB" MEANS CALL IN A FAVOR.*

"DETECTIVE MARSHAL" opens the outer door, and the "FOUR" of them leave.

"PATTY" standing in shock at what has just happened, and Secretary "SANDY" makes a phone call.

CUT TO:

112 EXT.- DETROIT POLICE HEADQUARTERS.- DAY. 112

*Note*

*THE DETROIT PUBLIC SAFETY HEADQUARTERS, LOCATED AT 1301 THIRD STREET IN DETROIT, MICHIGAN, IS A LAW ENFORCEMENT AND FIRE DEPARTMENT COMPLEX WHICH HOUSES THE HEADQUARTERS FOR THE DETROIT POLICE DEPARTMENT, DETROIT FIRE DEPARTMENT, DETROIT EMERGENCY MEDICAL SERVICE AS WELL AS A FORENSICS LABORATORY FOR THE MICHIGAN STATE POLICE.*

The sun is shining, the city traffic is lite this time of day. 3 pm.

CUT TO:

113 INT.- DETROIT POLICE HEADQUARTERS.-DAY. 113

"INTERROGATION ROOM"

"TOM" is put into a "INTERROGATION ROOM" by "DETECTIVE JENNINGS"

DETECTIVE JENNINGS.

Take a seat.

TOM MARLOWE.

Can you take theses cuffs off of me?

DETECTIVE JENNINGS.

Shut up!

(CONTINUED)

113 CONTINUED: 113

He leaves the room.

CUT TO:

114 INT.- "INTERROGATION MONITOR ROOM". 114

The "TWO" "DETECTIVES" and "OFFICER RON" are watching "TOM" on "CCTV-MONITORS".

DETECTIVE MARSHAL.

What do you think Ron? You think he'll talk?

OFFICER RON.

Tom?-- no way! He'll be out of here in an hour.

DETECTIVE MARSHAL.

An hour? For murder? He killed at least 20 people, granted they were MS-13. But he still killed them.

OFFICER RON.

I'll bet you-- He'll be let go in an hour. And-- without any charges.

DETECTIVE MARSHAL.

How much?

OFFICER RON.

(puts his hand out.)  
\$100.00 bucks.

"DETECTIVE MARSHAL" thinks a moment-

DETECTIVE MARSHAL.

Your on motherfucker, I'll take that bet.

And the "TWO" shake on the bet.

We see "TOM" sitting handcuffed, he looks up at the camera-

CUT TO:

115 INT.- "INTERROGATION MONITOR ROOM". 115

"DETECTIVE JENNINGS" walks in the room, he's amped up on the arrest of "TOM"

DETECTIVE JENNINGS.

I knew we'd catch the asshole, he's good for the murders.

ANGLE ON "CCTV-MONITORS" as "TOM" smiles at them-

(CONTINUED)

115 CONTINUED:

115

TOM MARLOWE.

Hey, come gets these cuffs off of me.

"OFFICER RON" looks over at the "TWO" DETECTIVES".

OFFICER RON.

Come on man take the cuffs off of him, he ain't going nowhere.

DETECTIVE JENNINGS.

Fuck'em, let him sit.

"DETECTIVE MARSHAL" gets up and leaves the room-

CUT TO:

116 INT.- "INTERROGATION ROOM".- CONTINUOUS.

116

The door opens and in walks "DETECTIVE MARSHAL", he takes out a set handcuff keys from his pocket-

DETECTIVE MARSHAL.

Stand up.

-and removes the handcuffs.

TOM MARLOWE.

Thanks.

DETECTIVE MARSHAL.

So you ready to tell me about it?

TOM MARLOWE.

About what?

DETECTIVE MARSHAL.

Your a suspect in at least 15-20 MS-13 gang members murders.

TOM MARLOWE.

How do you know it was me?

DETECTIVE MARSHAL.

People started showing up dead, every time they'd meet you. We put 2 and 2 together and came up with you.

CUT TO:

117 INT.- "INTERROGATION MONITOR ROOM".

117

ANGLE ON "CCTV-MONITORS"

(CONTINUED)



117 CONTINUED:

117

TOM MARLOWE.

That doesn't prove anything. Gang members die all of the time-- that doesn't mean I did it.

Suddenly the door opens-

ANGLE ON THE DOOR, "TWO" men walk in with the "POLICE CAPTAIN", their in suites, official looking.

DETECTIVE JENNINGS.

Captain.

POLICE CAPTAIN.

Who's in charge here?

DETECTIVE JENNINGS.

I made the collar chief, so I am.

POLICE CAPTAIN.

Let him go.

DETECTIVE JENNINGS.

What? He killed 20 people, I ain't letting him go.

POLICE CAPTAIN.

I said let him go, or I'll have your badge Detective-- let him go, NOW!

Pissed off, "DETECTIVE JENNINGS" walks out of the room-

CUT TO:

118 INT.- "INTERROGATION ROOM".- CONTINUOUS.

118

ANGLE ON DOOR OPENING.

-and into the "INTERROGATION ROOM"-

DETECTIVE JENNINGS.

Your free to go.

DETECTIVE MARSHAL.

What did you just say.

DETECTIVE JENNINGS.

(pissed off.)

COME ON-- GETUP! GET THE FUCK OUTTA HERE!

ANGLE ON "TOM MARLOWE" as he gets up and walks out of the room-

CUT TO:

119 INT.- "INTERROGATION ROOM".

119

"HALLWAY"

"TOM" comes out of the room-

-and is greeted by the "TWO" official looking guys.

TOM MARLOWE.

Hi boys, what took you so long?

ANGLE ON "OFFICER RON" who is standing in the "MONITOR ROOMS" doorway, he has a smile on his face.

TOM MARLOWE.

(looks at officer Ron.)

I'll call you later, Ol buddy.

OFFICER RON.

(waves him off.)

Yeah, yeah see ya later Tom.

Up walks the "TWO" "DETECTIVES", with dumbfounded looks on their faces. They walk up to "OFFICER RON" and watch "TOM MARLOWE" leave with the "POLICE CAPTAIN" and the "TWO" suits.

ANGLE ON THE "DETECTIVES" and "OFFICER RON" standing next to each other.

"OFFICER RON" looks over at "DETECTIVE MARSHAL"

OFFICER RON.

That'll be \$100.00 bucks please.

"DETECTIVE MARSHAL" reaches for his wallet, and pulls out "TWO FIFTY DOLLAR BILLS" and hands them to "OFFICER RON"

DETECTIVE MARSHAL.

Here motherfucker.

OFFICER RON.

Thank you.

DETECTIVE JENNINGS.

What the fuck just happened? We had him dead to rights.

OFFICER RON.

You ain't never gonna put that motherfucker in jail. See ya!  
(he walks off.)

Leaving the "DETECTIVES" holding their dicks in the wind.

FADE TO BLACK.

120 INT.- TOM MARLOWE'S PRIVATE OFFICE.- NIGHT.

120

"TOM" is sitting at his desk working-

We hear a knock at the door-

"KNOCK!", "KNOCK!"

-and then it opens-

In walks "OFFICER RON".

"TOM" looks up at him-

TOM MARLOWE.

Hey Ron, come on in.

"OFFICER RON" comes in and takes a seat in front of "TOM'S" desk.

OFFICER RON.

So you gonna tell me what all the fuck you were into? Or do I wanna know?

TOM MARLOWE.

Can I get you a drink, or are you still on duty?

OFFICER RON.

It's after six, I'm off brother, some of that good scotch you got would be nice.

TOM MARLOWE.

You got brother.

"TOM" gets up from his desk and goes to the "BAR" and grabs "TWO" rock glasses and a bottle of "SCOTCH WHISKEY".

And give "OFFICER RON" a glass and pours him a "TWO FINGERS" full glass.

OFFICER RON.

Thanks.

"TOM" sits back down at his desk and pours himself a drink.

OFFICER RON.

(sips his scotch.)

I'm waiting Tom.

TOM MARLOWE.

(takes a drink.)

Yeah, I guess I can trust you with some. But it don't leave this room okay.

(CONTINUED)

OFFICER RON.

Yeah sure Tom. So what the fuck were you into?

TOM MARLOWE.

A week ago Congressman Morgan came into my office. His daughter was kidnapped by some MS-13 gang members. And they were blackmailing him.

ENTERCUT A SERIES OF SCENES OF THE EVENTS AND HOW THEY HAPPENED.

OFFICER RON.

Congressman's Morgan? Thee Congressman Morgan?

TOM MARLOWE.

The very one. So I did some checking to find out why the kidnapping and blackmail. What I found out was he was stopping a Senate Bill-- 228.

OFFICER RON.

Whats that?

TOM MARLOWE.

It's a bill allowing certain hazardous material to go across the Ambassador Bridge into the country.

OFFICER RON.

And he-- opposed the bill.

TOM MARLOWE.

(sips his scotch.)

Yeah.

OFFICER RON.

(sips his scotch.)

And they thought they could squeeze him into supporting it.

TOM MARLOWE.

You got it.

OFFICER RON.

Well who the fuck are they Tom? And what happened to his daughter?

TOM MARLOWE.

That-- I can't tell you. But! I can tell you this. The Congressman's got his daughter back and the bill died in the senate.

(CONTINUED)

120 CONTINUED: (2)

120

OFFICER RON.

Yeah I saw that in the paper this morning.

(sticks his empty glass out.)

Pour me another. So tell me about the girl you were with when those two assholes arrested you.

TOM MARLOWE.

(pours him a glass.)

Who Patty? Just someone I met along the way.

OFFICER RON.

Thanks-- Someone you met along the way? That was some fine looking ass there boy. I'd like to walk down the roads you do, shit.

(slams his drink.)

Well Tom-- I gotta go, you take care of yourself.

"OFFICER RON" gets up and leaves to room-

"TOM" slams back his drink-

-picks up the phone and dials "PATTY'S" number.

TOM MARLOWE.

It's me. You free for the night? 10:00 o'clock. Sure I can pick you up. See you then.

(hangs up the phone.)

CUT TO:

121 INT.- PATTY PARKER MANSION.- NIGHT.

121

"PATTY PARKER" is standing on the upper most stair of her staircase-

She's standing in the most provocative way, dressed in her black leather jacket, and skin tight jeans, with knee high black boots. And a black clutch bag.

Her hair flowing over her shoulders like a waterfall, she stunning as her beauty lights up the room.

"TOM'S" POV- on "PATTY" as she makes her way down the staircase, "ONE" step at a time.

Her body dripping raw sex with every step.

TOM MARLOWE.

You look amazing.

(CONTINUED)

121 CONTINUED:

121

PATTY PARKER.  
You don't look so bad yourself.

She reaches "TOM" and stands in front of him, just close enough for him to get a good look at her.

Her perfume is like as it gives off the smell of a goddess from another world.

PATTY PARKER.  
(she slowly spins  
around.)  
You like?

TOM MARLOWE.  
WOW! DAMN! I like.

"PATTY" steps up to him, and sexily runs her finger across his cheek as she walks by him-

PATTY PARKER.  
You coming?

"TOM'S" POV- on "PATTY'S" perfect ass as she walks towards the door.

"GULP!"

TOM MARLOWE.  
(to himself.)  
Just about.

She turns around-

PATTY PARKER.  
Come on silly, I'm hungry.

TOM MARLOWE.  
Yeah me too.

"TOM" quickly opens the door for her, she smiles at him.

And they leave the "MANSION."

FADE TO BLACK.

FADE IN.

122 INT.- TOM MARLOWE'S HOME.- NIGHT.

122

"BEDROOM. THAT NIGHT"

The room is dimly lit, with a "RED" and "BLUE", "NEON SIGNS" light peeking through the window.

"TOM and PATTY" are in bed making love-

(CONTINUED)

122 CONTINUED:

122

Their kissing passionately, exploring each others bodies in a heated moment of sex.

SLOW FLASH SCENES OF THE TWO MAKING LOVE.

We hear the sounds of her passion as "TOM" fucks her.

"TOM" laying on top of her, their breath mixing together-

-he looks into her eye's, shes out of breath-

-she looks deep into his, as if she was looking at his soul.

"She's in love with him."

He gently brushes her hair from her eye's, and looks deep into her face.

They both share a moment of silence-

-then a long passionate kiss-

-that falls into...

FADE TO BLACK.

"MUSIC VIDEO, END CREDITS"

"THE END!"